

Smithsonian Folklife Festival



2005

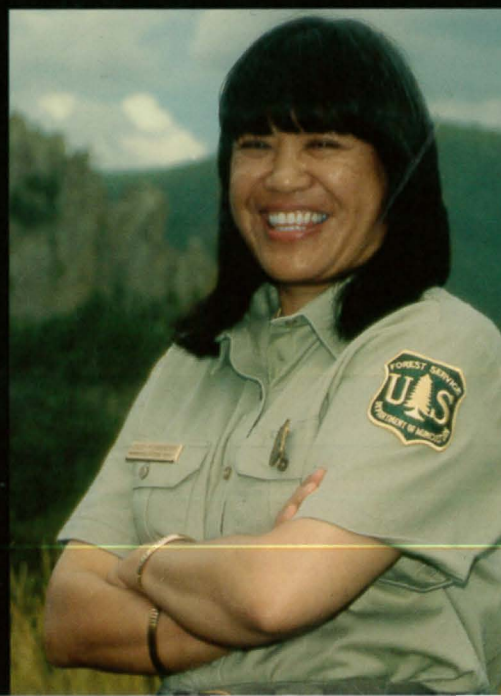


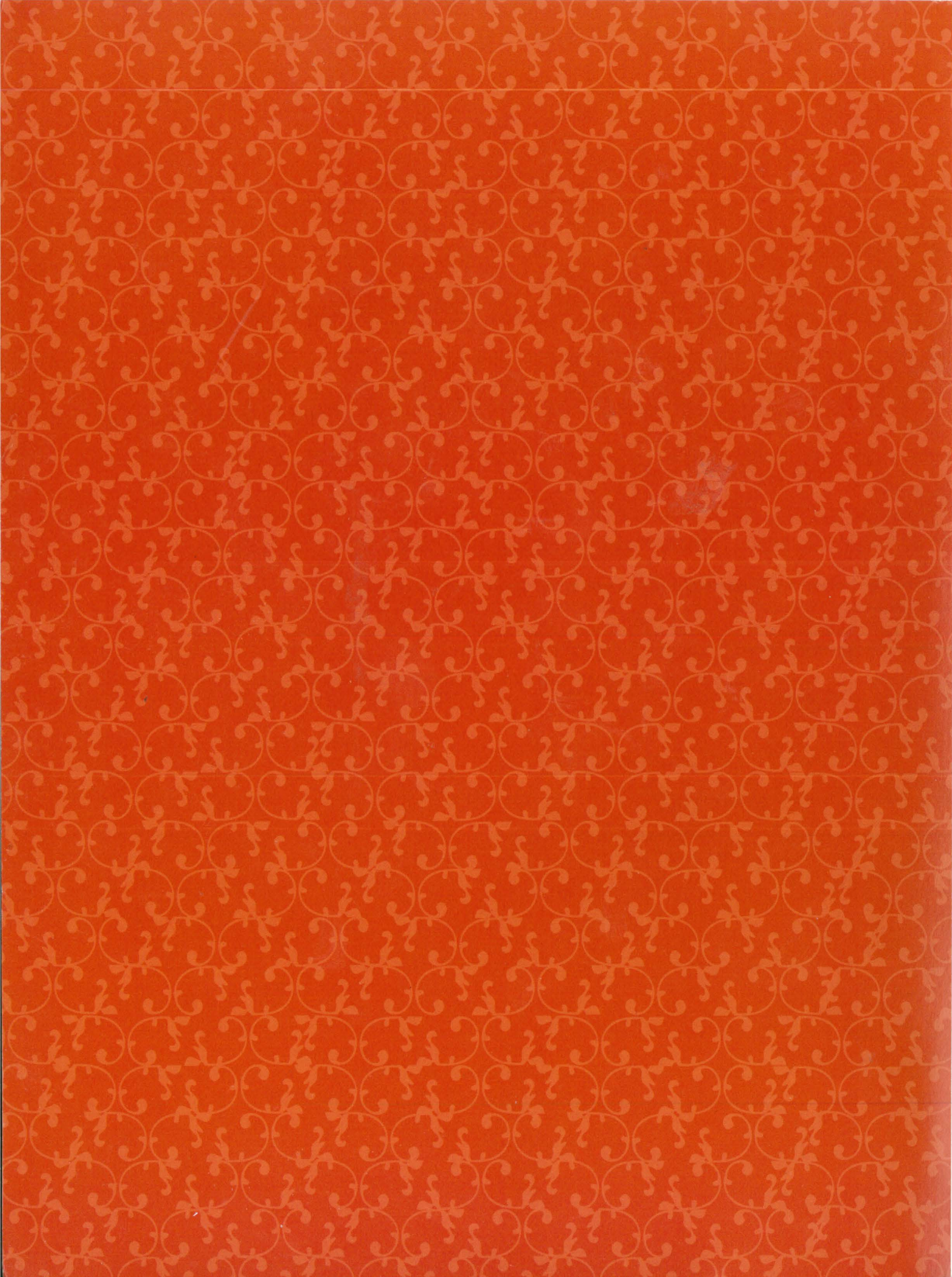
Food Culture USA

**Forest Service,
Culture, and Community**

**Nuestra Música:
Music in Latino Culture**

Oman: Desert, Oasis, and Sea







39TH ANNUAL

SMITHSONIAN FOLKLIFE FESTIVAL

Food Culture USA

Forest Service, Culture, and Community

Nuestra Música: Music in Latino Culture

Oman: Desert, Oasis, and Sea

JUNE 23–JULY 4, 2005

WASHINGTON, D.C.



The annual Smithsonian Folklife Festival brings together exemplary practitioners 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.

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SMITHSONIAN FOLKLIFE FESTIVAL

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THE FESTIVAL'S TIMELY APPEAL

LAWRENCE M. SMALL, SECRETARY, SMITHSONIAN INSTITUTION

Welcome to the 2005 Smithsonian Folklife Festival! This year we feature four programs—*Oman: Desert, Oasis, and Sea*; *Forest Service, Culture, and Community*; *Food Culture USA*; and *Nuestra Música: Music in Latino Culture*. Now in its 39th year, the Festival once again presents a sample of the diverse cultural heritage of America and the world to large public audiences in an educational, respectful, and profoundly democratic way on the National Mall of the United States. True to form, the Festival illustrates the living, vital aspect of cultural heritage and provides a forum for discussion on matters of contemporary concern.

For the first time, the Festival features an Arab nation, Oman. Oman is at the edge of the Arabian Peninsula, both geographically and historically situated between East Africa and the Indian Ocean. Trade routes, frankincense, silverwork, Islam, a strategic location, and oil have connected it to the cultures of the Middle East, Africa, Asia, the Mediterranean region, and beyond. Contemporary Omanis live poised between a long and rich past and a future they are in the midst of defining. New roads, hospitals, schools, businesses, high-tech occupations, and opportunities for women are developing alongside traditionally valued religion, family life, artistry, and architecture. Omanis are well aware of the challenges of safeguarding their cultural heritage in an era of globalization. The Festival program provides a wonderful illustration of the approaches they have taken and enables American visitors and Omanis to engage in open, two-way interchange.

During the Festival, the U.S. Department of Agriculture Forest Service celebrates its 100th anniversary. Programs in previous years have illustrated the traditions of White House workers and of Smithsonian workers. This Festival examines the occupational culture of Forest Service rangers, smokejumpers, scientists, tree doctors, and many others devoted to the health and preservation of our nation's forests. They are joined by artists and workers from communities that depend upon the forests for their livelihood or sustenance. The Festival offers a wonderful opportunity for an active discussion of the significance of our national forests and rangelands to the American people.

Food Culture USA examines the evolution of our nation's palate over the past generation. New produce, new foods, new cooking techniques, and even new culinary communities have developed as a result of immigrant groups taking their place in our society, the rise of organic agriculture, and the growing celebrity of ethnic and regional chefs on a national stage. A diversity of growers, food inspectors, gardeners, educators, home cooks and prominent chefs share their knowledge and creativity as they demonstrate the continuity and innovation in America's culinary culture.

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We also continue our program in Latino music this year with a series of evening concerts. Last year's program drew many Latinos to the National Mall, helping the Smithsonian reach out to a major segment of the American population. Audiences were thrilled by the performances, as were the musicians who presented their own cultural expressions and thus helped educate their fellow citizens of the nation and the world. Smithsonian Folkways released recordings of three of the groups, and one later went on to be nominated for a Grammy award. This year, Smithsonian Folkways will hopefully continue that tradition with additional talented musicians from New York, Washington, D.C., Chicago, Puerto Rico, and Mexico.

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The Festival has provided an amazingly successful means of presenting living cultural traditions and has been used as a model for other states and nations. It has also inspired other major national celebrations. Last year, the Festival's producer—the Center for Folklife and Cultural Heritage—organized two major benchmark events. *Tribute to a Generation: The National World War II Reunion* drew more than 100,000 veterans and members of the “greatest generation” to the Mall to celebrate the dedication of a new national memorial. Through discussions, performances, interviews, oral histories, and the posting of messages on bulletin boards, members of that generation shared their stories with some 200,000 younger Americans. It was a stirring and memorable occasion. Months later, the Center organized the *Native Nations Procession* and *First Americans Festival* for the grand opening of the National Museum of the American Indian. This constituted perhaps the largest and most diverse gathering of Native people in history, as Inuits from Alaska and Canada marched down the Mall along with Suyás from the Amazon rainforest, Cheyennes marched with Hawaiians, Navajos with Hopis, to claim their respected place in the hemisphere's long cultural history. Over the course of the six-day celebration, some 600,000 attended concerts, artistic demonstrations, dances, and other activities and learned a great deal about the living cultural heritage of America's first inhabitants.

The Festival and the other national events inspired by it help represent the cultural traditions of diverse peoples of this nation and the world to a broad public. The Festival is a unique experience, both educational and inspiring, and one in which you, as a visitor, are wholeheartedly welcome to participate. Enjoy it!

COMMERCE FOR CULTURE

From the Festival and Folkways to Smithsonian Global Sound

RICHARD KURIN, DIRECTOR,

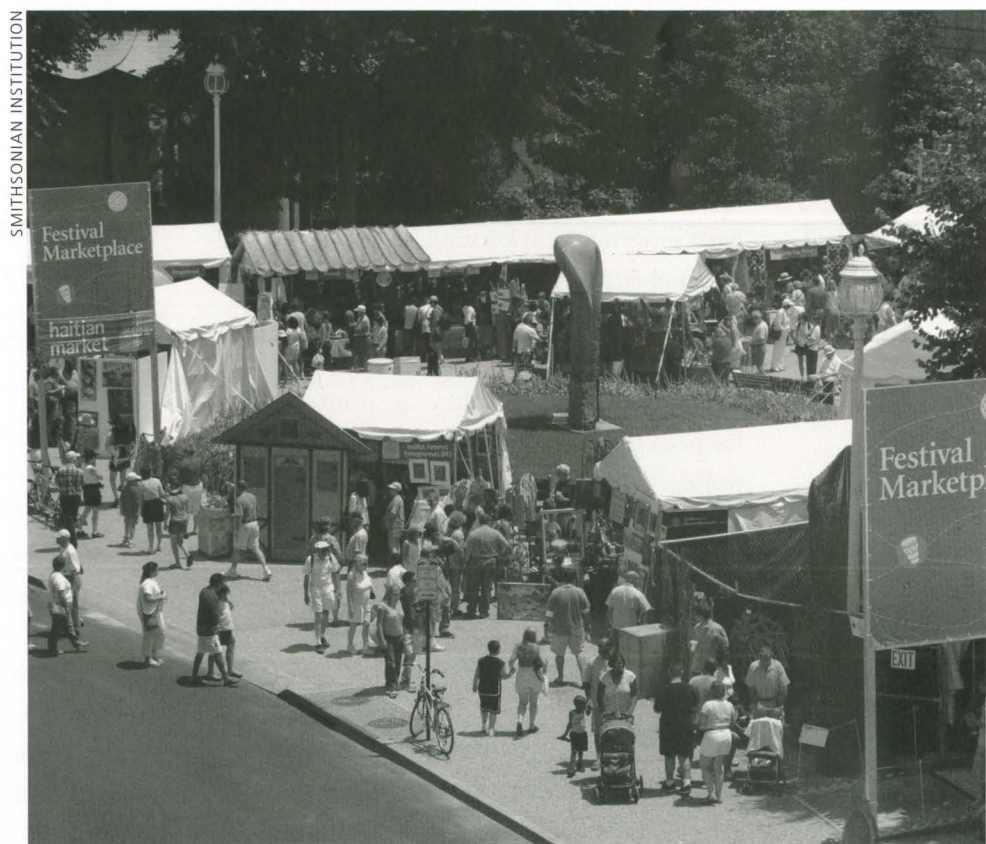
SMITHSONIAN CENTER FOR FOLKLIFE AND CULTURAL HERITAGE

One of the aims of the Festival is to promote the continuity of diverse, grassroots, community-based traditions of Americans and people of other countries. To do this, the Festival relies upon several methods that demonstrate the value of such cultural traditions. First, the Smithsonian invites members of regional, ethnic, and occupational communities to illustrate their artistry, skill, and knowledge at the Festival on the

National Mall. The symbolic value of the setting and the invitation by the national museum help convey the prestige accorded to the tradition and its practitioners. Second, we place Festival participants in the positions of teachers, demonstrators, and exemplars of the tradition. Providing a stage for participants to address their fellow countrymen or citizens of the world in a dignified way on the salient issues bearing on their cultural survival not only helps visitors learn directly about the culture but also engenders a profound respect for it. Additionally, the officials, crowds, and publicity attending the Festival signal that the prestige and respect are widespread and important. Finally,

commerce too plays a role. If Festival visitors buy food, music, crafts, and books, it shows that they value the culture produced by participants and members of their communities. Commerce has always been part of the Festival and part of our larger strategy to encourage the continuity of diverse cultural traditions.

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Craftspeople and artisans sell their goods at the Haitian Market at the 2004 Festival, bringing much-needed income back home.

Culture and Commerce

Commerce has been intimately connected to culture for tens of thousands of years. Long before the invention of nations and money, and even before humans had settled in villages and cultivated crops, communities traded and exchanged foodstuffs, stone tools, and valuable minerals. Since then, no single people, country, or community has by itself invented anew all of its cultural products. Rather, cultures everywhere have depended upon an infusion of foods, material goods, songs and stories, inventions and ideas from others. So many of the things we associate with particular cultures—tomatoes with Italians, paper with Europeans, chilis with Indians, automobiles with Japanese, freedom and democracy with Americans—are actually results of intercultural exchange. Much of it has been of a commercial nature—whether by barter or sale, borrowing or theft, done fairly or through exploitation. Of course not all commercial exchange is for the good. Sometimes commerce has led to the commodification of things that should not be assigned monetary or exchange value, e.g., people, as has been the case with slavery and human trafficking. Other items subject to commercial exchange—arms and drugs, for example—may have terrible, deleterious effects. Still, while there may be many reasons to create and produce goods and services—utility, tradition, prestige, and pleasure among them—exchange value certainly provides an incentive to do so.

Commerce in and at the Festival

The link between culture and commerce is amply illustrated at the Festival this year. Many Omani traditions arise from an active economy that connects the desert, oasis, and sea, and also connects Oman to eastern Africa, India, the Middle East, and the Mediterranean. Frankincense, silver, jewelry, and the amazing boats—the dhows—that transported them, point

to the importance of commerce in cultural production. As *Food Culture USA* illustrates, the phenomenon of commercial cultural exchange is not just a thing of the past. American culinary culture has been immeasurably enriched by immigrants arriving over the last four decades. Their presence has resulted in new foods, new fusions, and new adaptations, as well as the growth of small businesses. Family-owned restaurants become centers of continuing cultural expression, extending culinary traditions while at the same time helping promulgate new “tastes” for customers and neighbors. Similarly, Latino music has found vitality in contemporary America, not only within its home community but also within a larger market. That market has ensured new audiences and a new generation of musicians gaining broad recognition and attendant economic benefits. The cultural traditions evident in and surrounding our forests are also bound up with economic relationships. Loggers, foresters, scientists, conservationists, artists, and others are engaged in efforts to both exploit the forests commercially as well as preserve them.

Commerce is not only inherent in cultural traditions featured at the Festival but also is part of its very structure. It has been so since the beginning. Ralph Rinzler, the Festival’s founding director, came to the Smithsonian from the Newport Folk Festival, where he encouraged musicians and artisans to find new audiences and sources of income for their art. Rinzler recognized that musicians had to make a living. In the 1960s he produced several albums for Folkways Records and managed traditional music icons Doc Watson and Bill Monroe. He thought that their skill and repertoire deserved attention and merited commercial reward and appreciation. The same impulse led him to team up with potter Nancy Sweezy and Scottish weaver Norman Kennedy to start Country Roads in Cambridge, Massachusetts. This enterprise sold the weavings, woodcarvings, baskets, and other



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The food concession for the *Mela* at the 1985 Festival increased the popularity of Indian cuisine in the Washington, D.C., metropolitan area and led to many restaurants, among them Bombay Bistro and Indique, which are directly operated by personnel associated with the 1985 program.

crafts of traditional artisans and also aided many Southern potteries, like Jugtown, to gain renewed and expanded commercial viability. As Festival director, Rinzler would rent a truck, pick up crafts from Appalachia, sell them on the Mall, and return money and respect to regional craftspeople.

We continue this practice at the Festival, selling participants' crafts in our Marketplace at a very low mark-up. The idea is to encourage craftsmanship by having audiences recognize it as financially valuable. It is also why we encourage musicians to sell their recordings, cooks to sell their cookbooks, and so on. And it is why we select restaurateurs or caterers from the communities featured at the Festival to operate food concessions and serve a culturally appropriate menu. We are fostering exposure and knowledge for an important aspect of culture, and also supporting the continuity of practice for those who carry these traditions.

Developing Commerce for Culture

The role of commerce in safeguarding diverse cultural traditions is increasingly recognized around the world, particularly given the ascent of what might be termed the "cultural economy." UNESCO, the United Nations Educational, Scientific, and Cultural Organization, is currently developing a new international treaty on the topic for consideration by its General Assembly in October 2005. The draft convention addresses the issue of cultural survival in the face of globalization. It recognizes the immense commercial value of cultural products of varied types—from songs to books, from fashion motifs to films. Among the many positive provisions to encourage a diversity of cultural activity, it would also allow nations to make policies to restrict the in-flow of cultural goods and services that might jeopardize their own threatened or

endangered cultural traditions. The treaty offers a means of gaining an exception from free trade policies, thus increasing the commercial benefits to homegrown cultural products while restricting cultural imports. For some, this particular provision is a legitimate way to protect the diversity of national culture from massive globalization. For others, it is a means of limiting the free flow of goods, services, and ideas through misguided protectionism.

The motivation for the draft convention is understandable, as local and regional societies find themselves overrun with products created and distributed by a global, commercially produced, mass culture to the perceived detriment of their own. To some, the multinational corporations are the bad guys whose appetite for greater market penetration must be stopped by national governments. To others, those governments are the problem, as a free market, albeit one dominated by multinational corporations, is more likely to promote freedom of choice and a better life.

Between restrictive protectionism and laissez-faire free market economics is perhaps a third way, more akin to the approach historically enacted at and through the Festival. This locates agency in people and communities who themselves have the power to act, create, produce and consume. Why not encourage local-level creativity? Why not develop local- and regional-level cultural industries around the world, in nations economically rich and poor? As a number of the fellows participating in our Rockefeller Foundation-supported humanities residency project "Theorizing Cultural Heritage" have found, varied communities the world over assert ownership or stewardship of their own traditions and are quite capable of using, exploiting, and safeguarding them for their own benefit. Rather than restrict the stimulating and useful flow

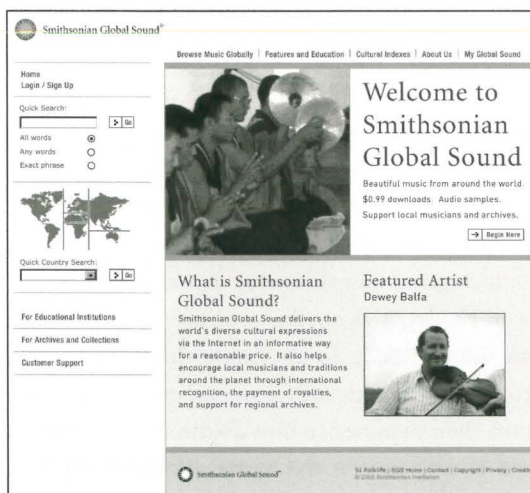
of cultural products between societies, or invest the responsibility for cultural creation in government agencies, it seems quite sensible to marshal resources, invest in local cultural capacity building, encourage the development of cultural industries, and support a more robust, diversified world cultural market. Examples of contemporary homegrown cultural industries abound. The Indian film industry, Bollywood, which at first imitated Hollywood, has developed its own styles and widespread commercial success. Worldwide, Chinese restaurants, initiated and staffed by diasporic communities, far outnumber the corporately created McDonald's.

Alternative Models: Folkways and Smithsonian Global Sound

Like the Festival, Smithsonian Folkways recordings provide a model of how local cultural traditions can be enhanced through commercial means. The Colombian *joropo* musicians appearing at last year's Festival recorded the album *Si, Soy Llanero* for Smithsonian Folkways and won a Grammy nomination as a result. This stirred folks on the Orinoco plains of Colombia and Venezuela and brought these musicians deserved recognition, respect, and income from sales.

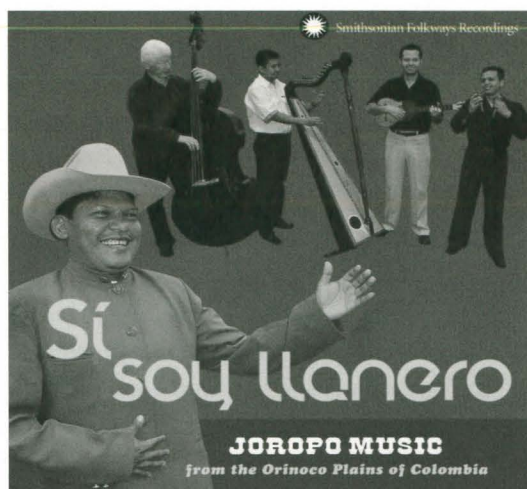
That pattern can be seen again and again with Smithsonian Folkways artists as our primary mission—helping the voices of diverse people to be widely heard—has been realized. Earning money has helped musicians continue to play as musicians. Royalties from recordings and music licensing, and income from ticket sales to concerts may provide income needed to maintain a tradition.

It is thus a pleasure to announce at the Festival this year our public launch of the Smithsonian Global Sound Web site at www.smithsonianglobalsound.org. Smithsonian Global Sound is a virtual encyclo-



The Smithsonian Global Sound home page at www.smithsonianglobalsound.org offers a portal to a virtual encyclopedia of the world's musical traditions.

pedia of the world's musical traditions offering digital downloads, typically for 99¢ apiece, as well as subscriptions for educational institutions. As one blogger put it, "Smithsonian Global Sound is the world music equivalent of iTunes." Smithsonian Global Sound was soft-launched on February 17 in Vancouver at the meeting of the Music Library Association. Aptly, Michael Asch, an anthropologist, chair of our Folkways Advisory Board, and son of Moses Asch, founder of Folkways Records, made the announcement. Smithsonian Global Sound begins to realize in a new technology the vision of Folkways—to enable the amazing range and diversity of the planet's music and cultural expression to be heard around the world. It is only the beginning, but go to www.smithsonianglobalsound.org to see for yourself! You can access tens of thousands of tracks in our varied collections and those from our first partner archives—the International Library of African Music in South Africa and the Archives Research Centre in Ethnomusicology in India. You can hear streaming examples of everything. As another



The Smithsonian Folkways album *Si, Soy Llanero* by Colombian *joropo* musicians appearing at the 2004 Festival was nominated for a Grammy Award and earned the artists both recognition and royalties.

blogger put it, "You can get the notes downloaded and really learn about the music and culture." In addition to full access to liner notes and information, you can conduct sophisticated searches, play Global Sound radio, and enjoy other features such as Sychrotext—an innovative multimedia program for experiencing cultural performances from Haya epics to Shakespeare. World music celebrities and scholars will also provide guided digital tours of the collection—Mickey Hart, drummer for the Grateful Dead, music collector and producer, offers the initial percussion tour. You can also download tracks and albums easily and inexpensively, and manage your own archive—all thanks to support from the Rockefeller Foundation and the Paul Allen Foundation. Working through Alexander Street Press, we are also offering subscriptions for full streaming capability to university and research libraries in the United States and 38 other countries. Additionally, we are developing cooperative programs with the University of Alberta, the Aga Khan Trust for Culture, National Geographic, and the Kennedy Center,

among others, to continue to develop the Web site's content. Shortly, other archives and institutions will be invited to participate.

Importantly, the fact that artists benefit from Smithsonian Global Sound is not lost on users. "I like the fact that artists get their due," offered one. This is an exciting moment whereby we can help artists the world over share their knowledge and artistry with others, contribute to ongoing cultural appreciation and understanding, and secure needed income.

Even though the Festival, Smithsonian Folkways, and Smithsonian Global Sound are

located in the museum world, the cultural heritage they represent is not something dead, or frozen, or stored away for the voyeuristic gaze of tourists or the idiosyncratic interest of scholars. Rather, we regard that heritage as something living, vital, and connected to the identity and spirit of contemporary peoples, all trying to make their way in a complicated world today. Making that way takes many things, including money. To the extent that we can use commerce as a means for people to continue to turn their experience into cultural expression, and benefit from it, the better off we all will be.

WELCOME TO THE 2005 FOLKLIFE FESTIVAL

DIANA PARKER, DIRECTOR, SMITHSONIAN FOLKLIFE FESTIVAL

This summer marks the 39th time we have had the honor of bringing together people from communities across the United States and around the world. The Festival has been called a magical event, because when we bring together so many exemplary practitioners of cultural and occupational traditions, amazing things can happen. In order to make your experience a memorable one, let me suggest some things we have learned over the years.

[15]

Talk to the participants. The Festival is quite different from other Smithsonian exhibitions in that the artists are here for you to meet. Whether they are Omani embroiderers, *bomba* and *plena* musicians, smokejumpers or chefs, they are all accomplished artists. And you will probably not get a chance to learn from their like, face to face, ever again. They are the best in the world at what they do, and they have agreed to come to share their knowledge with you. Don't let this opportunity pass you by.

Read the signs and the program book. They can provide insights into the cultures you are experiencing and the people you are meeting and help you ask questions. You will also find schedules and site maps that can help you plan your visit. Finally, the program book lists related activities, books, and recordings that can expand your experience and knowledge.

Pick up a family activities guide to help younger visitors participate in the Festival. Each program has activities to help kids gain more from their Festival visit. A fun reward is available in each area to encourage young ones and help them take the experience home, where the learning can continue.

Take your time. Listen and ask questions at the narrative stages. Join in a dance or a game. Take note of a recipe from a cuisine that is new to you.

Be aware of Festival visitors around you. Spaces near the front of music stages and food demonstration areas have been reserved for the use of visitors in wheelchairs, and those reading sign-language interpreters. Please help us keep the spaces open for these visitors.

Visit the Marketplace. The Festival is free, and the Marketplace helps support it as well as the work of traditional artists. Having traditional artists' work in your home can extend part of the Festival experience year round. And be sure to visit the Smithsonian Global Sound tent too.

Wear sunscreen and drink plenty of water. Washington summers can be brutal. Don't get so engrossed in the experience that you forget to take care of yourself. And if an electrical storm arrives, leave the Mall immediately. Before 5:30 p.m., go into an adjacent museum; after that time, go down into the Metro entrance. The Mall is a dangerous place in a lightning storm.

Eat at Festival concessions. The food reflects the cultures presented at the Festival, and can expand your culinary horizons. You may discover something you really love.

Visit us in the off season. Go to our Web site, www.folklife.si.edu. Photographs, recipes, and activities from this year's Festival will be available. And please let us know what you think of the Festival. We are constantly striving to improve it, and your opinion matters to us. *Thank you for coming, and enjoy your visit.*



Anka Jhangiani of
Wholearth Farm sells
organic fruits and
vegetables at the
Dupont Circle
FreshFarm Market in
Washington, D.C.

FOOD CULTURE USA

Celebrating a Culinary Revolution

JOAN NATHAN

[17]

In the summer of 2001, when I was beginning to think about a Folklife Festival program devoted to food, the Smithsonian's National Museum of American History added Julia Child's kitchen to its exhibits, alongside some of the country's icons such as Thomas Edison's light bulb and the first Teddy bear. At the opening reception for the exhibit, guests were served not the French dishes that Julia introduced to the United States, but a stunning menu of American food including seared bison filet with pepper relish and *pappadam*, purple Cherokee tomato tartlet with goat cheese and herbs, and a local organic sweet tomato tart with basil and ricotta gelato. This meal was a patchwork of healthy, natural, spicy foods from different cultures that we Americans have embraced in the forty years since Julia published her first book. While, in one sense, Julia Child's kitchen represented the popular American introduction to French cooking, the reception menu showed that its counters, appliances, and utensils had also come to symbolize a series of broader trends—an increased interest in the craft of food in general and in foods that could be considered American.

The decades following the publication of Julia Child's *Mastering the Art of French Cooking* in 1961 and the debut of her television show were a time of momentous change in American food. During those years, the introduction of ethnic and regional dishes to the American palate had opened our mouths and minds to a broader array of tastes; a grassroots movement for sustainability had returned many to the world of fresh, seasonal produce known to their ancestors; and chefs and cooks had become explorers and teachers of diverse traditions in food. This period has been called the American Food Revolution. Whatever it is, this is the best time in history for American food. For those who

Chef Janos Wilder gathers a bounty of radishes at a farm near his Tucson restaurant. Like an increasing number of American chefs, Wilder works closely with growers to ensure that he has the freshest, best-tasting ingredients.

TIM FULLER



This article is adapted from Joan Nathan's forthcoming The New American Cooking (Alfred A. Knopf).



OCEAN MIST FARMS

Workers harvest artichokes at Ocean Mist Farms in California. American agriculture depends on the skills of migrant laborers, who continue to struggle for economic rights and adequate working conditions.

take the time to cook at home or to dine out in ethnic and independent restaurants, the food is thought out and delicious. We have artisanal cheese makers, local organic farmers, even more great grocery and ethnic stores than most of us ever dreamed of. The world is at our fingertips, and it is a pleasure to cook. The very nature of America has become global, and this is reflected in our food. Chef Daniel Boulud calls today's cooking "world" cuisine. He is not very far off.

This revolution has come at a time when much of the news about food is less encouraging. During a visit to the Missouri countryside, I stopped in at a mega-supermarket in a small town surrounded by farmland. To my surprise, in the midst of fields of fresh strawberries and fish streams overflowing with trout, I found that everything in the market was plastic and processed. I thought about the author Barbara Kingsolver's comment, "Many adults, I'm convinced, believe that food comes from grocery stores."

In a similar vein, my son David, when discussing the "American" book on which this Festival program is based, said that I have to include Cheese Whiz and McDonald's. No, I don't. We know about the downside of

American food today—the growing power of fast food chains and agribusiness, people not eating together as a family, food that is denatured, whole processed microwave meals, and the TV couch potato syndrome.

I have instead focused on the positive. In preparation for my forthcoming book, *The New American Cooking*, and the Festival I have crisscrossed this country from California to Alaska and Hawai'i to New England and have entered kitchens, farms, processing plants, and restaurants, seeking out the recipes and the people who have made American food what it is today. I have tried to show a fair selection of what I have seen, interviewing people in 46 states throughout our great country. I have broken bread in the homes of new immigrants such as Hmongs of Minnesota and Ecuadoreans in New Jersey. I have noticed how, at Thanksgiving, the turkey and stuffings have been enhanced by the diverse flavors now available in this country. Accompanying the very American turkey or very American Tofurky will be spring rolls, stuffed grape leaves, or oysters, all holiday foods from an assortment of foreign lands.

That is American food today.

DIVERSITY

More than at any other time in our history, America's food has become a constantly changing blend of native and foreign ingredients and techniques coupled with the most amazing ingredients of all—American ingenuity and energy. The Civil Rights Movement spurred Americans to explore their rich African-American and Native American traditions. In 1965 a new Immigration Act lifted the quotas on immigration from many non-European countries, contributing to an increase in immigrants from Latin American, African, and Asian countries. People from India, Thailand, Afghanistan, and Lebanon brought their culture in the way of food.

This unprecedented wave of immigration made the United States more multicultural than ever before. The figures tell the story: in 1970, of the 4 percent of foreign-born Americans, half came from European countries. Between 1990 and 2000, over 6.5 million new immigrants came to this country, resulting in 32 percent of the growth in the total U.S. population over the same period. At 11 percent, the proportion of immigrants in the United States population is the highest it has been in seven decades. Of these, half are from Latin America, and almost all the rest are from countries not even mentioned in the 1970 U.S. Census, such as Vietnam, Thailand, Afghanistan, and Lebanon. As Calvin Trillin aptly wrote in the *New Yorker*, "I have to say that some serious eaters think of the Immigration Act of 1965 as their very own Emancipation Proclamation."

This increased cultural and ethnic diversity can be found across the country. An hour's drive from that Missouri supermarket and its packaged, processed goods, on St. Louis's loop alongside a Starbucks café and beer and pizza joints, were Ethiopian, Japanese, Lebanese, Persian, and Thai restaurants. This street, in the heartland of America, could have been in Washington, D.C.; Berkeley, California; or Boston, Massachusetts.

The De Kalb Market in Atlanta and the West Side Market in Cleveland are filled with endless

varieties of cilantro, peppers, yams, epazote, and honey melon; and cramped aisles with chestnut and ginger honeys as well as brisket cut for stir-fry, fajitas, and Korean hot pots. In Newark's Iron District, once home to Portuguese immigrants, the demographics are changing. During Lent, I visited the 75-year-old Popular Fish Market. Brazilian immigrants had their pick of eel, clams, corvina, frozen sardines, lobsters, and *baccalhau* (dried cod) piled in wooden crates with a sharp chopper at the end, so that shoppers could cut off the fish tails. At the food concession at the University of California at San Diego students can choose among Peking duck, barbecued pork, and Mexican wraps. In New York one can see pedestrians noshing on vegetarian soul food, Chinese Mexican food, and Vietnamese and Puerto Rican bagels. Brighton Beach, Brooklyn, has turned into a Little Russia with Cyrillic writing in shops and restaurants. Chinatown in New York City is rapidly swallowing up what used to be Little Italy. This kaleidoscope is a portrait of America today—ever changing, spicier, and more diverse.

This diversity has led to interesting juxtapositions. The Asian lettuce wraps I ate at a lunch break with Cambodian refugee farm workers in Massachusetts I've also seen at Chili's and Cheesecake Factories. In La Jolla, California, Mexican workers eat Chinese food while making Japanese furniture. Home cooks frequently integrate dishes from diverse traditions into their menus, making personal modifications and adding their own unique personality to traditional dishes. One result is that an Indian mango cheesecake is now as American as Southern pecan pie. In the West, hummus is now often made with black beans.

For my own family, I make pasta with pesto and string beans one day, Moroccan chicken with olives and lemon another, and Mexican fajitas still another. My family's "ethnic" dishes might have less bite than they would in the Mexican or Thai community, but our meals are a far cry from those of my childhood, when each day of the week was

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America's food has become a constantly changing blend of native and foreign ingredients and techniques coupled with the most amazing ingredients of all—American ingenuity and energy.

assigned a particular dish—meat loaf, lamb chops, fish, roast chicken, spaghetti and meatballs, roast beef, and tuna casserole.

Italian-American Jimmy Andruzzi, a New York fireman who survived the World Trade Center tragedy, is the one who cooks all the meals in his firehouse at 13th Street and Fourth Avenue. Unlike his mother's totally Italian recipes, his are more Italian-American and just American. He cooks in between calls for fires and bakes his mother's meatballs rather than frying them. An Indian woman married to a Korean man living in Washington Heights, New York, is a vegetarian. She makes a not-so-traditional grilled cheese sandwich with chickpeas, tomatoes, and the Indian spice combination, garam masala. Because there is not much cheese in India and that used is not so tasty, the "sandwich" as it existed in India contained no cheese. Since immigrating to America, she has added cheddar cheese to her recipe.

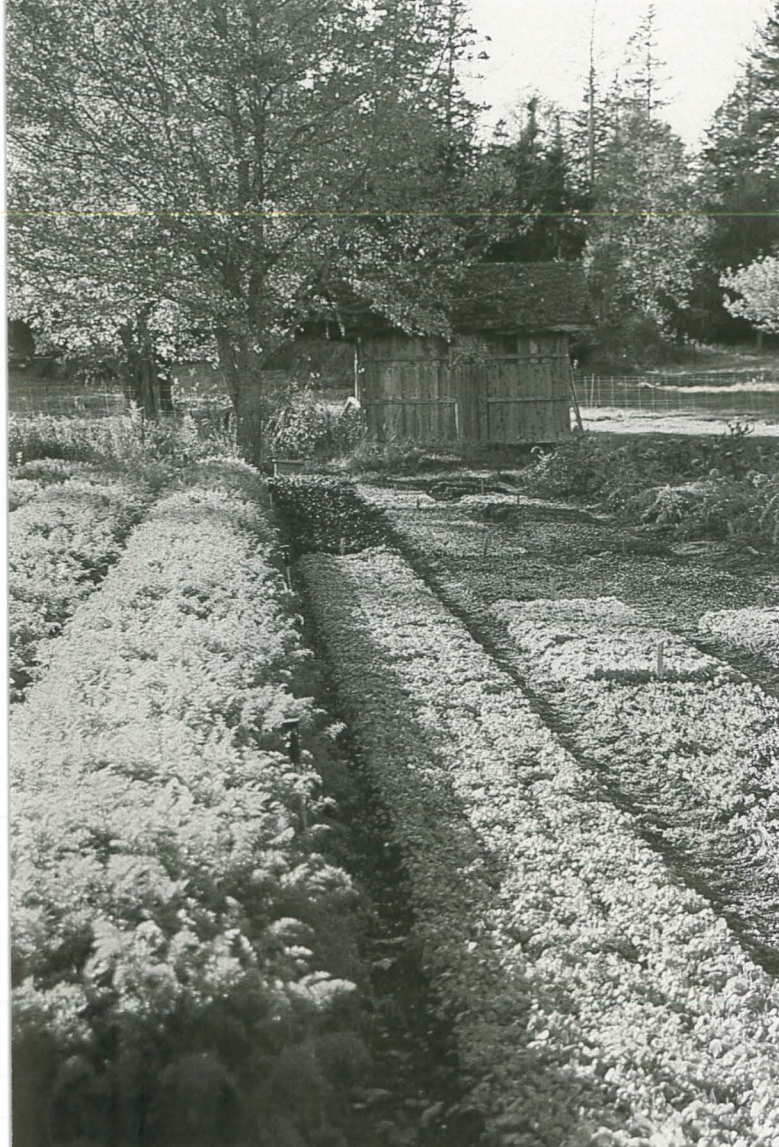
These diverse traditions have also changed the way Americans eat on the run. Quesadillas, *dosas*, and empanadas are eaten quickly by busy people. With mass production, they have become everyday food in this country. "These were foods that took time, individually made, and are ironically harder to prepare at home but easier in mass production," said Bob Rosenberg, a food consultant and former CEO of Dunkin' Donuts. For example, California-born Gary MacGurn of the East Hampton Chutney Company spent 12 years in an ashram in India before opening a small carryout in East Hampton, New York. Gary's paper-thin white lentil and rice-based *dosas*, which he loved while living in India, are filled with such

"cross-cultural-American" ingredients as barbecued chicken, arugula, roasted asparagus, and feta cheese.

At the same time, traditions persist. Delicious authentic Jamaican rum cakes, perfected by a woman and her daughter who have not changed their Jamaican blend for American tastes, have more "kick" than those frequently eaten in this country. While many people bring traditional recipes out for special occasions, this woman features her Jamaican rum cake at her restaurant in Brooklyn.

Sally Chow cooks a steak, string bean, and tofu stir-fry in Mississippi.





BARBARA DAMROSCH

Four Season Farm in Harborside, Maine.

We all know that Americans did not always have such broad tastes. As one person told me, “I was so glad that there was intermarriage into my New England family, because the food had to get better.” No longer can a sociologist write as Paul Fussell did in his 1983 book *Class: A Guide through the American Status System*, “Spicy effects return near the bottom of the status ladder, where ‘ethnic’ items begin to appear: Polish sausage, hot pickles and the like. This is the main reason the middle class abjures such tastes, believing them associated with low people, non-Anglo-Saxon foreigners, recent immigrants and such riff-raff, who can almost always be identified by their fondness for unambiguous and un-genteel flavors.” Today, Americans like it hot (in varying degrees), and Asian stir-fry vegetables and rice are as American as grilled steak, baked potatoes, and corn on the cob.

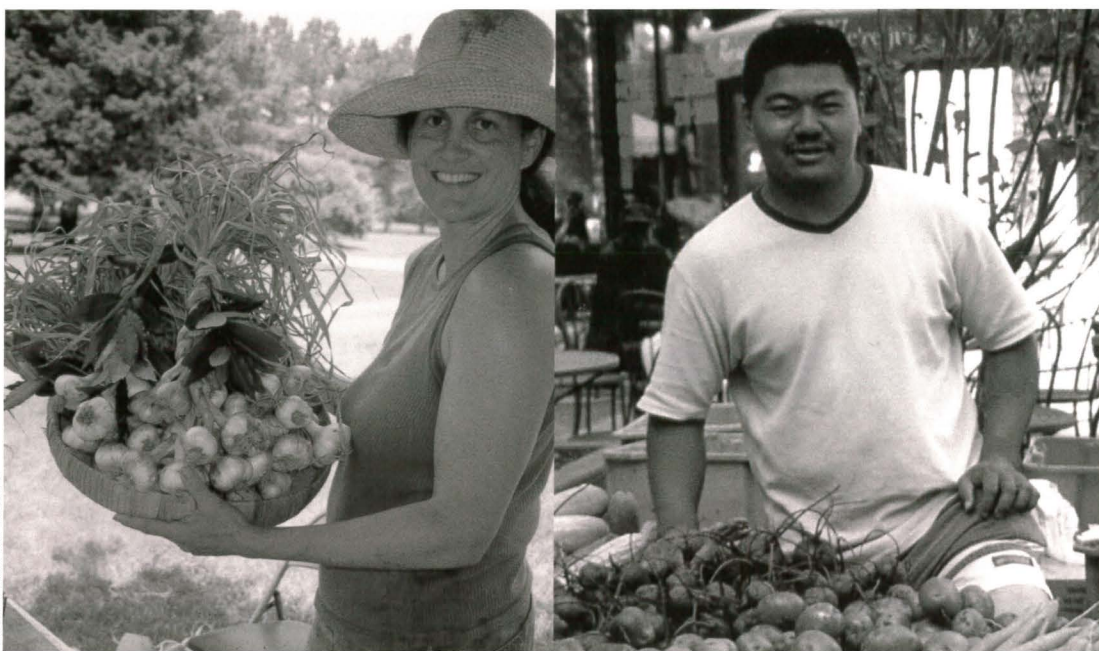
GRASSROOTS SUSTAINABILITY

Supplying the creative cooks, urban markets, and rows of ethnic restaurants are an expanding group of innovative growers. Over the last four decades, farmers such as Ohio’s Lee Jones and his Chef’s Garden have pioneered new models for agriculture. During that period, for cultural, culinary, environmental, health, and economic reasons many chefs, environmentalists, and growers became advocates for locally grown, seasonal, sustainable, and organic food. Today, these models of agriculture have entered the mainstream through grocery stores, farmers markets, and restaurants, altering the American food landscape.

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The backdrop for this shift in growing methods is the consolidation of American agriculture from family farms to a corporate, chemically based commodity model. During the middle of the 20th century, the American family farm fell into steep decline under pressure from an expanding national food market. Chemical fertilizers, mechanization, and hybrid seeds engineered to resist disease and increase yields allowed farmers to produce more food. Highway transportation made it easier to ship food great distances within the United States. Combined, these factors tilted American agriculture to a commodity production model that favored uniformity, transportability, and high yield. This model developed at the expense of crop diversity and small-scale local production—more common modes of agriculture throughout the 18th and 19th centuries.

Over time, the commodity model shifted control from farmer to processor. With a large number of farmers producing the same crops across the country, processors—companies that turn corn into corn chips, for example—had many suppliers from which to choose. As farmers achieved higher and higher yields, prices sank. This spurred a continual consolidation of farms as family farms went bankrupt under the strain of higher equipment costs and falling commodity prices. Larger corporate farms could sustain greater levels of capital investment in machinery and survive on high volume.



Pot Pie Farm manager Elizabeth Beggins sells organic vegetables, garlic, onions, herbs, and cut flowers at the St. Michaels FreshFarm Market in Maryland.

Hmong farmers are thriving, selling their fresh produce at the Minneapolis and St. Paul farmers markets.

Critics argued that while these large corporate farms raising single commodities might have been good at supplying single crops to faraway producers, they undermined rural ways of life, environmental quality, and food diversity. Over the course of the second half of the 20th century, more and more Americans have agreed. They have become increasingly interested in a more diverse food supply and are more engaged in questioning what is referred to as their food chain—the path their food travels from farm to table.

Several trends have supported a return to diversity and sustainability. The wave of recent immigrants from countries around the world has brought their food-growing traditions to the United States. Small-scale growers have sought new models of agriculture in order to remain economically viable and to promote the crop diversity on which the diverse diets outlined above depend. The increased diversity of American food can be seen in crops that are planted in home gardens and on farms. In San Diego, California, Vietnamese gardens cover front lawns with banana trees, lemongrass,

and other herbs. In Maryland, West African farmers grow chilis. With the number of Asian immigrants rising sharply in Massachusetts, the University of Massachusetts's extension service has worked with farmers to ensure that vegetables traditional to Cambodian, Chinese, and Thai diets are available through local farmers markets.

The organic farming movement is another trend that has played a major role. The roots of modern organic farming are in a holistic view of agriculture inspired by British agronomist Albert Howard, whose *An Agricultural Testament* conceived of soil as a system that needed to be built over time. Nutritional and good-tasting food would come from healthy soil. Howard's ideas were popularized in the United States in the middle of the 20th century by J.I. Rodale and his son Robert Rodale through their magazines and organic gardening guides. In the 1960s, the counterculture read Rodale and saw organic farming as a way to organize society in harmony with nature and in rebellion against industrial capitalism.

At the same time, the Peace Corps and the declining cost of travel abroad gave many

Americans a window onto cultures and foodways in faraway countries, leading them to question the distant relationship between themselves and the growing of their food. Like Julia Child, others had become fascinated with French cooking when living in Paris. While Julia strove to demystify academic French cooking for an American audience, Montessori-teacher-turned-chef Alice Waters brought French provincial traditions of buying fresh ingredients locally and sitting down for leisurely meals back to the United States. On her return from France, where she spent a year traveling, she opened the northern California restaurant Chez Panisse. It became the center of a movement to serve only locally grown, seasonal, sustainable food.

By featuring new ingredients such as baby artichokes and cultivated wild mushrooms such as portobellos and shiitakes on cooking shows, in cookbooks, and in restaurants, chefs have brought them to the attention of the public. When people taste them, they want to know how they can cook them and where they can find them. This new demand helps to support more farms. Today, Ocean Mist and Phillips Mushrooms, for example, catering to customers' requests, have offered these products to the retail market.

At the same time, local craft production began to flourish as artisans returned to traditional methods and consumers became increasingly enamored of the tastes that result. In France you get French cheese. In England you get English cheese. In Holland you get Dutch cheese. Today American cheese is being made in boutique cheese-making places all over the country—on the farms where animals are milked by hand—in small batches and by traditional methods.

Similarly, with boutique olive oil makers sprouting up all over California, Americans no longer have to go to Italy for estate-bottled extra-virgin olive oil. Although we have always had Spanish olive oil, now we have American olive oil from Italian olives raised in California. Pomegranates, plump and red, and mangoes, in so many guises, once brought in from abroad for ethnic populations, are now being grown in California and Florida. And artisanal chocolate maker John Scharffenberger is giving European chocolates a run for their money.

Today American cheese is being made in boutique cheese-making places all over the country—on the farms where animals are milked by hand—in small batches and by traditional methods.

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Andy and Mateo Kehler, cheese makers in Greensboro, Vermont, have approximately 150 head of cattle from which they make their highly sought-after cheeses. Mateo traveled through England, France, and Spain learning to make cheese from cheese masters.



Sustainable farmers such as Eliot Coleman are proving that locally grown food is viable in all climates. Here, Coleman harvests lettuce at his Four Season Farm in Harborside, Maine.

The host of companies specializing in craft and sustainable production keeps expanding. Steve Demos, founder of Silk Soy, started out making soy milk at a local farmers market in Boulder, Colorado. Michael Cohen started peddling tempeh for Life Lite, a brand now owned by ConAgra. Ben Cohen and Jerry Greenfield propelled their peace and love ice cream to the mainstream. Stonyfield Farm yogurt, Annie's Homegrown pasta, and California's Earthbound Farms all sell through national chains. Gone are the days of unappetizing macrobiotics, brown rice, and tofu. A whole industry has arisen making veggie burgers and meatless sausage and salami, Tofurkys for vegetarian Thanksgiving dinners, and "not dogs" and "phony baloney" all out of soy. While 25 years ago health consciousness was the domain of the counterculture, and vegetarianism and food coops were a sign of pacifism, today they have become mainstream.

An increasing number of companies and retailers have pioneered nationwide markets. The health-food mass movement was started in 1974 by a 25-year-old hippie and six-

time college dropout named John Mackey, who opened the Safer Way, then one of 25 health food stores in Austin, Texas. Today, while most of those other 24 health food stores are defunct, Safer Way has grown into the largest chain of grocery stores with an organic slant in the country. Whole Foods, with 165 stores coast to coast, are in many places where there is rarely a hippie in sight. The retailer is now the leading outlet for a growing number of national brands that share the store's commitment to health and sustainability. Whole Foods has also spurred other supermarkets to stock their shelves with a growing number of organic products.

This combination of environmental stewardship, flavor, and health is quietly building up around the country in schools, neighborhoods, and cities. As globalism increases in our kitchens and supermarkets, there is a countervailing trend of people who want to see what can be produced in their area of the country. Most people realize, of course, that

coffee and chocolate need warmer climates than America offers, but an increasing number of them are looking regionally rather than nationally for food to eat. Farmers markets, schools, and chefs have been at the forefront of this movement. Eliot Coleman, for example, a farmer in Maine, has come up with an enclosed, natural environment in which he can raise foods all year long. Following his lead, restaurants like Stone Barns in Pocantico Hills, New York, are using the system. Many college food services, spurred by Alice Waters and others, serve local apples in the fall, labeling the varieties. College food service administrators are increasingly visiting farms and farmers so that they can make connections. The American University in Washington, D.C., for example, not only serves local cheeses, but its administrators visit the farms from which the cheeses come.

American consumers are demanding a greater variety of food, and they want to know where their food comes from and how it was produced. Today we can get

Eliza MacLean raises heritage Ossibaw pigs outside of Chapel Hill, North Carolina. She is just one of an increasing number of growers who are helping to preserve the biodiversity of American food.



MARCIE FERRIS

beef from totally or partially grass-fed cows. And we are starting to ask questions about the way these animals were raised. Do they come from a family farm? Are they fed organically? What does “natural” mean?

But the move to sustainable growing goes further, bridging community, environmental responsibility, and taste. As grower Lee Jones said at a recent summit on the American food revolution, “The best farmers are looking at a way to go beyond chemical-free agriculture, they are looking at adding flavor and at improving the nutrient content. They are going back to farming as it was five generations ago. It’s truly a renaissance—there is now a chance for small family farms to survive as part of this new relationship with chefs.”

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FOOD AS EDUCATION: PASSING IT ON

When my mother started to cook, she used the *Joy of Cooking* and the *Settlement Cookbook*, period. Since increased diversity, sustainability, and craft production have brought enthusiasm and energy to American food, there has been an explosion of information about food. According to the Library of Congress, in the past 30 years there have been over 3,000 “American” cookbooks published, more than in the 200 previous years. At the same time, the number of cooking shows has ballooned. In the early 1980s, between television and the discovery of chefs in newspapers and cookbooks, something was happening. The firefighters at one of Chicago’s firehouses and shrimp fishermen in the bayous of Louisiana wouldn’t miss Julia Child’s show for anything, except maybe a fire. It was only after she brought American chefs onto PBS that the Food Network took off with a series of chefs who would become household names—Wolfgang Puck, Emeril Lagasse, and Paul Prudhomme. Now, Americans tune in, buy their cookbooks, and then seek out their restaurants. Chefs have clearly become both major celebrities and major influences in the way many Americans cook.

The number
of programs
designed
for children
has swelled
in the past
decade alone.

However, Americans are learning about food traditions in other ways. Founded in Italy in 1986, Slow Food was organized in response to the sense that the industrial values of fast food were overwhelming food traditions around the globe. As restaurants like McDonald's entered markets, they forced producers into their system of production and standards. This reduced biodiversity, promoted commodity agriculture, and undermined hospitality. Slow Food, in contrast, would document traditions and biodiversity and work toward protecting and supporting them. The International Slow Food movement now has over 83,000 members organized into national organizations and local "convivia" that celebrate the diversity and culture of their local foods. Slow Food USA has recently partnered with a number of other organizations—American Livestock Breeds Conservancy,

Center for Sustainable Environments at Northern Arizona University, Chefs Collaborative, Cultural Conservancy, Native Seeds/SEARCH, and Seed Savers Exchange—in a program called Renewing America's Food Traditions (RAFT). RAFT aims to document traditions, produce, and animal breeds, and then help their growers to develop new markets so that they become economically viable.

Farmers markets and produce stands give consumers direct contact with farmers, allowing them to ask questions and learn about what is in season. Personal relationships help to create a community bond between growers and eaters. There are also opportunities for people to become more directly involved in the growing of their food. Local farms called CSAs (community supported agriculture) that are supported by subscribers who pay money for a portion of the farm's produce and who also work periodically planting, weeding, and harvesting help people learn about the source of their food.

The number of programs designed for children has swelled in the past decade alone. Probably the best-known program is Alice Waters's The Edible Schoolyard in Berkeley, California. Begun in 1994, the program is designed to bring the community and experiential ethos of the locally grown-sustainable movement to middle school students. Seeing food as central to



THE EDIBLE SCHOOLYARD

Students harvest kale at The Edible Schoolyard in Berkeley, California, and (opposite) the Washington Youth Garden at the U.S. National Arboretum in Washington, D.C.

building individual health, fulfilling social relationships, and community life, The Edible Schoolyard teaches children to plan a garden, prepare soil, plant, grow and harvest crops, cook, serve, and eat—in its phrasing, food “from seed to table.” Students collaborate in decision-making on all aspects of the garden. Working closely with the Center for Ecoliteracy, The Edible Schoolyard teachers have been on the forefront of designing a curriculum that can place food at the center of academic subjects such as math, reading, and history in order to “rethink school lunch.”



Similarly, the Culinary Vegetable Institute in Huron, Ohio, has launched Veggie U to educate food professionals and the general public about vegetable growing and cooking. Recently, it has developed a curriculum for schools that will soon be in Texas systems. The Center for Ecoliteracy has developed a detailed “how-to” guide for school systems to follow in creating their own programs. Spoons Across America, sponsored by the American Institute of Food and Wine and the James Beard Foundation, sponsors Days of Taste in schools across the country. Local programs also abound. In Washington, D.C., Brainfood teaches children about life skills through food activities after school and during the summer. The Washington Youth Garden gives children from the Washington, D.C., public schools hands-on experience gardening and then cooking their harvest. Programs like these are growing across the country.

Then, of course, there is the time-honored way of passing traditions on in family kitchens and on family farms. Hopefully, many of these more formal programs remind cooks and growers to explore their own family traditions and the foodways of those around them.

This food revolution is about growing and cooking traditions and their adaptation to new circumstances. It is about finding—amid a land-

scape dominated by pre-packaged goods—a closer association with processes such as soil preparation, harvesting, and cooking that previous generations took for granted. And it is an awareness of what a meal is, and how mealtime is a time to slow down, to listen, and to savor food. Perhaps most importantly, it is about sharing these things—or passing them on.

This sharing and understanding take time that today’s busy schedules frequently don’t allow. However, many are realizing that the richness of shared experiences involving food is too precious to give up. They think about the taste of a fresh carrot pulled from a garden on a summer afternoon or a meal savored with family and friends.

The food revolution that we celebrate looks both backward and forward: backward to long-held community traditions in growing, marketing, cooking, and eating; forward to innovations for making these traditions sustainable and passing them on to future generations. It depends on nurturing a physical environment that supports diversity; sustaining the knowledge needed to cultivate that biodiversity; and passing on traditions of preparing and eating. Together, these traditions are the foundation of much of our shared human experience.

Everyone has to eat; why not eat together?

SALAD GREENS WITH GOAT CHEESE, PEARS, AND WALNUTS

This recipe comes from Joan Nathan's The New American Cooking, to be published in October 2005 by Alfred A. Knopf.

One of the most appealing recipes to come out of Alice Waters's Chez Panisse Restaurant in Berkeley, California, is a salad of tiny mâche topped with goat cheese. How revolutionary this salad seemed to Americans in the 1970s! How normal today.

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Alice got her cheese from Laura Chenel, a Sebastopol, California, native who was trying to live off the grid, raising goats for milk. The same year Chez Panisse really caught on, Laura went to France to learn how to make authentic goat cheese. When she came back, she practiced what she had learned, and it wasn't long before a friend tasted her cheese and introduced her to Alice. "All of a sudden the demand was so great," Laura told me, "that I had to borrow milk from others." Beginning with its introduction at Alice's restaurant at the right moment in 1979, the goat cheese produced at Laura Chenel's Chevre, Inc., became a signature ingredient in the newly emerging California Cuisine. Today, artisanal cheese (made by hand in small batches with traditional methods) and farmstead cheese (made on the farm where it is milked) make up one of the largest food movements in the United States. Chevre, Inc., has become synonymous with American chèvre, and Laura still tends her beloved herd of 500 goats herself.

- | | | |
|--------------------------------|------------------------------|--------------------------------|
| ½ cup walnuts | 1. Preheat the oven to 350 | 4. Spread some of the goat |
| 1 teaspoon Dijon mustard | degrees. Spread out the | cheese on the rounds of |
| 2 tablespoons balsamic vinegar | walnuts in a small baking | French bread and top with |
| ¼ teaspoon sugar | pan and toast them in the | a pear round. Then spread |
| 2 tablespoons walnut oil | oven until lightly browned, | some more cheese on top |
| 2 tablespoons canola | 5 to 7 minutes. Take the | of the pear. Bake in the |
| or vegetable oil | walnuts out of the oven, | oven a few minutes, until |
| Salt and freshly ground | but leave the oven on. | the cheese has melted. |
| pepper to taste | 2. Mix the mustard with the | 5. While the cheese is baking, |
| 2 ripe Bosc pears | vinegar and ¼ teaspoon of | add the salad greens to |
| 5 ounces goat cheese | sugar in a large salad bowl. | the salad bowl with the |
| 6 slices French bread, | Slowly whisk in the walnut | thin pear slices and toss |
| cut in thin rounds | and canola or vegetable | gently to mix. Divide the |
| 8 cups small salad greens | oil. Season with salt and | salad among 6 to 8 plates. |
| | pepper to taste. Set aside. | 6. Place the hot pear-cheese |
| | 3. Cut 1 pear into thin | rounds on top of the |
| | rounds. Peel and core | greens, scattering the |
| | the second pear, slice it | walnuts around and serve. |
| | in half lengthwise, and | Yield: 6–8 servings |
| | cut into thin strips. | |

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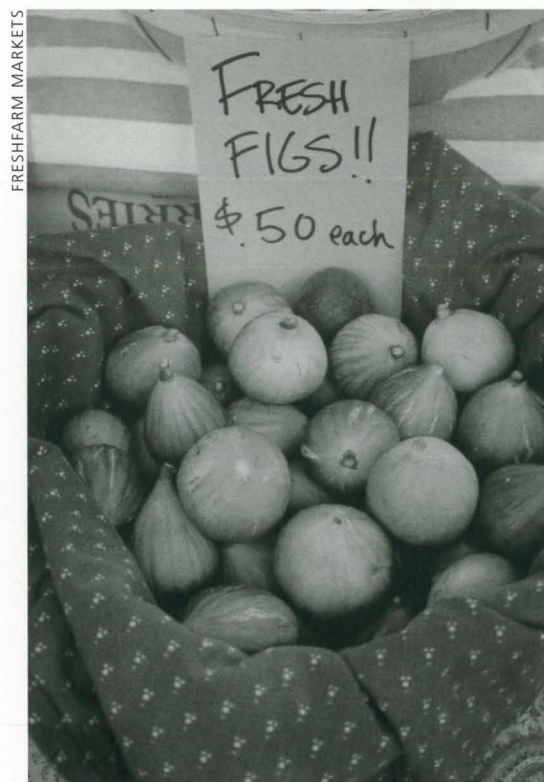
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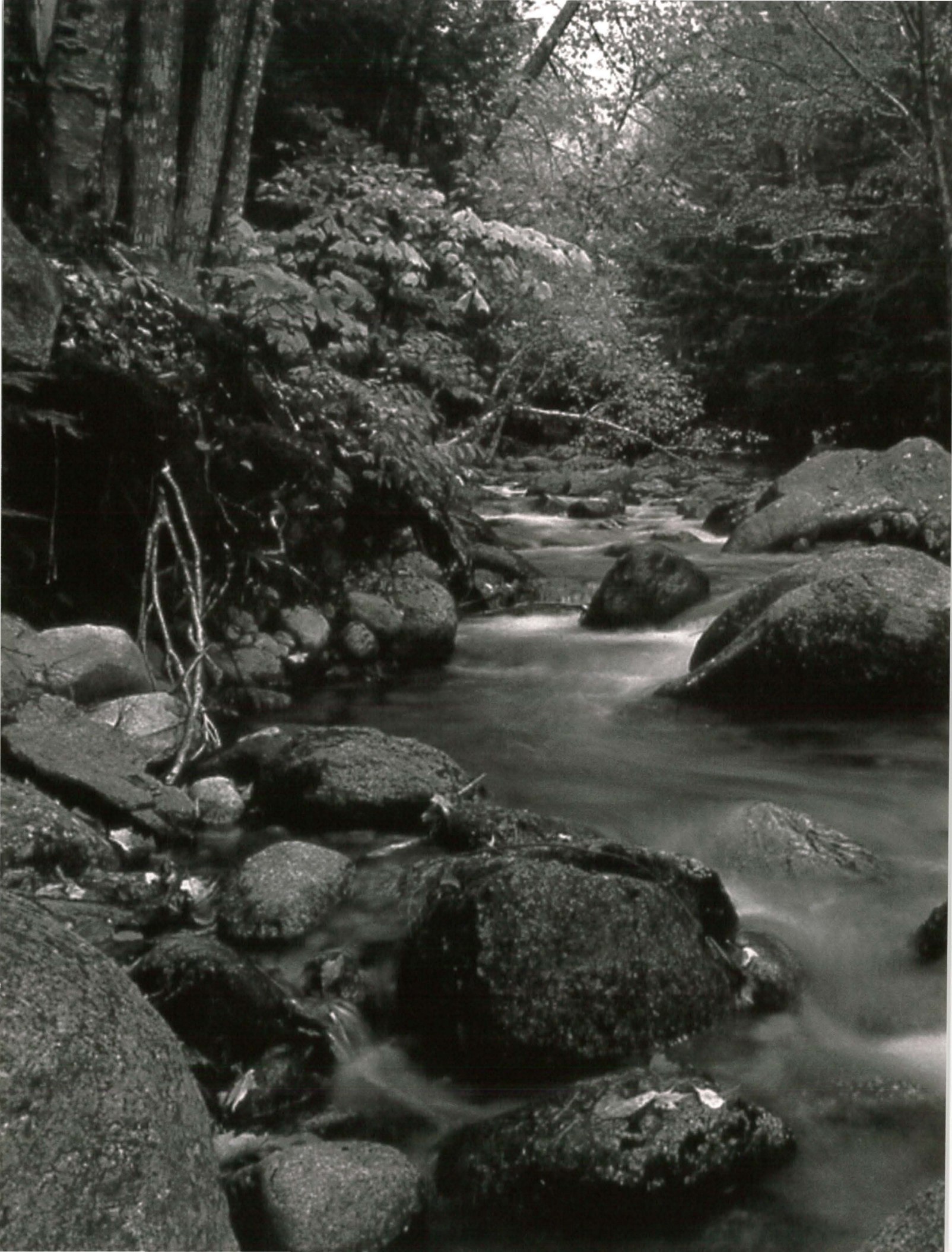
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[29]

JOAN NATHAN, guest curator of *Food Culture USA*, is the author of numerous cookbooks, including *Jewish Cooking in America*, which won both the James Beard Award and the IACP/Julia Child Cookbook of the Year Award. She has been involved with the Smithsonian Folklife Festival as a presenter, participant, and researcher for over 25 years. The *Food Culture USA* program is inspired by the research she conducted for her cookbook, *The New American Cooking* (Alfred A. Knopf, October 2005).

All photographs courtesy of Joan Nathan unless noted otherwise.





FOREST SERVICE, CULTURE, AND COMMUNITY

TERESA HAUGH AND JAMES I. DEUTSCH

When Lezlie Murray was in the fifth grade, she took a class outing to the nearby Gifford Pinchot National Forest in southwestern Washington State. “My best friend’s father was a ranger, and he took our class out into the forest and talked to us about the trees and everything that was a part of that environment. It really stuck with me.” Now an interpretive naturalist and director of the Begich, Boggs Visitor Center at Portage Glacier in Alaska’s Chugach National Forest, Murray has always cherished that early turning point in her life. “Every day I pinch myself when I get up,” she explains. “I’m in the most beautiful place in the world. I’ve done a lot of traveling, so I can say that and really mean it.”

In many ways, Murray’s story is not unusual for those who live and work in the forests, whether public or private, in the United States. Growing up near a forest, or having a relative who has worked outdoors with natural resources, seems to influence one’s choice of career path. Take, for example, Kirby Matthew, a fourth-generation Montanan who grew up near the Trout Creek Ranger Station in Montana’s Kootenai National Forest. His father worked as a logger and then with the Forest Service, so it was natural for Kirby himself to enter the Forest Service, where he has “a history.” He now works for the Forest Service’s Historic Building Preservation Team in Missoula, Montana.

Lezlie Murray leads a group of visitors on a trail to Rainbow Falls in Alaska’s Tongass National Forest.

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KRISTI KANTOLA



OCCUPATIONAL CULTURE

[3 2] The 2005 Smithsonian Folklife Festival program *Forest Service, Culture, and Community* presents occupational traditions from the USDA Forest Service, an organization celebrating its centennial, as well as other forest-dependent traditions from the cultural communities it serves. Approximately 100 participants are on the National Mall to share their skills, experiences, and traditions with members of the public; they include tree pathologists, wildlife biologists, landscape architects, historic horticulturalists, botanists, bird banders, archaeologists, environmental engineers, firefighters, smokejumpers, recreation specialists, backcountry rangers, woodcarvers, basket makers, quilters, instrument makers, musicians, poets, storytellers, and camp cooks.

Forest Service, Culture, and Community builds upon previous Folklife Festival programs that have examined occupational traditions, such as *American Trial Lawyers* in 1986, *White House Workers* in 1992, *Working at the Smithsonian* in 1996, and *Masters of the Building Arts* in 2001. Every occupational group—including cowboys, factory workers, farmers, firefighters, loggers, miners, oil workers, railroaders, security officers, even students and teachers—has its own traditions, which may have a variety of forms.

One such form is the use of a specialized vocabulary. For instance, city doctors may refer to malingering hospital patients as *gomers*, perhaps an acronym for “Get Out of My Emergency Room”; loggers in the Northwest refer to blackberry jam as *bear sign* and hotcakes as *saddle blankets*; and academics refer to their doctoral degree as their *union card*, and books as *tools of the trade*, as if to suggest that their ivory-tower realm has the same rigor and robust organization as the factory floor.

In other cases, occupational traditions take the form of specialized tools, gear, and clothing worn by members of the occupational group; ballads and folk songs, such as “The Jam on Gerry’s Rock,” which tells of a tragic accident that occurred when floating logs jammed on the

Kennebec River in central Maine; pranks and jokes, which are often directed at the newest rookie; stories and personal remembrances of work incidents or characters; and a wide assortment of customs and superstitions. What folklorists at the Smithsonian try to understand, as they identify and ask questions about different occupational traditions, are the skills, specialized knowledge, and codes of behavior that distinguish a particular occupational group and meet its needs as a community.

Another way of looking at occupational culture is to see it as a part of a particular company, agency, or organization. As James Q. Wilson observes, “Every organization has a culture, that is, a persistent, patterned way of thinking about the central tasks of and human relationships within an organization. Culture is to an organization what personality is to an individual. Like human culture generally, it is passed on from one generation to the next. It changes slowly, if at all.” The 100th anniversary of the USDA Forest Service in 2005 provides a splendid opportunity for understanding and appreciating its organizational and occupational cultures.

The occupational culture of the USDA Forest Service is represented by a diverse group of workers.

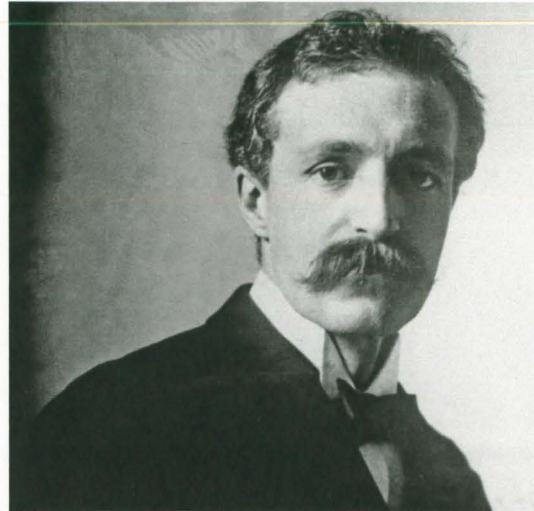


FOREST SERVICE HISTORY

The origins of the Forest Service go back to the mid- to late 19th century, when natural resources were in high demand throughout the country. Homesteaders wanted land, miners wanted minerals, and everyone wanted timber. People often took what they wanted with little regard for the impact on the environment or for the future state of our natural resources. However, in 1891, realizing the need for greater control over our forests, the U.S. Congress passed the Forest Reserve Act, which authorized the President to establish forested public lands in reserves that would be managed by the General Land Office (GLO) in the Department of the Interior.

One of the first employees of the GLO was Gifford Pinchot (1865–1946), a Yale graduate who not only had studied forestry in France and Germany but was also a personal friend of President Theodore Roosevelt. (Pinchot was to become the namesake for the national forest that naturalist Lezlie Murray visited in the 1960s.) Believing that professional foresters in the Department of Agriculture and the forests they cared for should both be part of the same federal agency, Pinchot convinced Roosevelt in 1905 to approve the transfer of the forest reserves from the Department of the Interior's GLO to the Department of Agriculture's Bureau of Forestry. As a result of this Transfer Act, 63 million acres of land and 500 employees moved to the USDA, and a corps of trained foresters was assigned the work of conserving America's forests, with Gifford Pinchot as the first Forest Service Chief. On July 1, 1905, the Bureau of Forestry was renamed the Forest Service, because Pinchot believed the new title better reflected the mission of the agency as being one of service.

From 1905 to 1907, in spite of opposition from local governments and the timber industry, Pinchot and Roosevelt added millions of acres to the forest reserves. Congress reacted in 1907 by passing an amendment to the agricultural appropriations bill, taking away from the President the power to create forest reserves and giving it instead to Congress. In



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According to Gifford Pinchot, first Chief of the Forest Service, "Our responsibility to the Nation is to be more than careful stewards of the land; we must be constant catalysts for positive change."

that amendment, *forest reserves* were renamed *national forests*, leaving no doubt that forests were meant to be used and not preserved.

While most of the new national forests were in the West, the passage of the Weeks Act in 1911 allowed for the acquisition of lands in the East to protect the headwaters of navigable streams. With that, the National Forest system became more environmentally diverse. Because Pinchot was convinced that the people who had decision-making powers over forests should live near the lands they managed, the Forest Service set up district offices in California, Colorado, Montana, New Mexico, Oregon, and Utah. Forest supervisors and rangers were given a degree of flexibility with their finances, and they became the voice of the Forest Service in the local communities. Later, districts were added for Alaska, Arkansas, Florida, and the Eastern states.

Today, in 2005, the National Forest system includes 155 national forests and 20 national grasslands, and it encompasses 193 million acres of land in 42 states, the U.S. Virgin Islands, and Puerto Rico. This total acreage (roughly 300,000 square miles) is larger than the entire state of Texas, and comparable in size to the states of New York, Pennsylvania, Ohio, Indiana, Illinois, and Wisconsin combined. With nearly 38,000



employees, the USDA Forest Service is larger than any other land-management agency, including the Bureau of Land Management (roughly 11,000 employees), National Park Service (roughly 20,000 employees), and Fish and Wildlife Service (roughly 9,000 employees), all of which are part of the Department of the Interior.

THE STATUS OF THE NATIONAL FOREST SYSTEM TODAY

For the past 100 years, the mission of the Forest Service has often been described in Pinchot's words as conservation *for the greatest good of the greatest number in the long run*. However, the idea of what is the greatest good can change. Accordingly, the Forest Service has had to deal with many strongly held opinions about how national forests should be managed and used. Employing a concept of *multiple use*, and thus differentiating itself from other land management agencies, the Forest Service has tried over the years to accommodate a wide variety of uses for the forests and grasslands it manages: timber, grazing, recreation, wildlife, and watershed protection.

The relative value of extracting resources from national forests often changes with current national events. For instance, after World War II, the demand for wood surged as American GIs returning from the war needed new housing for their families and as the United States was helping to rebuild Japan. As a result, the Forest Service was pressured to exchange older, slow-growing timber stands for younger, faster-growing trees.

Golden Aspen trees in Idaho's Sawtooth National Forest.



A forest ranger in 1910 poses while carrying his heavy equipment load. After passing a written examination, rangers had to endure hardships and perform labor under trying conditions.



In 1919 Helen Dowe was one of the early fire lookouts in Colorado's Pike National Forest, scanning the landscape for smoke and signs of fire below.

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Wood and other forest products are still in demand, and the Forest Service must search for the best ways to balance social, economic, and ecological demands.

The forests have additional value as homes to countless species of fish, birds, other wildlife, and plants, some of which are threatened or endangered. Forest Service employees must look for ways to protect habitat while providing places for the public to view plants and wildlife with minimal environmental impact. Fresh water from national forests and grasslands feeds into hundreds of municipal watersheds across the country, thereby providing clean drinking water to nearly 60 million people. And as the nation becomes increasingly urban, people look to their national forests as places for fun and recreation. They want somewhere they can camp and hike, breathe fresh air, sit under the shade of trees, and listen to birds sing.

ORIGINAL FOREST RANGERS ON THE JOB

As the multiple-use mission of the agency evolved, so did the Forest Service workforce. In the newly minted Forest Service of 1905, all employees were men. Rangers were custodians of the land and proudly donned new uniforms with Forest Service shields, rode on horses, carried guns, and wore hats. They were paid \$60 per month and had to furnish their own equipment and pack animals.

To be hired as a forest ranger, a man had to have both scientific knowledge and practical skills. He had to know about forestry, ranching, livestock, lumbering, mapping, and cabin building. In addition, he had to demonstrate that he could saddle and ride a horse, pack a mule, use a compass, and shoot a rifle. Some applicants were even asked to cook a meal. In 1905, all Forest Service regulations could be contained in a single 142-

page book, which could fit in the ranger's shirt pocket. By contrast, today's Forest Service manuals fill many bookshelves and computer disks.

In the early days, forest rangers and their families lived in isolated places. They went where they were assigned, often on short notice. Their wives cooked, kept watch in fire lookout towers, and took care of any visitors who showed up at the doorstep (the ranger's house was usually the last one at the end of a very long road). Families learned to be self-sufficient, manage without electricity, and enjoy the adventure of living close to the land. Many children grew up believing this way of life was the norm, and learned to love and appreciate the outdoors. The forest ranger by necessity became part of the community where he lived. The ranger developed working relationships with the local ranchers, loggers, hunters, and fishermen. He was responsible for enforcing rules, issuing permits, and maintaining boundaries.

The roles played by these early forest rangers foreshadowed the organizational culture and structure of the agency we see today. In the 21st century, regional foresters, forest supervisors, and district rangers are voices of authority in local communities, and are supported by a diverse workforce of men and women that includes

After a fire in 1936 in Montana's Lolo National Forest, workers re-planted Ponderosa Pine trees in an effort to rehabilitate the forest.



wildlife biologists, fishery biologists, hydrologists, mineral experts, engineers, researchers, ecologists, forest planners, computer programmers, entomologists, firefighters, and other specialists.

FORESTRY—GROWING TREES

Unlike some other natural resources that are used once and then lost, forests are entities that live and breathe, and can be renewed. Forest ecosystems can be maintained through good management, making the best use of scientific research, such as ensuring natural regeneration or planting seedlings to replace the trees that have burned or have been cut.

Professional foresters use many tools in maintaining forest health. For example, they take core samples and count annual rings to help them understand how old a tree is, and to get a glimpse of the tree's life cycle. Foresters study how crowded trees are, how much undergrowth is present, and what kind of wildlife is dependent on the local habitat. As Saul Irvin, a ranger with the Florida Division of Forestry, explains, "We plant trees, we mark trees, we control burn [intentionally setting a fire for prescribed purposes], we do everything it takes to keep the forest growing."

CONTROLLING FIRES

At the beginning of the 20th century, many professional foresters were trained in Europe, which did not prepare them for the monumental fires that used to sweep the North American continent. Early settlers tended to let large fires burn to clear the land for grazing, but, as populations increased, people started looking at the threat of fire in a different way, and the control of fires became a major part of the Forest Service's work.

After a million-acre fire in Washington and Oregon claimed 38 lives in 1902, the Forest Service became more systematic in its approach. It stationed people in lookout towers, hired firefighters, and after World War I hired Army pilots to spot fires from the air. The Civilian Conservation Corps was enlisted



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Fully suited, these smokejumpers in 1952 practice parachute-steering maneuvers while also strengthening their arm and shoulder muscles.

during the 1930s to fight fires throughout the West. In 1940, Rufus Robinson and Earl Cooley became the world's first smokejumpers, parachuting into Idaho's Nez Perce National Forest. Today, airplanes and helicopters drop not only firefighters and equipment on fire lines but also water and fire-retardant chemicals.

Forest Service researchers are very proactive in studying fire and how it affects forests in the long run. They consider whether it is better to stop fires or let them burn and how fire might actually improve wildlife habitat and encourage the growth of new trees. Fire researchers manage forests to make them more resilient to wildfire by removing underbrush and excess trees that literally add fuel to the fire. Sometimes they even use fire as a prescription to restore health to a forest that is overgrown or has the potential to burn out of control.

The history of fire prevention in the Forest Service is as old as the agency. For many employees, their first job was keeping a 360° vigil from a fire lookout tower, often spending their days in solitude. While lookouts do have contact with the outside world, they have had to find ways to fill their time. They might be found playing the guitar, writing a novel, or even riding an exercise bike.

Donna Ashworth of Arizona has spent 26

consecutive seasons on lookout tower duty. Ashworth doesn't feel alone when she is sitting in the lookout tower, however, because she is connected to others via radio. She describes her job poetically: "I never get tired of it. It's always beauty. It's always the drama in the sky.... I live in the air. I can see 60, 80, 100 miles."

Of course, lookouts are only one part of the fire workforce. Others, such as smokejumpers and firefighters, experience fire from a very different perspective. As Kelly Esterbrook, a former smokejumper from Oregon, observes, "You definitely have to like to be physical. You just don't get through the training program if you don't enjoy it. You have to like adventure. It's probably the best job I've ever had."

Firefighters enjoy the challenge and the camaraderie of the work. Linda Wadleigh, a fire ecologist from Flagstaff, Arizona, began as a forester but ended up as a firefighter. Wadleigh recalls, "Here I was a forestry major, and I decided I had a real love for fire. I was raised a forester, but I was baptized in fire." She describes firefighting as compelling. "Being called on a fire is one of the strangest experiences. . . . [The love of firefighting] is a genetic disorder. . . . Once you smell the smoke, it brings out the flaw in your DNA."



A backpacker sets up camp at Buck Creek Pass in the Glacier Peak Wilderness of Washington's Okanogan National Forest. There are more than 450 trails here, and most are not completely snow free until mid-August.

MANAGING RANGELANDS

In addition to protecting forests and fighting fires, the Forest Service also oversees the management of rangelands and grasslands. Ranchers depend on Forest Service grazing permits to provide forage for their cattle and livestock. The Forest Service works to meet the needs of the ranchers, while at the same time insuring that rangelands remain healthy and available to future generations. Ranchers are not the only ones who enjoy what national grasslands provide. Visitors come for hiking, biking, camping, hunting, fishing, and canoeing. The scenic beauty of national grasslands is an inspiration to photog-

raphers, birdwatchers, and Sunday drivers. Wildlife enthusiasts visit to catch a glimpse of whitetail deer, prairie dogs, prairie chickens, grouse, and butterflies. Managers have long realized that the well-being of forests and grasslands depends largely on the health of the soil and the presence of water. To grow plants and trees, they look for ways to maintain healthy soil, match the right species to the soil, and prevent erosion. Especially in more arid areas of the West, the amount of rainfall is vital. Chuck Milner, a range specialist in Oklahoma's Black Kettle Ranger District, notes how "when it rains, everybody looks smart; when it doesn't rain, then you can't do anything right."

PROTECTING WILDLIFE HABITATS

Forest Service wildlife biologists are concerned with careful management and conservation practices, and their efforts have brought species like whitetail deer and wild turkeys back from the brink of extinction. Wildlife biologists also deal with the concept of multiple use, trying to balance public demand for hunting opportunities with the desires of others who prefer to watch or photograph animals in their natural environment.

Wildlife biologists consider it imperative to look at an ecosystem as a whole. Janie Agyagos from the Red Rock Ranger District in Sedona, Arizona, avoids over-specialization. “The beauty of the job is not becoming too focused and honed in on one species, but learning a little bit about everything around you.” The important aspects of her work are “recognizing when there’s a break in the link somewhere, how our activities might be affecting the workings of the system, and how we can change our management to bring those workings back to their proper condition.”

Wildlife biologists work to increase their knowledge of wetland habitats, of the different species that depend on dead and dying trees, of the effects of fire on wildlife habitat, and of the crucial role played by old-growth trees. Biologists use tree thinning and tree planting as ways to increase the food supply for wildlife. They study questions such as how owls depend on old-growth tree species and how migrating salmon are affected by sediment and temperature in streams. Their work is vital because national forests and grasslands provide 80 percent of the habitat for elk, bighorn sheep, and mountain goats in the continental 48 states, as well as 12 million acres of waterfowl habitat, 28 million acres of wild turkey habitat, and habitat for 250 species of Neotropical migratory birds.*

* The Neotropics are the region of the New World that stretches southward from the Tropic of Cancer.

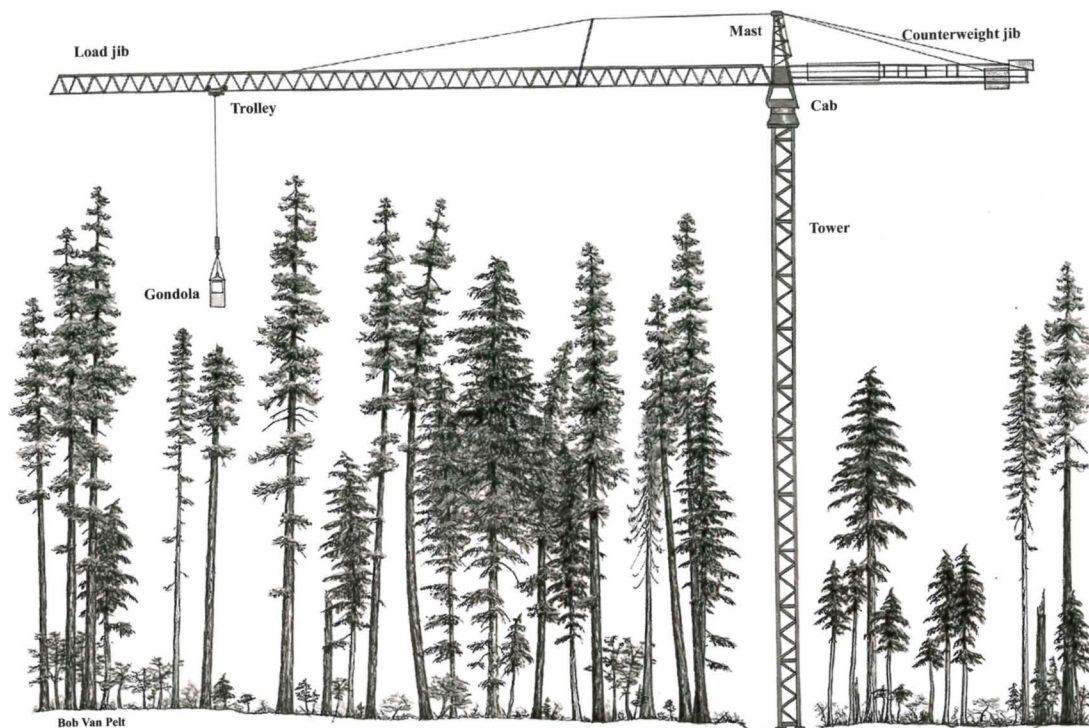
Forest Service researchers work to maintain healthy habitats for both plant and animal species.

“The beauty of the job is not becoming too focused and honed in on one species, but learning a little bit about everything around you.”

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Janie Agyagos





The leafy tops of tall trees in an old-growth forest form a canopy, a nurturing shelter for the life below. Canopy cranes allow scientists to research this hard-to-reach environment. There are currently 10 canopy cranes around the world, but the Wind River Canopy Crane in Washington State is the tallest at 282 feet, and covers six acres under its swing. *Illustration by Bob Van Pelt, courtesy Wind River Canopy Crane Research Facility*

TREE DOCTORS

Many Forest Service scientists are actively involved in research to promote the health of trees and other plants, covering the fields of botany, chemistry, ecology, silviculture, plant and animal interactions, vegetation dynamics, invasive plants, insect population, and molecular genetics. These researchers often act as tree doctors, tackling threats to plants and trees in national forests and grasslands, and employing a variety of tools. Just as your personal physician has to look at your entire body and lifestyle to understand your health problems, tree doctors need to look at the forest as a whole.

For example, the Pacific Northwest Research Station and Gifford Pinchot National Forest work in partnership with the University of Washington to conduct research at the Wind River Canopy Crane. From the gondola of a 250-foot (25-story) crane, employees such as Rick Meinzer and David Shaw conduct experiments in the canopies of trees as tall as 220 feet. They look at the place where the forest is open to the sky, because that's where trees bud and

photosynthesis occurs. Scientists study the effect of lichens and fungi, and measure the effects of pollutants on trees. For Meinzer, the canopy crane provides an opportunity for understanding how plants work. "A lot of people tend to regard plants as inert objects, and they're surprised they have a physiology. But when you really get into it, it's amazing how complex and how integrated plants are. That's what fascinates me."

DEVELOPING FOREST PRODUCTS

Scientific research often contributes to the development of new forest products. The forest product that most often comes to mind is lumber, but there are a number of non-timber forest products as well, which are used by the residents of forest communities. Examples include foods such as mushrooms; medicinal plants such as ginseng and ginkgo; floral products that include moss, vines, ferns, and evergreens; and the wood used in decorations and crafts. In some places, non-timber forest products provide more employment for a local community than timber cutting.

Overgrown, a dense forest can burn like matchsticks in a wildfire, but it can be thinned, and the thinned materials can be used for a variety of products. The Forest Products Laboratory, established in 1910 in Madison, Wisconsin, is the nation's leading wood research institute, studying various aspects of paper making, wood preservation, and recycling. Their research has helped increase the average lumber yield per log from 25 percent to 60 percent, extended the life of railroad ties, and developed protocols for the U.S. Postal Service to make no-lick stamps recyclable.

PRESERVING OUR HERITAGE

While many Forest Service researchers are looking to the future, another section of the agency's workforce is actively involved in preserving the past and connecting people's history to the land. As described by the Forest Service's National Heritage Strategy, "Waiting silently in the mountains, canyons, and river valleys of our national forests and grasslands are the remnants of past cultures that confront us and remind us of the centuries-old relationship between people and the land. These heritage resources hold clues to past ecosystems, add richness and depth to our landscapes, provide links to living traditions, and help transform a beautiful walk in the woods into an unforgettable encounter with history."

Empowered by the National Historic Preservation Act of 1996, archaeologists and other heritage specialists locate artifacts and historical sites in order to preserve and protect them from road construction, prescribed burning, and vandalism. Artifacts that are located and protected include pottery, baskets, ancient tools, rock paintings and petroglyphs, and, in some cases, prehistoric dinosaur bones.

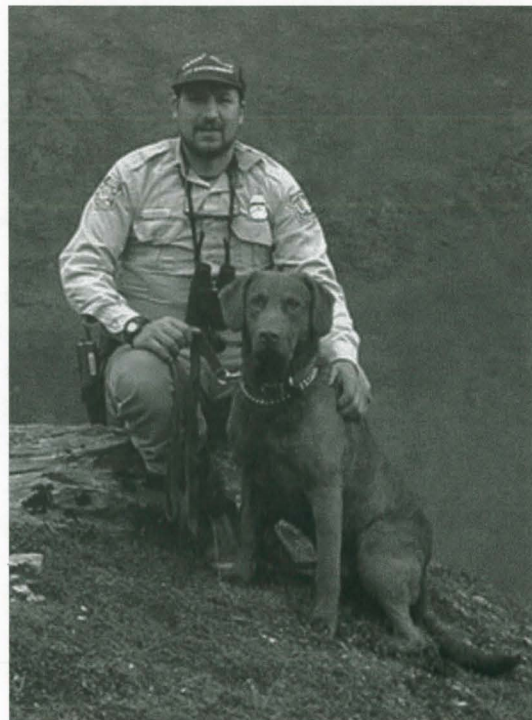
Jeff Bryden and Flash, a Chesapeake Bay Retriever, make a great law enforcement team. Flash is the first dog in the Forest Service trained to detect contraband fish and wildlife, instead of drugs. Flash can also track lost visitors.

ENFORCING THE LAW

The Forest Service Law Enforcement and Investigations (LEI) staff has the overall job of upholding the laws and regulations that protect natural resources. Law enforcement personnel protect natural resources, people, and property, often working in partnership with local, state, and other federal law enforcement offices. As Berneice Anderson, a Regional Patrol Commander based in Milwaukee, Wisconsin, explains, "A lot of people think that everyone who visits the forest is out to have a very good afternoon or weekend, enjoying the natural resources and the scenery. And that's what we hope for, but we also know that at any given time we have to be prepared for the things that are negative." As a result, LEI officers may be called upon to investigate crimes such as timber theft, arson, or the illegal cultivation of marijuana on national forest lands. They also protect archaeological sites, investigate vehicle accidents, provide first aid, educate the public, and assist in search and rescue operations.

The duties of LEI officers can be life threatening. For this reason, Andy Coriell, Patrol Captain on Oregon's Mount Hood

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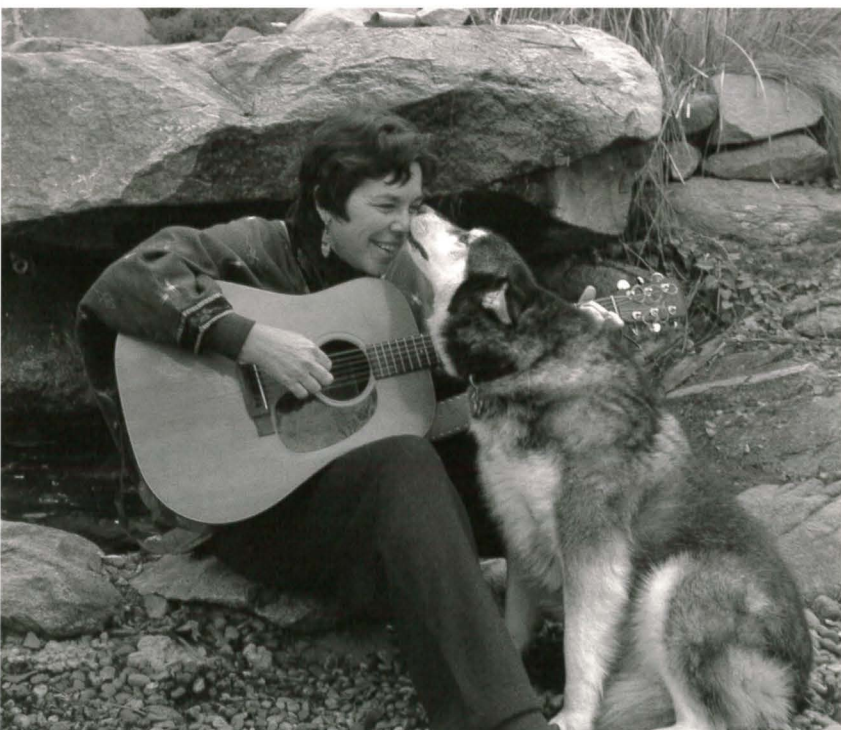


“The essential piece is to capture people’s interest in stories and art, the cultural expressions that come from the heart and the heads of the people.”
Rita Cantú

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National Forest, is glad to have what he describes as superior equipment on the cutting edge of technology. “I don’t go to work ever without a bullet-proof vest on. We carry semi-automatic weapons, handcuffs, pepper spray, baton, radio, and pretty much anything else you can stick on a belt.”

Jeff Bryden, the lead law enforcement officer on Alaska’s Chugach National Forest, finds one of his greatest assets to be his canine (K-9) partner, Flash, a Chesapeake Bay Retriever that has completed rigorous training and wears its own Forest Service badge. Like many employees, Bryden dreamed of working for the Forest Service from a young age. “Pretty much, I’m doing what I planned on doing my entire life. When I was knee high to a gopher, I planned on working in natural resource law enforcement.”



COURTESY RITA CANTU

SEEKING INSPIRATION FROM THE FORESTS

For centuries, artists have been captivated by the beauty of the mountains, lakes, streams, woods, and wildlife found in our forests and grasslands. Gifford Pinchot, the first Chief of the Forest Service, was inspired to the conservation cause through the 19th-century paintings of the Hudson River School that showed scarred mountains in the Northeast devastated by logging and farming.

Jim Denney, District Facilities Manager at the McKenzie River Ranger Station in Oregon’s Willamette National Forest, is a contemporary artist who shares the same spirit as the Hudson River School painters in depicting the changes that have taken place in the landscape. One

Rita Cantú works for the Forest Service as an interpreter and environmental educator, but she is also a storyteller, songwriter, and singer who plays more than a dozen instruments.

interesting historical coincidence, according to Denney, is that “in the mid-19th century, there was a merchant in New York who collected works by the Hudson River painters. One painting called *Hunter Mountain* by Sanford Gifford depicted a clear-cut with a little cabin in the middle of it. The merchant who bought the painting was James Pinchot, and he named his son after that painter—Gifford Pinchot, who became the father of the Forest Service.”

Traditional artists and crafters have long had a close relationship to forests and the materials that they provide. Forest Service archaeologists have discovered baskets made from spruce roots that are as old as the earliest civilizations on the North American continent. Weavers today still make baskets out of roots, vines, and branches.



Working for the Forest Service since 1966, Jim Hammer uses pack animals to haul his equipment as he constructs and preserves trails in Washington's Okanogan and Wenatchee National Forests.

Other crafters collect wood, antlers, beeswax, quills, acorns, flowers, twigs, bark, moss, and pine resin to create their arts, crafts, and household objects. Woodworkers use forest products for a variety of items that run the gamut from intricately carved figurines to musical instruments and canoes. For instance, Nathan Jackson, a Tlingit woodcarver from Ketchikan, Alaska, has received the prestigious National Heritage Fellowship from the National Endowment for the Arts for his totem poles, clan crests, masks, canoes, and carved doors, all made within the traditions of the Tlingit people. When he carves something, it is intended to be used, not left on display. For example, "A canoe is just a boat," he explains, "but it gets you to think about what our people used to do, and how they put good material to good use. Then this canoe becomes an extension of our culture."

Forest Service employee Rita Cantú from Arizona works with the Conservation and the Arts program to connect communities to nature through the arts. The program uses artists, dancers, writers, musicians, storytellers, and poets to tell the story of the growth of conservation policy in the United States. "It's not enough just to manage our resources wherever they might be, separate from the communities," Cantú maintains. "The essential

piece is to capture people's interest in stories and art, the cultural expressions that come from the heart and the heads of the people."

COOKING AND CAMPING

Some art is edible, such as pies, jams, and medicine that have been made from wild foods and herbs. From the earliest days of tent camping, cooks have enjoyed making meals on open fires. The love for camp cooking has not disappeared, and the National Museum of Forest Service History recently published a cookbook with traditional Dutch oven recipes that have been used in the field by rangers and fire tower lookouts (see *Suggested Reading*).

Jim Hammer, Trails Coordinator on the Methow Ranger District in Washington State, recalls the typical breakfasts (with distinctive names) that might be eaten by the crew. "If you were with an old packer, like old Bill Imes, you'd have spotted dog [i.e., oatmeal] along with whatever else you had. And with a couple of the old packers, the only variety you'd ever have from bacon, eggs, and hotcakes was eggs, bacon, and hotcakes. If all the animals were in and breakfast was ready, we'd have one old boy that'd holler out, 'The dog's got a spot!' That meant breakfast was ready and you'd better be getting up."

DUTCH OVEN ONE-POT MEAL

Thomas M. Collins of North Ogden,
Utah, retired Forest Service employee

Ingredients

1½ to 2 pounds of small to medium
red potatoes, washed and unpeeled
2 medium heads of cabbage,
cut in wedges
3 onions, quartered
8 ears of sweet corn on the cob,
cleaned and broken in half
2 pounds of smoked kielbasa or other
smoked ring sausage, cut into quarters
1 quart water

Place the potatoes on the bottom of a 12-inch Dutch oven and layer as follows: cabbage, onion, corn, and sausage. Add water and cover tightly to keep in moisture. Cook for about one hour, with 10 to 12 charcoal briquettes on the bottom, replacing charcoal as needed. The smoky juice from the sausage drips down through the other food and gives it a good flavor. Serve from the Dutch oven, or transfer some of the top layers to other containers for easier access to the potatoes on the bottom. Season to taste. Serves 6 to 8.

Thomas Collins explains: I got this recipe from a horse packer in Montana. It is probably derived from the old cream-can dinners that were used by early settlers in New England and the Midwest when feeding large numbers of workers at grain-threshing bees and other work parties. The food was layered in several five-gallon cream cans. With the lids on, they were put on the coals of a wood fire to cook. When serving, the food was generally separated. The cook took the meat out (different kinds of smoked meat could be used), cut it up, and served it so everyone received some meat. This one-pot meal was a natural for Dutch ovens.

Reprinted with permission from *Camp Cooking, 100 Years* by the National Museum of Forest Service History.



Rock climbing, hiking, and rappelling are just a few methods for bringing people closer to nature in the national forests.

PROMOTING RECREATION

Recreation takes many forms. In communities around the nation, families can join in Forest Service programs that teach them not only how to fish, but also how to protect fish habitats, protect water quality, operate a boat safely, and practice the principles of catch and release. Enthusiasts can go hiking, biking, bird watching, horseback riding, hunting, skiing, sledding, ice skating, snowshoeing, snowboarding, rock climbing, canoeing, surfing, diving, swimming, or camping—to name a few. The Forest Service maintains trails that range from short nature hikes for photographers to rugged backcountry trails for backpackers. Many trails are accessible to people with disabilities.

Many people have long recognized the need to leave parts of America undisturbed by humans. The first wilderness areas in the United States were established by the Forest Service in 1920; since then, close to 100 million acres of wilderness have been added to the system. The United States has far more acres of wilderness set aside than any other country in the world, and in 2004 celebrated the 40th anniversary of the Wilderness Act.

In wilderness areas, visitors are invited to come, but not to remain. Programs such as *Leave No Trace* teach wilderness visitors to pack out their trash, use lightweight stoves instead of making fires, stay on designated trails, control horses, and leave cultural and historical sites alone. The Forest Service has a cadre of employees whose job is to talk about the value of forests, wildlands, and nature. Interpretive naturalists and backcountry rangers are found

in state-of-the-art visitor centers as well as on remote backcountry trails. They share scientific knowledge in ways that people can understand.

Francisco Valenzuela, a recreation planner for the Rocky Mountain Region in Colorado, expresses one of the pleasures of the job: "It's really nice to see people enjoy themselves, going out in nature and getting close to it, appreciating it, moving to help support it—and not necessarily doing damage to it. It's really great to be part of the Forest Service team and help create these things, because I think they're going to be on the land for many centuries to come."

FACING CHALLENGES FOR THE FUTURE

As the current Forest Service Chief Dale Bosworth makes clear, the job of facing future challenges is an enormous one (see page 46). But as the Forest Service begins its second century, the participants in *Forest Service, Culture, and Community* demonstrate at the 2005 Smithsonian Folklife Festival that there is already a long tradition of caring for the land, serving the public, and meeting these challenges.

For instance, the Forest Service has an ongoing mission to educate teachers and children, connecting people to the land through conservation education. Such education increases public awareness and understanding of the interrelationships in natural systems. Natural resource professionals teach in classrooms or lead field trips. Similarly, Smokey Bear and Woody Owl have become national symbols in fire-prevention and conservation campaigns.

As this essay has indicated, the men and women who work in our forests and rangelands have very special connections to the land and its natural resources. They understand the science, the history, the technology, the art, and the traditions of forest service, culture, and community. They also recognize the values inherent in the work they do. As environmental psychologist Herbert Schroeder explains, "A tree is a living organism. You can see it grow, and it grows slowly over a period of years. You can develop a bond, a sense of connection over that long period of time. . . . If there's a tree on a person's property, they have contact on a continuing basis. If the tree happens to be one of those planted by your ancestors, that provides a connection with your family. And you also have a connection with the future. You can think about how that tree will be appreciated by your grandchildren or great-grandchildren."

"Our national forests will be here one hundred years from today," adds Joe Meade, supervisor of Alaska's Chugach National Forest. "And as we move into this new century, our national forests are going to be incredibly important. . . . In the Lower 48 [states], because of population growth, the national forests are becoming the place to escape, to recreate, and to get away. The more and more our population grows, with more and more green space lost, the more valued our public lands will be and will continue to be for all time." Following the example set by Gifford Pinchot 100 years ago, these men and women are still seeking to provide "the greatest good of the greatest number in the long run."

The Forest Service has an ongoing mission to educate teachers and children, connecting people to the land through conservation education.

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Smokey Bear has been an important symbol of wildfire prevention since 1944.

FUTURE CONCERNS FOR PUBLIC LANDS

In January 2005, a Forest Service Centennial Congress was held in Washington, D.C., to commemorate 100 years of conservation and to open a dialogue with others about the challenges and opportunities that will face the Forest Service in the next 100 years. At that congress, Chief Dale Bosworth outlined some of the current challenges to conservation:

- ***Dealing with a growing population.*** In the last 100 years, the United States more than tripled its population to 275 million. By the turn of the next century, the U.S. population may reach 571 million.
- [46] ● ***Expressing the changing face of America.*** Although conservation belongs to all citizens, the face of conservation has traditionally been rural and white. As the U.S. population becomes ever more urban and more ethnically diverse, the Forest Service needs to give Americans from every background more opportunities to participate in conservation.
- ✿ ***Supporting our land ethic with a rational consumption ethic.*** The United States is the largest wood-consuming nation on earth, and consumption keeps expanding. At the same time, most Americans don't want any changes in the landscape or any commercial operations on public land. If Americans truly believe in a land ethic, they must also reduce their consumption of natural resources.
- ***Restoring our fire-adapted forests to something more resembling their condition at the time of European settlement.*** Many of the Forest Service's most pressing problems are related to fire and fuels in forested landscapes that, by their very nature, are dynamic. The goal therefore is not to keep landscapes unchanged for all time—which is impossible—but to restore (or at least to account for) the dynamic ecological processes (including fire) through which our forested landscapes evolved.
- ***Responding to the realities of a global economy in a culturally diverse world.*** One of those realities is that invasive species are moving around the world with growing ease. This is a huge threat, not only to native ecosystems, but also to our financial resources.
- ✿ ***Better managing outdoor recreation.*** We are in growing danger of loving our public lands to death. In 2001, there were over 214 million visits to national forests and grasslands. By the end of the 21st century, that number is expected to double. The Forest Service must find a way for visitors to get the high-quality experiences they want without compromising the health of the land or the ability of future visitors to get those same high-quality experiences.
- ***Restoring the health of many watersheds and repairing a deteriorating infrastructure.*** There is a large backlog of watershed restoration projects on national forest lands, as well as thousands of deteriorating culverts to replace, roads to restore, abandoned mines to reclaim, vegetation to treat, and many deferred projects for maintenance and ecological restoration.
- ***Understanding and coping with long-term and large-scale climate changes.*** Climate change at various scales is undeniable, and it has momentous social, economic, and ecological implications. For example, the West is much drier now than 30 years ago.
- ✿ ***Working better together across boundaries on a landscape scale.*** Partnerships and collaboration are absolutely crucial for the Forest Service, particularly for better engaging its various publics in managing national forest land.



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All photographs courtesy of the USDA Forest Service unless noted otherwise.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE

Building Community

DANIEL SHEEHY

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What is the meaning of music? One person's music might be another person's noise, devoid of significance. On the other hand, a simple melody might tap into a deep vein of emotion, call up a cherished memory, deepen spiritual devotion, make the body move, or spur social action.

When people endow music with meanings, associations, and values, they lend it power—power to communicate, to move us, to transform our frame of mind and our emotions. A common musical grounding can be used to strengthen social connectedness, to bring people together in common cause, or to create symbols of identity for public representation.

What, then, is the meaning of *música latina*—Latino music? The title of the *Nuestra Música*—“Our Music”—program conveys two meanings. One is the feeling of closeness that Latinos who share life experiences, values, and perhaps language feel when they say, “This is *our* music.” The other meaning, underscored by the symbol-charged setting of the National Mall in the nation's capital around the Independence Day holiday, is that *música latina* is a defining piece of our nation's living cultural heritage. The storyline of the 2005 *Nuestra Música* program is “Music Builds Community”—how Latinos have used music to persevere as *mexicanos*, *Chicanos*, *puertorriqueños*, *New Yorkers*, *cubanos*, *salvadoreños*, *centroamericanos*, *dominicanos*, *colombianos*, *Latinos*, or another self-proclaimed label, in the mass-media-driven, multicultural society of the United States. In elaborating this theme, our greater purposes over the four years of this project (2004–2007) are to spotlight grassroots *música latina*'s beauty, texture, and centrality to our nation's cultural core and to explore the many shades of meaning that Latinos give music. Our special focus in the 2005 program is how Latinos use music and the values it carries

For Nellie Tanco, veteran member of Los Pleneros de la 21, the performance of Afro-Puerto Rican *bomba* and *plena* in New York City builds a strong sense of Puerto Rican identity.



to build a coherent, positive sense of community among people of specific cultural backgrounds and among the Latino population as a whole.

Why is music important to the well-being of Latino culture? How do Latinos use music to build community? We can find part of the answer in the success story of how centuries-old Puerto Rican musical traditions were put to use to strengthen contemporary Puerto Rican identity and community cohesion. When Puerto Rican *jíbaro* people from the rural island hinterlands flocked to the material mecca of New York City in the middle decades of the 20th century seeking a brighter economic future, they abandoned more than their *bohíos* (traditional country houses). They left their music to languish at the margins of modernity. Their sung poetry and home-grown stringed instruments were at the core of their Spanish heritage, introduced to the island beginning in the first decades of the 16th century. These centuries-old traditions were thought to be music of yesterday, not of tomorrow.

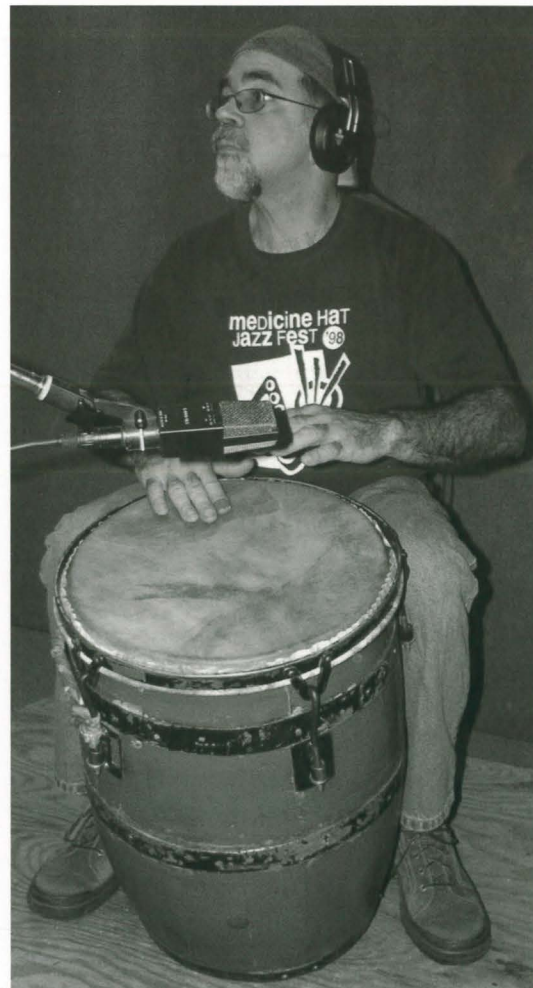
Countercurrents to this trend, however, gathered momentum to form a riptide that would pull Puerto Ricans back to their musical roots. The empty materialism and social alienation of city life left a cultural vacuum in which music that connected people to the familiar sounds of their past was welcome. Into this vacuum strode “innovative traditionalists” such as Estanislao Martínez, known as “Ladí,” who helped set the standard for the modern *conjunto jíbaro* “*jíbaro* ensemble,” creating the sound of two *cuatros* playing in harmony, six-stringed guitar, *güiro* (a gourd rasp), and bongos. Ladí’s upscale *jíbaro* sound played well to Puerto Ricans both in the United States and at home on the island, and other

Juan “Juango” Gutiérrez listens attentively to his fellow musicians as he lays down the beat on his *barriles* drum for Los Pleneros de la 21’s Smithsonian Folkways recording, *Para Todos Ustedes*.

jíbaro groups such as Ecos de Borinquen, led by Miguel Santiago Díaz, have continued the *jíbaro* legacy of creating music that speaks to grassroots tradition and community solidarity.

When fellow Puerto Rican musician Juan Gutiérrez relocated from the island to New York City to work as a percussionist in Broadway theater orchestras, he found the antidote for his feelings of urban alienation in the music of Afro-Puerto Rican musicians in the New York barrio. He brought together some of the best “street corner” percussionists and founded the group Los Pleneros de la 21, creating a sound that interwove traditional African-derived *bomba* and *plena* music with contemporary sounds that appealed to New Yorkers. Los Pleneros de la 21 became one of the most influential and celebrated touchstones of Puerto Rican identity and sparked an explosion of similar *bomba* and

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plena groups throughout the Northeast and beyond. In addition to bringing a refreshed sound of deep tradition to urban listeners, the group created new compositions that brought Puerto Ricans together around current social issues. One example is the piece “*Isla Nena*” with its refrain “*Isla nena, perla cautiva; tu pueblo te liberó de la marina*” (Little girl island, pearl in captivity; your people liberated you from the navy) that celebrates the successful protests leading the U.S. Navy to abandon use of the island of Vieques as a firing range.

A fundamental cornerstone of community is the family. Family, in turn, is often fundamental to passing on musical traditions, and music making can be an important way of keeping family ties strong and music a lively, integrated, and relevant part of community life. In the cattle country of the northeastern Mexican state of San Luis Potosí, for example, the members of the trio Los Camperos de Valles, all acclaimed representatives of the Mexican *son huasteco* musical tradition, recall the importance of family connections to having taken up their music. Violinist Joel Monroy’s grandfather Mateo was a violinist, and an uncle of his mother’s played guitar, especially at *velorios*, wakes. At the age of twelve, Monroy started following his relatives and their musician friends around to parties at neighboring ranches and towns, learning bits and pieces of how to play the traditional Huastecan instruments, the *jarana* and *huapanguera* (small and large rhythm guitars). Similarly, his colleague Gregorio “Goyo” Solano started learning *jarana* from his father at the age of ten. He followed his violinist father to local community fiestas, birthday parties, and baptism celebrations, where he was hired to play in Huastecan trios. “I got involved in the musical scene, just listening at first. My father showed me little by little the finger positions, and I became part of the trio after having learned a little,” he recalls. Likewise, group leader Marcos Hernández started playing the *huapanguera* professionally with his uncle Fortino at the age of fifteen. None of these outstanding musicians had formal training;



The author interviews Los Camperos de Valles in Ciudad Valles, San Luis Potosí, Mexico, for the context-providing liner notes as vital to the record-making process as the music itself.

they were first inspired and trained by their family, the “conservatory of traditional music.” If it were not for their strong family ties, this masterful group of traditional musicians would likely not exist. In the Huastecan region, the *son huasteco* not only communicates a sense of identity with the region’s shared lifeways but, for the musicians, carries strong associations with family and with the “extended family” of professional Huastecan-style musicians.

Another example of how music builds community is found in El Salvador’s mountainous, agricultural Oriente (eastern) region. There, where small villages dot the rugged landscape, the centerpiece of many town and family fiestas is the music of a spirited, uniquely Salvadoran musical ensemble called *chanchona*. *Chanchona* literally means big sow, the local name given to the large stringed bass that provides the harmonic foundation for the group. The *chanchona* emerged in the latter half of the 20th century, borrowing repertoire from popular music from Mexico and other countries in Central America. Over time a standard instrumentation of six or more members emerged, including *chanchona*, two violins, guitar, *tumba* (conga drum), and other percussion. Its grass-roots sound focuses on the popular *cumbia* dance rhythm, fast-paced *canción ranchera* “country

song,” and slower, romantic *bolero*. When the *chanchona* strikes up its catchy dance rhythms and the singers launch into lyrics laced with local sentiment, it pulls people out of their normal routine and marks an emotional sense of special occasion. In the rest of El Salvador, the *chanchona* marks the Oriente region as a distinct place, with its associations of country life and rural poverty. As millions of Salvadorans migrated to the United States during and after the civil strife of the 1970s and 1980s—today about one out of four Salvadorans lives outside El Salvador—the music came to take on added meaning. Just as Salvadorans uprooted from their homeland lost their self-grounding sense of place as they relocated to U.S. cities such as Miami, New York, Los Angeles, Houston, and Washington, D.C., in their newly adopted homes music took on a more intense sense of “home.” Indeed, for many Salvadorans, especially those from Oriente, only a few seconds of the *chanchona*’s music evoke a feeling of “being home” nearly as well as taking a several-thousand-mile plane ride back to El Salvador. In Washington, D.C., home to over a hundred thousand Salvadorans mainly from Oriente, the *chanchona* has emerged as a prominent symbol of Salvadoran presence.

The group Eliseo y su Chanchona Melódica Oriental has performed every Friday and Saturday night since 2001 at Judy’s Restaurant in Washington, D.C. The group’s leader, Eliseo Gutiérrez, took up the music of the *chanchona* in his hometown of San Alejo, La Unión, El Salvador, learning mainly from his father and brothers. At Judy’s, his seven-member group performs a range of music that appeals to clientele from El Salvador, Honduras, Guatemala, Mexico, and other Latin American countries. When they play for local Salvadoran weddings, birthday parties, and other celebrations, focus is on the *cumbia* and *canción ranchera* repertoire favored among Salvadorans.

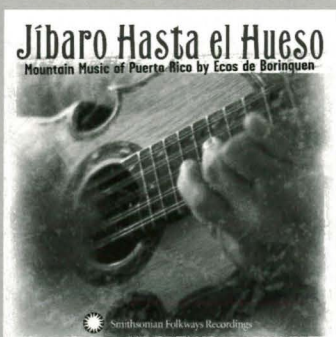
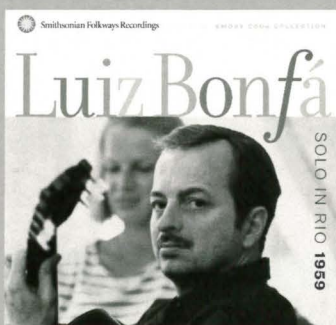
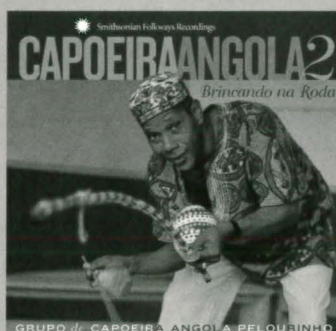
While in many Latino communities music is a magnet that pulls people together around familiar ideas of shared values and experiences, it is also used to construct new, forward-looking ideas of community and mutuality of purpose. In Chicago, the group Sones de México takes threads from many distinctive regional styles of Mexican music, weaves them into contemporary sounds and fresh compositions, and creates a new musical fabric that is at once tradi-

When people endow music with meanings, associations, and values, they lend it power—power to communicate, to move us, to transform our frame of mind and our emotions.

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Karol Aurora de Jesús Reyes sings with her mentor Miguel Santiago Díaz during a recording session for the Grammy-nominated *Jibaro Hasta el Hueso: Mountain Music of Puerto Rico* by Ecos de Borinquen.



NUESTRA MÚSICA LAUNCHES NEW SERIES

In 2002, the Smithsonian's Center for Folklife and Cultural Heritage conceived the *Nuestra Música: Music in Latino Culture* project, a multi-year effort to document and to make accessible grassroots musical expressions of the living cultural heritage of Latino communities in the United States. Smithsonian Folkways Recordings, the national museum's nonprofit record label, sparked *Nuestra Música* by launching a series of 25 new recordings of Latino music reflecting the diversity of Latino cultures and their generations-old musical creations. These CDs in the series have been released to date:

Capoeira Angola 2: Brincando na Roda
SFW CD 40488

El ave de mi soñar: Mexican Sones Huastecos by Los Camperos de Valles
SFW CD 40512

Havana, Cuba, ca. 1957: Rhythms and Songs of the Orishas
SFW CD 40489

Havana & Matanzas, Cuba, ca. 1957; Batá, Bembé, and Palo Songs
SFW CD 40434

Heroes & Horses: Corridos from the Arizona-Sonora Borderlands
SFW CD 40465

Jíbaro Hasta el Hueso: Mountain Music of Puerto Rico by Ecos de Borinquen
SFW CD 40506

La Bamba: Sones Jarocho from Veracruz. Featuring José Gutiérrez & Los Hermanos Ochoa
SFW CD 40505

Latin Jazz: La Combinación Perfecta
SFW CD 40802

¡Llegaron Los Camperos! Concert Favorites of Nati Cano's Mariachi Los Camperos
SFW CD 40517

Luiz Bonfá: Solo in Rio 1959
SFW CD 40483

Matanzas Cuba, ca. 1957: Afro-Cuban Sacred Music from the Countryside
SFW CD 40490

Quisqueya en el Hudson: Dominican Music in New York City
SFW CD 40495

Raíces Latinas: Smithsonian Folkways Latino Roots Collection
SFW CD 40470

Si, Soy Llanero: Joropo Music from the Orinoco Plains of Colombia
SFW CD 40515

Viento de Agua Unplugged: Materia Prima
SFW CD 40513

¡Viva el Mariachi!: Nati Cano's Mariachi Los Camperos
SFW CD 40459

For more information and other selections, visit www.folkways.si.edu.



tional and contemporary, rural and urban, old and new. In Chicago, recent immigrants from many regions of Mexico live alongside young and old Mexican Americans from families rooted in Chicago for the past hundred years. The enthusiastic reception of *Sones de México*'s music in Chicago reflects their success at both capturing the essence of Chicagoan Mexican identity and painting a positive musical picture of how the contributions of *mexicanos* from different backgrounds and age groups are all valuable and mutually supporting cultural assets.

Folk-rooted, popular dance music plays a special role in forging a pan-Latino sense of community. When nation-specific differences in heritage—Mexican, Puerto Rican, Salvadoran, Colombian, and so forth—soften as new generations of Latinos emerge and find common ground in American society, labels like “Latino” take on greater relevance. Music stores advertise recordings of *música latina*, and nightclubs offer dance music appealing to many Latino backgrounds and interests. Especially in cities such as Washington, D.C., where people of many Latino nationalities share similar social footing, dance promoters, club owners, and dance bands provide dance music that appeals to a range of Latinos. While the members of Washington’s JCY Band specialize in Dominican *merengue*, for example, they might also play salsa, *cumbia*, *reggaetón*,

and other popular styles. This meeting place of rhythms is also a pan-Latino commons that builds a sense of shared cultural and social life.

Through these and other musical “windows on culture” that the *Nuestra Música: Music in Latino Culture* program presents and explores, we can find the fullest meaning of music. This meaning goes far beyond mere sounds; it goes to the heart of personal and social identity, to issues of survival for immigrant communities adjusting to alien social environments, to constructing a new spirit of community in an ever-evolving world. Music carries knowledge, meaning, affect, and spirit because people have endowed it with these assets, because they consider it essential to envisioning and living a normal life in which they are genuinely themselves. Creative musicians and communities constantly construct new meanings for music, meaning that serves a social purpose as well as an aesthetic one. *Nuestra Música* offers visitors to this “living exhibition” on the National Mall the opportunity to meet the musicians and to learn more about the world of meaning behind the sounds, as well as to sing the songs, to dance to the rhythms, and to experience the panorama of diverse expressions we call *música latina*. The 2005 installment of *Nuestra Música* presents a series of evening concerts showcasing a variety of Latino musical styles and cultures and exploring the theme “Music Builds Community.”

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DANIEL SHEEHY is an ethnomusicologist, curator, musician, and director of Smithsonian Folkways Recordings, the national museum’s nonprofit record label. He has authored and edited numerous publications on Latin American music, as well as produced concerts, tours, and recordings of musicians from Latin America and the United States.

All photos courtesy of Daniel Sheehy unless indicated otherwise.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE

Construyendo comunidad

DANIEL SHEEHY

TRADUCIDO POR CAROLINA SANTAMARÍA

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¿Cuál es el significado de la música? Lo que es música para una persona, para otra puede ser un ruido desprovisto de sentido.

¿Cuál es el significado de la música? Lo que es música para una persona, para otra puede ser un ruido desprovisto de sentido. Por otro lado, una simple melodía puede calar en lo profundo alcanzando una vena emocional, evocar una memoria querida, intensificar la devoción espiritual, provocar el movimiento del cuerpo o estimular la acción social. Al otorgarle a la música ciertos significados, asociaciones y valores, las personas le confieren poder—poder para comunicar, para conmovernos, para transformar nuestro estado mental y nuestras emociones. Una base musical en común puede ser utilizada para fortalecer las conexiones sociales, para congregarse a las personas en torno a una causa compartida, para crear símbolos de identidad en las representaciones públicas.

¿Cuál es entonces el significado de música latina? El título del programa *Nuestra Música* tiene dos significados. El primero se refiere a esa afinidad que los latinos, que comparten experiencias de vida, valores y quizás el lenguaje, sienten cuando dicen “ésta es nuestra música”. El otro sentido, que resalta el simbólicamente cargado escenario de la Explanada Nacional en la capital de la nación alrededor de la conmemoración del Día de la Independencia, es que la música latina es una pieza que define la herencia cultural de nuestra nación. El argumento central del programa *Nuestra Música* del año 2005 es “La música construye comunidad”, y se refiere a la manera como los latinos en los Estados Unidos han usado la música para seguir siendo mexicanos, chicanos, puertorriqueños, nuyoricanos, cubanos, salvadoreños, centroamericanos, dominicanos, colombianos, latinos o cualquiera otra etiqueta auto-referida dentro la sociedad altamente mediatizada y multicultural de los Estados Unidos. Al darnos a la tarea de elaborar este tema, nuestros principales propósitos a lo largo de los cuatro años que cubre este proyecto (2004-2007) han sido destacar la belleza, la textura y la importancia de las raíces de la música latina en el corazón cultural de la nación, y explorar los muchos matices de significado que los latinos dan a la música. Nuestro programa para el 2005 se ha enfocado en la manera en que los latinos usan la música y los valores que ésta trae consigo para construir un sentido comunitario más coherente y positivo, entre gentes con determinadas raíces culturales, y entre la población latina en general.

¿Por qué es tan importante la música para el bienestar en la cultura latina? ¿Cómo usan los latinos la música para construir comunidad? Podemos encontrar parte de las respuestas en la historia exitosa sobre las tradiciones centenarias de Puerto Rico que sirvieron para fortalecer la identidad y la cohesión de la comunidad puertorriqueña. Cuando los jíbaros de la zona rural de la isla emigraron hacia la mitad del siglo XX a la meca material de Nueva York en busca de un futuro económico más brillante, abandonaron mucho más que sus bohíos. Dejaron su música languidecer en los márgenes de la modernidad. Su poesía cantada y sus instrumentos de cuerda tradicionales estaban al centro de la herencia española

introducida a la isla en las primeras décadas del siglo XVI. Se pensaba que estas tradiciones centenarias eran solo eso, música del ayer y no del mañana.

Corrientes contrarias a esta tendencia, sin embargo, cobraron velocidad para formar un movimiento que arrastraría a los puertorriqueños otra vez hacia sus raíces musicales. El materialismo sin sentido y la alienación social de la vida urbana dejaron un vacío en el cual fue bienvenida una música que conectaba a la gente con los sonidos familiares de su pasado. Para llenar este vacío irrumpieron “innovadores tradicionales” como Estanislao Martínez, conocido como “Ladí”, quien ayudó a configurar la agrupación típica para el moderno conjunto jíbaro, con el sonido de dos cuatros tocando en armonía, la guitarra de seis cuerdas, el güiro y los bongoes. El sonido jíbaro sofisticado de Ladí fue aceptado por puertorriqueños tanto en los Estados Unidos como en la isla, y otros grupos jíbaros como Ecos de Borinquen, liderado por Miguel Santiago Díaz, han continuado con ese legado jíbaro de crear música que hace referencia a la tradición y en pro de la solidaridad comunal.

Cuando el músico puertorriqueño Juan Gutiérrez se trasladó de la isla a la ciudad de Nueva York para trabajar como percusionista en orquestas teatrales de Broadway, encontró el antídoto para sus sentimientos de alienación urbana en la música de los músicos afropuertorriqueños del barrio neoyorquino. Reunió a algunos de los mejores “percusionistas de esquina” y fundó el grupo Los Pleneros de la 21, creando un sonido que entretecía las tradiciones de origen africano de la bomba y la plena con los sonidos contemporáneos que gustaban a los nuyoricanos. Los Pleneros de la 21 se convirtieron en uno de los más influyentes y célebres puntos de encuentro de la identidad puertorriqueña, desatando una explosión de grupos similares de bomba y plena a través del noreste e incluso más allá. Además de entregar a los oyentes urbanos un sonido renovado venido de lo profundo de la tradición, el grupo creó nuevas composiciones que reúnen a los puertorriqueños alrededor de problemas sociales contemporáneos. La pieza “Isla Nena” es un ejemplo, con su refrán “Isla nena, perla cautiva; tu pueblo te liberó de la marina” que celebra la exitosa protesta que llevó a la Marina Norteamericana a abandonar el uso de la isla de Vieques como campo de tiro.

Uno de los elementos fundamentales de la comunidad es la familia. La familia es, a su vez, frecuentemente una pieza clave en el traspaso de tradiciones musicales de una generación a otra. El quehacer musical puede ser una manera importante de fortalecer los lazos familiares y formar una parte activa, integrada y relevante de la vida comunitaria. Por ejemplo, en las tierras ganaderas del estado de San Luis Potosí, en el noreste mexicano, los miembros del trío Los Camperos de Valles, aclamados representantes de la tradición musical del son huasteco de México, recuerdan el importante rol que los lazos de familia han tenido en la conservación y continuidad de su música. Mateo, abuelo del violinista Joel Monroy, era también violinista, mientras que su Lorena Ñiquez es miembro de Sones de México.



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Los Camperos de Valles son músicos reconocidos del son huasteco tanto en San Luis Potosí, México donde viven, como entre comunidades inmigrantes potosinas en los Estados Unidos y mundialmente.

tío abuelo materno tocaba la guitarra, especialmente durante los velorios. A los doce años de edad Monroy comenzó a seguir a sus parientes y a sus amigos músicos que tocaban en las fiestas celebradas en ranchos y pueblos vecinos, aprendiendo poco a poco a tocar los instrumentos huastecos tradicionales, la jarana y la huapanguera (guitarras rítmicas de diferentes tamaños). Así mismo su colega Gregorio “Goyo” Solano comenzó a aprender a tocar la jarana con su padre cuando tenía diez años. Solía seguir a su padre violinista que acudía a fiestas locales de la comunidad, fiestas de cumpleaños y bautizos donde era contratado para tocar en tríos huastecos. “Me fui enrolando en el ambiente de la música, primero oyendo. Y mi papá me decía poco a poco las pisadas, y me fui integrando en el trío después de haber aprendido un poco”. De la misma manera, el líder del grupo, Marcos Hernández, comenzó a tocar la huapanguera de manera profesional con su tío Fortino a los quince años de edad. Ninguno de estos magníficos músicos tuvo una educación musical formal; fueron inspirados por primera vez y entrenados por sus propias familias, el “conservatorio de la música tradicional”. Si no hubiera sido por los fuertes lazos familiares, este mara-

viloso grupo de músicos tradicionales podría no haber existido. En la región huasteca, el son huasteco no solamente comunica un sentido de identidad con los estilos de vida regionales, sino que además representa para los músicos una serie de fuertes asociaciones con su familia y con la “familia extensa” de los músicos profesionales del estilo huasteco.

Otro ejemplo de cómo la música construye comunidad se puede encontrar en las regiones montañosas de la región de Oriente en El Salvador. Allí, en donde pequeños pueblos se esparcen a través del paisaje escarpado, la pieza central de muchas de las fiestas familiares y comunitarias es la música de un animoso ensamble, exclusivamente salvadoreño, llamado chanchona. Chanchona es el nombre que se le da localmente al enorme contrabajo que provee el fundamento armónico de la agrupación. La chanchona apareció en la segunda mitad del siglo XX, tomando repertorio de la música popular de México y de otros países de Centroamérica. Con el tiempo apareció una instrumentación estándar de seis o más miembros que incluye la chanchona—dos violines, una guitarra, una tumba (conga) y otros instrumentos de percusión. El origen de

su sonido surge del ritmo bailable de la popular cumbia, del ágil compás de la canción ranchera y del más lento del bolero romántico. Cuando la chanchona empieza a tocar sus contagiosos ritmos bailables y los cantantes abordan sus letras adornadas de sentimiento local, la gente se aleja de la rutina diaria y la música marca el comienzo de una ocasión especial dentro del panorama emocional. En el resto de El Salvador, la chanchona identifica la región de Oriente como un sitio distintivo, con sus asociaciones de la vida campesina y la pobreza rural. En la medida que millones de salvadoreños comenzaron a migrar a los Estados Unidos durante y después de la guerra civil de los años 70 y 80—todavía hoy uno de cada cuatro salvadoreños vive fuera de El Salvador—la música terminó adquiriendo nuevos significados. Justo en el mismo momento en que los salvadoreños desarraigados de su tierra natal perdían su sentido de pertenencia al mudarse a ciudades como Miami, Nueva York, Los Ángeles, Houston y Washington D.C., en sus recién adoptados hogares la música tomó sobre sí misma un sentido más intenso de “hogar”. En efecto, para muchos salvadoreños, especialmente

José Arnaldo Martínez Zayas con Ecos de Borinquen hace la armonía del segundo cuatro, elemento distintivo en la música jíbara.

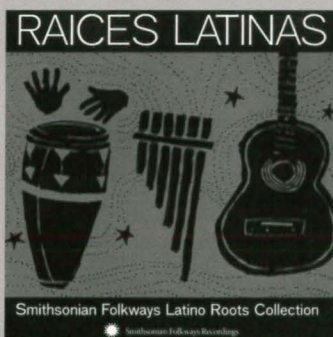
para aquellos de Oriente, solo unos segundos de música de chanchona evocan el sentimiento de “estar en casa” casi tanto como el hecho de tomar un vuelo de varios miles de millas para volver a estar en El Salvador. En Washington, D.C., donde están radicados más de cien mil salvadoreños provenientes en su mayoría del Oriente, la chanchona se está convirtiendo cada día más en un prominente símbolo de la presencia salvadoreña. Desde el 2001, el grupo Eliseo y su Chanchona Melódica Oriental se ha presentado cada viernes y sábado en la noche en el restaurante Judy’s en Washington, D.C. El jefe del grupo, Eliseo Gutiérrez, empezó a tocar la música de la chanchona en su pueblo natal de San Alejo, La Unión, El Salvador, aprendiendo sobre todo de su padre y sus hermanos. En Judy’s, el grupo de siete músicos ofrece una amplia variedad de música que gusta a la clientela de El Salvador, Honduras, Guatemala, México, y otros países latinoamericanos. Cuando tocan para bodas, fiestas de cumpleaños y otras celebraciones salvadoreñas, se enfocan en el repertorio de cumbia y de canción ranchera favorecido entre los salvadoreños.

Músico y especialista Juan Díes proporciona bien marcada la parte del bajo a su grupo Sonos de México con su guitarrón.

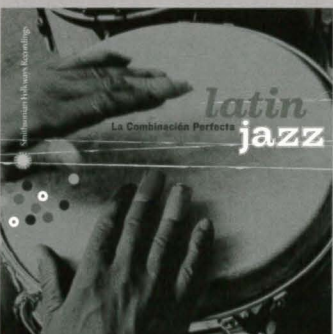
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CAROLINA SANTAMARÍA



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NUESTRA MÚSICA LANZA NUEVA SERIE

En 2002, el Centro de Tradiciones Populares y Patrimonio Cultural de la Institución Smithsonian concibió el proyecto *Nuestra Música: Music in Latino Culture*, un esfuerzo de múltiples años para documentar y hacer accesibles expresiones musicales tradicionales del patrimonio cultural de comunidades latinas en los Estados Unidos. Smithsonian Folkways Recordings, el sello de discos sin fines de lucro del museo nacional, inició *Nuestra Música* con el lanzamiento de una serie de grabaciones nuevas de música latina que refleja la diversidad de culturas latinas y sus creaciones musicales. Estos son los discos que se han publicado hasta la fecha.

*Capoeira Angola 2:
Brincando na Roda*
SFW CD 40488

*El ave de mi soñar:
Mexican Sones Huastecos by
Los Camperos de Valles*
SFW CD 40412

*Havana, Cuba, ca. 1957:
Rhythms and Songs of the Orishas*
SFW CD 40489

*Havana & Matanzas, Cuba, ca.
1957; Batá, Bembé, and Palo Songs*
SFW CD 40434

*Heroes & Horses: Corridos from the
Arizona-Sonora Borderlands*
SFW CD 40465

*Jibaro Hasta el Hueso:
Mountain Music of Puerto Rico
by Ecos de Borinquen*
SFW CD 40506

*La Bamba: Sones Jarocho
from Veracruz. Featuring José
Gutiérrez & Los Hermanos Ochoa*
SFW CD 40505

*Latin Jazz:
La Combinación Perfecta*
SFW CD 40802

*¡Llegaron Los Camperos!
Concert Favorites of Nati Cano's
Mariachi Los Camperos*
SFW CD 40517

Luiz Bonfá: Solo in Rio 1959
SFW CD 40483

*Matanzas Cuba, ca. 1957:
Afro-Cuban Sacred Music
from the Countryside*
SFW CD 40490

*Quisqueya en el Hudson:
Dominican Music in New
York City* SFW CD 40495

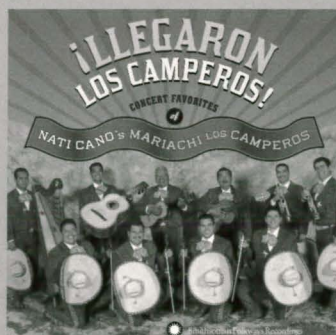
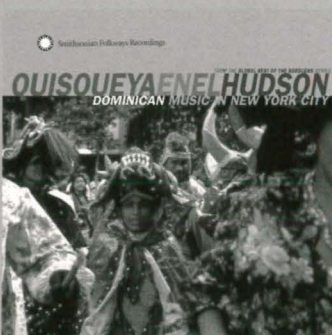
*Raíces Latinas: Smithsonian
Folkways Latino Roots Collection*
SFW CD 40470

*Sí, Soy Llanero: Joropo Music from
the Orinoco Plains of Colombia*
SFW CD 40515

*Viento de Agua Unplugged:
Materia Prima*
SFW CD 40513

*¡Viva el Mariachi! Nati Cano's
Mariachi Los Camperos*
SFW CD 40459

Para más información y otras selecciones, visite www.folkways.si.edu.



Mientras que en muchas comunidades latinas la música funciona como un imán que reúne a la gente alrededor de ideas familiares de valores y experiencias compartidas, la música es también utilizada para construir nuevas ideas de comunidad y de propósito mutuo de cara al futuro. En Chicago, el grupo Sones de México retoma cabos de muchos estilos regionales de la música mexicana para entretejerlos con sonoridades contemporáneas y composiciones frescas, creando nuevos tejidos musicales que son a la vez tradicionales y contemporáneos, rurales y urbanos, viejos y nuevos. En Chicago, inmigrantes recientes procedentes de muchas regiones mexicanas viven lado a lado con méxicoamericanos jóvenes y viejos pertenecientes a familias que han estado establecidas en la ciudad desde hace por lo menos cien años. La recepción entusiasta de la música de Sones de México en Chicago refleja el éxito alcanzado al lanzarse a capturar la esencia de la identidad chicagomexicana, e ilustra un positivo panorama musical alrededor de las contribuciones que los mexicanos de diferentes orígenes y edades hacen y que constituyen aportes culturales valiosos que se apoyan mutuamente.

La música popular bailable basada en raíces tradicionales juega un papel especial en la consolidación de un sentido pan-latino de comunidad. Cuando diferencias nacionales específicas en su herencia—mexicana, puertorriqueña, salvadoreña, colombiana y demás—se van suavizando en la medida en que van surgiendo nuevas generaciones de latinos que encuentran una base común en la sociedad norteamericana, etiquetas como “latino” adquieren una mayor relevancia. Las tiendas de música promocionan grabaciones de música latina y los clubes nocturnos ofrecen música bailable que busca atraer diversos orígenes e intereses latinos. Especialmente en ciudades como Washington D.C., en donde personas de diversas nacionalidades latinas comparten una base social similar, los promotores de baile, los dueños de clubes y las orquestas ofrecen música bailable que atrae a un amplio rango de latinos. Mientras los miembros de la banda JCJ de Washington se especializan en el merengue dominicano,

por ejemplo, pueden también interpretar salsa, cumbia, reggaetón, y otros estilos populares. Este lugar de encuentro de ritmos es también un terreno pan-Latino común que construye un sentido compartido de vida cultural y social.

A través de la presentación de esta y otras “ventanas culturales” musicales que el programa *Nuestra Música: Music in Latino Culture* explora, podemos encontrar un más completo significado de la música. Este significado va mucho más allá de lo puramente sonoro; penetra en el corazón de la identidad personal y social, en la manera en que las comunidades inmigrantes sobreviven y se adaptan a ambientes sociales diferentes, en la construcción de un nuevo espíritu de comunidad en un mundo que está en constante evolución. La música lleva consigo conocimiento, significado, afecto y espíritu, porque la gente la ha colmado con todos esos valores, porque considera que la música es esencial para imaginar y vivir una vida normal en la que cada uno sea genuinamente quien es. Las comunidades y la creatividad de sus músicos constantemente producen nuevos significados para la música, significados que sirven propósitos sociales así como estéticos. *Nuestra Música* ofrece a los visitantes de esta “exhibición en vivo” en la Explanada Nacional la oportunidad de conocer a los músicos y de aprender más acerca del universo de significados detrás de los sonidos, así como a cantar las canciones, a bailar los ritmos, y a experimentar el diverso panorama de expresiones que llamamos música latina. El segmento de *Nuestra Música* en el 2005 presenta al público una serie de conciertos nocturnos que ofrecen una muestra de la variedad de los estilos y las culturas musicales latinas explorando el tema “la música construye comunidad”.

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OMAN: DESERT, OASIS, AND SEA

RICHARD KENNEDY

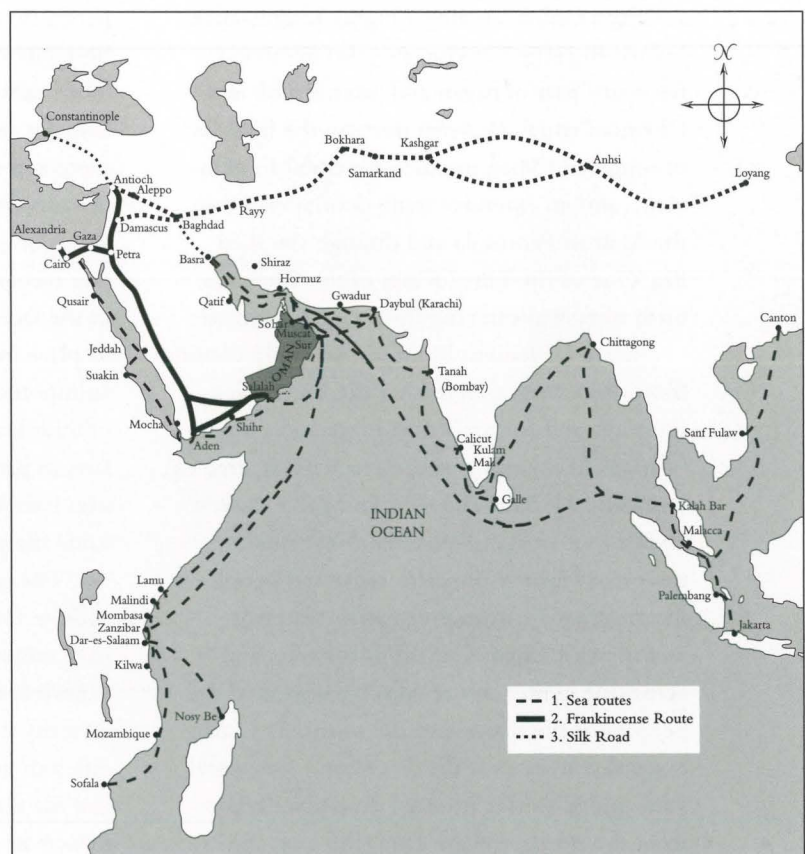
The Sultanate of Oman lies on the east coast of the Arabian Peninsula, facing the Arabian Sea. Living at this crossroads between Asia, Africa, and the Mediterranean, Omanis have developed a complex culture that draws on the country's Arab roots as well as its long-standing contacts with India, East Africa, and the Middle East. For 5,000 years Oman has traded throughout the region. Its ships have sailed to Asia and Africa, and its caravans have traveled overland to the shores of the Mediterranean, contributing to the country's surprisingly cosmopolitan history.

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Western geographical regions often separate lands that share boundaries or whose histories are closely aligned. The Middle East and South Asia may seem worlds apart, but the flight from Muscat, the Omani capital, to Mumbai (Bombay), India, is just a little over two hours. Oman is not, as it sometimes appears, only a country on the edge of the Arabian Peninsula, but rather a land at the center of an ancient and modern cultural and economic exchange. Omanis are proud of but reserved about their important role in world history.

Historically, its geography has posed both challenges and opportunities for Oman. Omani culture has been molded by the struggle to master the desert and seacoast both for settlement and for trade of the rare products found there. Throughout history, Oman's copper, frankincense, dates, and petroleum have been prized outside the country, and, although often difficult to extract and transport, these products have reached ancient markets in the Mediterranean and India and modern markets throughout the world. Omanis have been master mariners of the seas and skillful nomadic traders of the desert.

In the third millennium BCE, copper mines in what is now Oman, likely the ancient trading center called Magan, provided this flexible and important metal to the civilizations of the Tigris and Euphrates Rivers in the Middle East and the



(Left) Bait Al Ras, an oasis town.
The map on the right shows Oman's trade routes throughout history.



PHOTO BY/COURTESY MOHAMMED AL ZUBAIR

Muscat, modern capital of Oman, has welcomed travelers for centuries.

Indus River on the Indian subcontinent. Historical evidence suggests a regular trade by ship and caravan. In the first millennium CE, particularly during the Roman and Byzantine Empires, the aromatic resin frankincense, like silk from China, became a highly sought-after luxury. Burning frankincense also became a necessary part of pagan and, later, Jewish and Christian ritual. *Boswellia* trees on the hillsides of southern Oman produce the finest frankincense, and an extensive trade developed across the Arabian Peninsula and through the Red Sea. One of the Three Kings of the Christian birth story was carrying this valuable aromatic.

Early settlement by Arabs, probably coming from modern Yemen during the first millennium CE, and the arrival and rapid acceptance of Islam in the 7th century created a degree of unification among the peoples of the eastern end of the Arabian Peninsula. Nevertheless, the great Hajar Mountains separated people on the seacoast from those in the interior, and the vast expanse of uninhabitable land across the center of the country separated the peoples of the north and the south. As Oman expanded its trade, outside cultural influences were added to this internal diversity. Persians from the north, Indians from the east, and

Africans from the south all had profound influences on the development of Oman.

Oman entered a long period of isolation in the 19th century and has only recently reopened its borders and reestablished its cosmopolitan perspective. Until 1970, there were few roads, hospitals, or schools anywhere in the country. Since 1970, His Majesty Sultan Qaboos bin Said has specifically committed his government and its resources to education, health, infrastructure, and the environment. He has also sponsored cultural preservation projects that recognize the fragility of local traditions in the face of globalization. Oman knows that its place in world history has created a unique culture that deserves support. Encouragement of traditional music and crafts coupled with laws to preserve local architecture and historic sites have been the hallmark of policies that value the past and also anticipate the future.

The accession of Sultan Qaboos bin Said and the Omani people's firm belief in Islam have united a people with broadly different experiences and histories. This cultural diversity is reflected in Oman's three vastly different environments—the desert, the oasis, and the sea. The country's complex culture reflects its people's responses to each.

DESERT

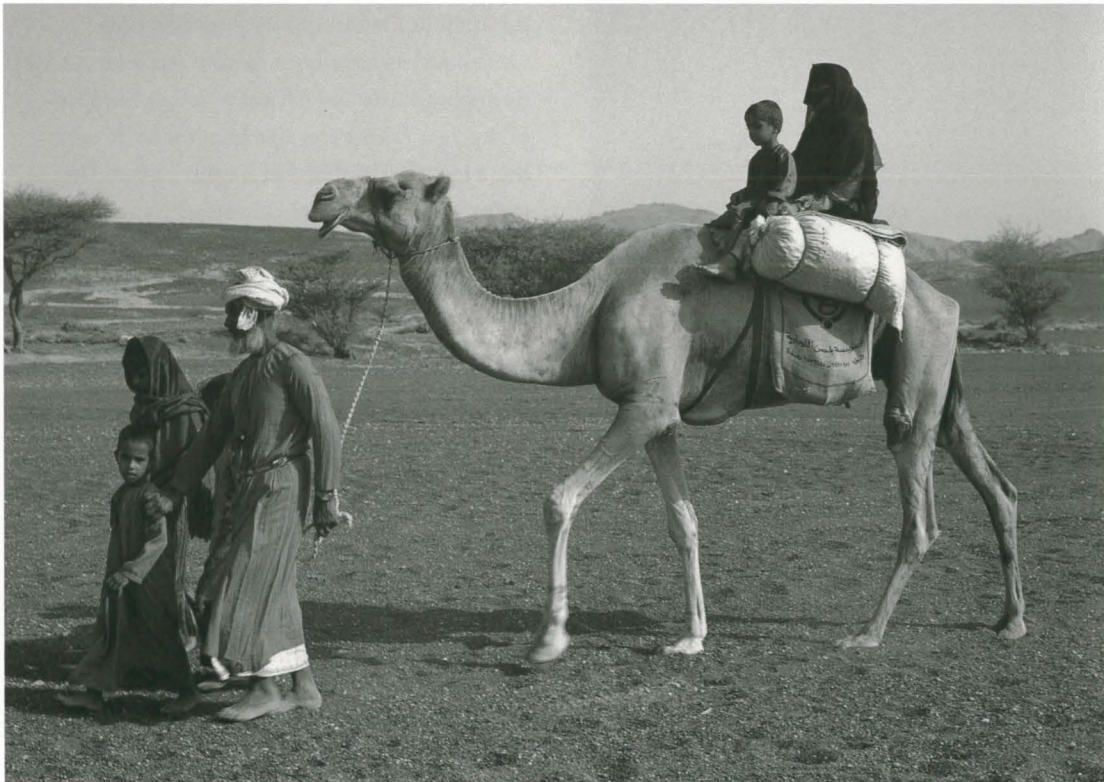
The deserts of the Arabian Peninsula would be a hostile environment for a settled people. But ancient traders of frankincense flourished in these dry lands by mastering the secrets of their constantly changing topography, and contemporary nomadic pastoralists have retained that mastery. Bedouin people have lived alongside their animals and have learned to move them as weather and their need for water demand. Goats, sheep, camels, and horses provide meat, milk, hide, hair, and transportation for the nomads and are the focus of their economy. In Oman the paths of some Bedouins also pass the coasts, particularly in the Sharqiyah region of east-central Oman. Here they fish and dry their catch to carry inland for trade at oasis towns and to provide feed for their animals. But whether they are trading animal products or fish, Bedouins of the Omani desert use their culture to maintain mobility and responsiveness to change. Bedouins make crafts that are lightweight yet sturdy. They weave clothes, camel trappings, and tents of

goat and sheep's hair and dye them with local minerals and plants. Their weaving designs are distinctive and may signal tribal identity. They also weave containers of date palm leaves reinforced with leather. They make all products for easy transport and mainly for personal use; in the past these items were rarely sold. Bedouins have always exchanged their animals for products available at the oases—jewelry, weapons, tools, and cotton or silk thread.

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Bedouin celebrations that support the cycles of nomadic life are accompanied primarily by singing and have borrowed little from oasis culture. However, many nomadic people have become settled and have been profoundly influenced by oasis and even global culture. Today the nomadic population of Oman is very small due to the attraction of employment in the cities and oil fields. The influence of the oil industry, which began in the Omani interior in the late 1960s, has been dramatic. But some Omani nomads still travel with their animals, trade in the oasis towns, and produce their crafts—now as often as not for trade to interested city dwellers.

Some Omani Bedouin families still travel by camel; however, most use trucks.



MOHAMMED AL MAWALI

OASIS

The oases of Oman have always been centers where farmers and merchants from the coast meet and trade with nomadic Bedouins from the interior desert. Many oasis towns arose near passes on either side of the Hajar Mountains in the north. Built next to the wadis, or river valleys that seasonally bring water from the mountains, these oases were able to support cultivation, particularly of dates. Their wealth and strategic location enabled oases to become mercantile centers that brought together settled people, nomads, and visiting traders. These fortified towns, where copper vessels, fish, dates, indigo cloth, and camels are traded, remain centers for contact between the desert and the sea.

Crafts of the oases use local and imported materials and represent influences from throughout the region. Foreign traders brought gold, silver, and iron to oasis towns to supplement local copper in the production of jewelry, weapons, and tools. They sold silk and cotton that enabled local weavers to make finer cloth, and wood for more elaborate architectural construction. Ideas also transformed the oases. Persians, for example, brought knowledge of irrigation that developed the elaborate falaj system to funnel water to settlements. Today the oasis town provides access to the products of the 21st century—cars, TVs, cell phones, and computers. And as in

the past, it continues to be a place to exchange ideas through both formal institutions like universities and informal meetings of individuals.

SEA

The seacoast has also been a meeting place throughout Omani history. For millennia Omani sailors have been famous for their travels throughout Asia and Africa. Whether Sindbad of the *1001 Nights* was an Omani is irrelevant; the widespread belief that he was reflects the reality of many Omani sailors and merchants in the Middle East and the Indian Ocean. Omani merchants sailed to China in the 8th century,

and it was an Omani who led the Portuguese explorer Vasco da Gama to India in 1498. The Omani seas continue to provide fishermen with their livelihood, and, although most new ships now come from outside Oman, an effort is being made to revive its great shipbuilding traditions. On the shores of the city of Sur, a visitor can see the reconstruction of ancient dhows, and in Musandam, along the Straits of Hormuz, traditional boats still actively fish in the local waters.

Through this great maritime tradition, Oman has absorbed Indian, European, and African cultural influences. Many Omani communities have their roots in Persia, India, or Africa; Baluch, Gujarati, and Swahili can still be heard in homes throughout the Sultanate. And, not surprisingly, coastal music and dance are creative amalgams of Arab, African, and Indian traditions—vital elements of Omani national identity.

[64]



NEIL RICHARDSON

Qurayat fishermen cast their net from a traditional wooden *huri*, an inshore fishing activity that is repeated daily along much of Oman's coastline.

THE FESTIVAL PROGRAM

The 2005 Smithsonian Folklife Festival program on Oman features over 100 musicians, dancers, craftspeople, and cooks representing cultural traditions from the desert, oasis, and sea. The date-leaf baskets and decorative wool carpets made for easy transport by nomadic desert peoples provide a striking contrast to the heavy copper vessels and elaborate silverwork produced by craftsmen in the oases, while proud shipbuilders demonstrate skills that have made Omani ships renowned throughout the Indian Ocean. The fabled frankincense that in some ways represented to the ancient Mediterranean world what oil does to modern economies is still grown in the south and used throughout Oman. A section of the program features a variety of Omani adornments including aromatics such as frankincense, as well as textiles and jewelry.

Most Omani music accompanies dance and is present at celebrations of all kinds around the

country. People rejoice with music and dance at births and weddings, use them sometimes for healing, and celebrate with them at times of victory. Men's and women's dance is accompanied by musical instruments that display the cultural influences of the region—stringed instruments from India, wind instruments from Persia, drums from Africa, and even bagpipes (originally from Egypt but more recently played by British military troops in residence in Oman) are all part of the sounds of Omani music.

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The 2005 program is the first to feature an Arab nation at the Smithsonian Folklife Festival. Arabs and Arab Americans have participated in past Festivals, but this program provides an opportunity to focus on an Arab culture at a time when the Arab world is unfortunately much misunderstood here. We hope the Oman program will dispel some myths about the region and even include a few pleasant surprises for those knowledgeable of the region.

NOTE ON TRANSLITERATION

Arabic words that have been incorporated into English, including place names found in *Webster's Dictionary*, are primarily written in their English form. Transliterations of other words from the Arabic to the Roman alphabet are usually guided by Library of Congress usage. In most cases, transliterations are made from Modern Standard Arabic words, not from words in Omani dialect(s). Diacritical marks are omitted unless they are an integral part of the language. Readers will notice the following two marks:

(^ˈ) An apostrophe to indicate the break in sound that occurs in the middle of some Arabic words

([˘]) A single, inward-facing quote to represent the *ʾayn* consonant which does not occur in English

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RICHARD KENNEDY is the curator of the 2005 Festival program on Oman and Deputy Director of the Smithsonian Center for Folklife and Cultural Heritage. He has co-curated Festival programs on the *Silk Road*, Tibetan culture, the Philippines, Russian music, Thailand, Indonesia, and Hawai'i. His Ph.D. is in South and Southeast Asian Studies from the University of California at Berkeley.

All photographs courtesy of the Omani Craft Heritage Documentation Project unless noted otherwise.

CRAFT TRADITIONS OF THE DESERT, OASIS, AND SEA

MARCIA STEGATH DORR AND NEIL RICHARDSON

[66]

Craft industries have been a defining element of Omani cultural heritage for more than 5,000 years. In towns, villages, and desert camps throughout the country, craftsmen and craftswomen continue to link the cultural past with the present. Their crafts express national identity and endow Oman with an unparalleled living heritage.

Oman's craft traditions have evolved to meet utilitarian needs, but combine the most basic of these—food, water, shelter, and safety—with the innate human desire for self-expression through personal adornment and artistry. The traditions have been further shaped by harsh climatic conditions, particularly the scarcity of water, which has had a strong overall influence on lifestyles, economic development, and settlement patterns in a varied landscape that includes desert, oasis, and sea.



PHOTO BY/COURTESY MOHAMMED AL ZUBAIR

VOICES OF THE DESERT

For the Bedouin tribes of Oman's desert regions, survival has depended on adaptation to an untamed environment. The nomads' proficiency in utilizing scarce natural resources to satisfy the needs for shelter, food, and nomadic equipment has enabled them to thrive in the arid lands.

The defining characteristic of Bedouin craftsmanship is portability. A decision to move may come suddenly, as news is received about better pasturage or an important tribal event. It may also be precipitated by seasonal occurrences such as the ripening of dates in oasis towns or the running of sardines along the desert coast. Tools and equipment are few in number, light in weight, resistant to breakage, and easily packed and transported to a different location.

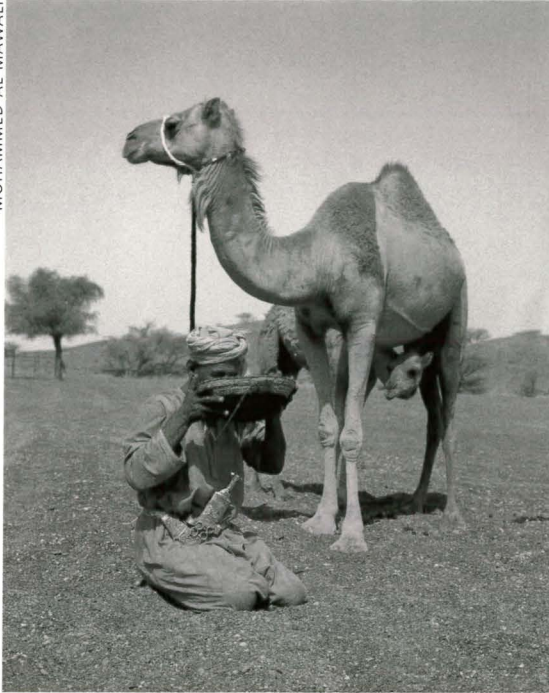
Men and boys, responsible for the welfare of camel herds, work together to load them for travel or to fit them out for races and celebratory events. The making of camel trappings is a group endeavor, with as many as four men required for the braiding of a heavy loading strap.

Women and girls also work in groups, some minding children and goats, others churning milk, and still others engaged in spinning, weaving, or embroidery. Weaving is a particularly convivial activity. Several women may work together to spin or dye wool for a single weaving, their work accompanied by the hubbub inevitably associated with young children. Visitors come and go frequently throughout the day and may often be seen helping with the tasseling of a camel rug or saddlebag while drinking coffee and discussing the latest news.

Bedouin craftsmanship combines utility with a strong sense of self-expression. The intricate geometric designs on rugs, bags, and trappings reveal patterns of daily life in the

The shop of a silver and antiques dealer in Mutrah souk (marketplace) is a storehouse of treasures including *khanjars* and jewelry.





The coiled, leather-covered basket used by desert dwellers for milking camels is lightweight and unbreakable, typifying the requirement for portability that underlies all Bedouin craftsmanship.



Young girls from a Bedouin family work together to braid the ends of a rug woven by their mother.

desert and display the weavers' ingenuity in depicting the world around them. Sources of inspiration for designs include spindles and other weaving tools, kohl containers, combs, goats, lizards, bird tracks, and the camel itself; most have been passed down from mother to daughter for untold centuries. Other designs, such as scissors and helicopters, are evidence of creative invention by new generations of weavers and illustrate the dynamic nature of crafts as a vehicle for expression.

On the fringes of the desert are bustling oasis towns where Bedouin lifestyle overlaps with that of settled communities. Despite their allegiance to the desert, Oman's Bedouin communities do, of necessity, maintain strong links to these towns. They make periodic visits to sell livestock, tribal rugs and trappings, desert-palm basketry and other Bedouin products, and to purchase the work of market-based silver- and coppersmiths, silk weavers, embroiderers and other town-dwelling artisans, many of whom cater specifically to a Bedouin clientele.

DATE PALMS AND SOUKS:

OASIS TOWNS OF THE INTERIOR

Oasis town settlements bring life and an unexpected tableau of green to a landscape that is otherwise desolate and brown. The largest of these towns are characterized by elaborate systems of defense that incorporate watchtowers, perimeter walls, fortified gates, and massive, multi-towered fortresses. These protect inhabitants and the sources of water vital to settlement and the extensive cultivation of date palms.

The date palm is, without question, the most versatile of Oman's natural resources, and for good reason it is known throughout the Arab world as the "tree of life." Beyond its obvious value as a provider of food, shelter, and fuel, it is the greatest source of craft material in the country. It has useful applications in seafaring, fishing, farming, herding, trading, and general housekeeping.

Virtually every part of the date palm is utilized by artisans. Leaflets are plaited into

long strips and joined to make mats, baskets, and food covers. Fibrous material found at the base of fronds is plied into rope and used to cushion loads on donkeys and camels. The central ribs of fronds are made into clothing fumigators or bird traps, or are lashed together to form panels for constructing dwellings, workshops, and livestock enclosures. Date stalks are split and made into rigid containers, while the dates themselves are added to indigo dye vats and leather tanning solutions. Sharp spines projecting from the sides of fronds are used as needles by embroiderers. Trunk sections are hollowed out to make cattle troughs, mortars, and beehives, or cut lengthwise into quarters and used as ceiling beams. Any surplus material can be used by potters for firing pottery.

A focus of most oasis towns is the souk (marketplace), which serves as a base for both the production and marketing of crafts. Carpenters, silversmiths, coppersmiths, and blacksmiths typically have permanent workshops within the souk itself, while leather crafters set up temporary sunshades under which they work and offer leather goods for sale. The indigo dyers of Bahla, among the last in the Arab world to use natural indigo, continue to work in traditional workshops with large dyeing vats set into earthen floors and dyed fabric drying on the rooftops. Souk-based crafts are characterized by a high degree of specialization and are typically learned through apprenticeship. Those artisans who work outside the souk—potters, basket makers, weavers of camel and donkey trappings, and rose-water producers—sell their finished goods in the souk directly or through middlemen.

Artisanal communities in oasis towns depend upon and support each other. For instance, leather tanners and indigo dyers use earthenware vats made by potters. Large copper cauldrons are used for making *halwa*, which is packaged in palm baskets, and also for distilling rose water, which is collected in other copper vessels and poured from highly ornate silver sprinklers. The workshops of carpenters, silversmiths, and potters abound with palm-frond mats and hand-forged iron tools, creating webs of exchange among craftspeople that help maintain the viability of traditional artisanry in oasis towns.

The date palm is, without question, the most versatile of Oman's natural resources, and for good reason it is known throughout the Arab world as the "tree of life."

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MOHAMMED AL MAWALI

COASTAL CRAFTSMANSHIP AND GLOBAL CONNECTIONS

[70] Oman's seafaring heritage is legendary, and boat building—perhaps more than any other craft industry—has had a fundamental impact on the course of Omani history. The earliest written reference to the country, recorded on Akkadian clay tablets dating to 2520 BCE, pertains to maritime trade and the emergence of Oman (then known as “Magan”) as one of the world's first seafaring nations. Based on the export of copper from the north and frankincense from the south, early trade activity was a major catalyst for advances in boat-building technology. From these early times, Oman's boat-building industry grew as part of a regional development of seafaring capability throughout the Gulf, the Arabian Sea, and the Indian Ocean, a development characterized by transfers of technology and trade in wood and other raw materials.

Oman's early boat-building traditions have been perpetuated in Musandam, where the sterns and bows of double-ended vessels

continue to be stitched together with palm-fiber rope and decorated with goatskins and cowry shells. Boat yards in the coastal entrepôt of Sur also remain active, with traditional boat builders receiving commissions for vessels with the elegant transoms favored by local fishermen. Virtually all of the tools and equipment used are of extremely ancient lineage. Among the most important of these are the adze and the bow-drill.

Oman's port cities have a history rich in seafaring tradition. For centuries, dhows set sail from Sur, Suhar, and Muscat fully laden with merchandise from Oman—dried fish, dates, limes, copper, frankincense, horses, skins, honey, and pomegranates—as well as Gulf pearls and Yemeni coffee. In the 18th century, more than 60 percent of the total Gulf trade and half the produce of Yemen passed through Omani ports. In return, traders brought commodities that were in short supply in Oman: wood, spices, rice, precious metals, silks, textiles, iron, horn, and fine porcelain ware. They also brought new ideas and technologies.

At a boat yard in Al-Ashkharah, a bow-drill is employed to fit ribs to the planked hull of a *shu'i* commissioned by a local fisherman.



PHOTO BY/COURTESY NEIL RICHARDSON



PHOTO BY/COURTESY NEIL RICHARDSON

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A Bahla blacksmith, assisted by his sons, employs hot-forging techniques to make a steel knife blade.

Many of the materials were imported to supply coastal craft industries. Bronze and iron contributed to the development of metalworking—particularly tool making and weaponry production—while the gradual adoption of silver and gold as regional currencies encouraged the development of refined decorative techniques for weaponry and jewelry. Fine hardwood brought a degree of sophistication to the boat-building industry and permitted a volume of production that would have been impossible on the basis of indigenous wood alone. The precious value of wood encouraged the development of woodcarving into a fine art form that maintains its pride of place in doors, windows, and other decorative features of monumental and vernacular architecture. Embroiderers and pit-loom weavers benefited from the import of silk and other threads that add color and diversity to local costume.

Towns such as Suhar, Muscat, Sur, and Salalah along Oman's coastline emerged as major entrepôts that boast a rich mixture of people, a decidedly cosmopolitan air, and a lively and varied collection of craft traditions. They have

been gateways for new ideas, materials, and technologies, which have not only enriched the craft heritage of coastal communities but also filtered inland via overland trade routes. At the same time, Omani artisans, employing indigenous materials, techniques, and designs, have brought their own interpretations and customs to the practice of their crafts. The result is a captivating synthesis, within which are discernible Arab, Asian, and East African influences. The resulting whole is a vibrant and unique craft culture that is resoundingly Omani.

The souk in the capital city and port of Muscat has a broader role than those in the interior. Although a center of traditional crafts production, the souk also gathers craft products from all over the country—Bahla pottery, basketry from the Batinah, Suri embroidery and pit-loom weaving, tribal rugs and trappings, and Nizwa copper and silverwork. All find an outlet in the capital-area marketplace. Local women sell incense in the heart of the souk, their mixtures spread before them to entice customers. Hand-embroidered *qimmahs* (men's caps), made in the privacy of the home or courtyard, are also

Although the old is making way for the new, progress is still a mantle worn lightly by a society that retains a strong commitment to tradition, culture, and heritage.

on offer, and special commissions are accepted for work to order. Contiguous with the various souks are artisanal workshops, where silver- and goldsmiths, weaponry makers, blacksmiths, leather crafters, carpenters, tailors, and halwa makers may all be found hard at work. It is evident, particularly in the gold and silver souks, that mercantile prosperity and the cosmopolitan character of the capital have done much to encourage the production of luxury goods.

The souks of the capital are outlets not only for consumer goods but also for a broad range of imported raw materials used by urban and rural artisans. Textile sellers offer fabrics from the Far East, the Indian subcontinent, Africa, Europe, and the Americas, together with threads, trims, and other costume materials used by embroiderers and pit-loom weavers. Suppliers in the alleys behind the gold and silver souk provide jewelers and *khanjar* (Omani

ceremonial dagger) makers with imported metals in ingot or nugget form, wire and sheet metal in various gauges at highly competitive prices, dies, tools, scales, and crucibles from Pakistan and India, Omani leather, Indian teak, and a range of burnishing, soldering, and casting compounds. For the incense makers, perfume and spice sellers offer fragrant ingredients from the far corners of the world—aromatic oils, woods, resins, rose-scented water, fixatives, and burners. The spice stalls also offer henna powder and paste as well as dried limes, which are used as a fixative in henna mixtures.

Although the old is making way for the new, progress is still a mantle worn lightly by



MOHAMMED AL MAWALI

The secrets of one of the world's most ancient crafts are contained in a small workroom in Bahla, one of the last corners in the Arab world where indigo dyeing is still intertwined with local culture. Successive generations of Omanis continue to be captivated by the allure of the precious dyestuff.

a society that retains a strong commitment to tradition, culture, and heritage. The extent to which Omani craft products continue to have utility in daily life is quite remarkable, as is the extent to which craft producers continue to equate challenge with opportunity in the practice of their craft. Craft skills continue to be passed down from mother to daughter, father to son, and Oman remains among the few nations in the Middle East with a living heritage that remains relevant to both local populations and visitors. There is every hope that the country can continue to broaden its horizons without forfeiting its past.



An embroiderer is resplendent in her own hand-stitched finery in Bilad Sur. She uses silk and metallic threads from India and Asia, and silk fabric woven especially for the Omani market.

SUGGESTED READING

Richardson, Neil, and Marcia Dorr. 2003. *The Craft Heritage of Oman*. Dubai: Motivate.

MARCIA STEGATH DORR earned degrees in fine arts and education from the University of Michigan. She taught art and established an interior design firm in Ann Arbor before going to live in The Gambia with her family in 1983. While there she created a West African artisans' co-operative. In 1986 she moved to the Sultanate of Oman, where her work in cultural preservation continued with a United Nations project to revitalize traditional pottery production. Ms. Dorr is presently advisor to the government for the adaptive re-use of historic forts and castles

NEIL RICHARDSON was born in London and later moved to Australia, where he graduated from the University of Western Australia with a degree in business and marketing. He has worked in Oman since 1989, specializing in heritage management and the preservation of traditional craft industries. In addition to his work on the documentation of traditional craft industries, he was a co-founder of the Omani Heritage Gallery, a not-for-profit organization linking traditional Omani artisans with contemporary markets for their products.

All photographs courtesy of the Omani Craft Heritage Documentation Project unless noted otherwise.

THE OMANI CRAFT HERITAGE DOCUMENTATION PROJECT

Rich and diverse, the craft industries of Oman are among the most important cultural traditions in the Arabian Peninsula. Until recently, however, there had been little research into this subject. When it became apparent that the rapid modernization of the Sultanate would challenge the survival of the country's craft industries, the Omani Craft Heritage Documentation Project was initiated in 1996 by His Highness Seyyid Shihab bin Tariq Al Said. Its aim has been to identify and document the different types of crafts in all parts of the country. From the *jiirz* (ceremonial small-bladed ax) makers of Musandam to the potters of Dhufar, hundreds of craftspeople have been interviewed, and their techniques and products have been carefully documented and photographed.

An important result of this project, the extraordinary two-volume work, *The Craft Heritage of Oman*, is a tribute to Oman's artisans and the traditions they create. Authors Neil Richardson and Marcia Dorr document the origins and development of the country's craft traditions and artisan communities. They provide a comprehensive region-by-region record of the design and production techniques of the many and varied crafts found across the Sultanate. This wide-ranging catalogue of artifacts concludes with a review of the changing role of craft industries in a rapidly modernizing society, making it the most significant publication on the traditional craft heritage of southeast Arabia.

AN OMANI FOLKTALE

ASYAH AL-BUALY

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Omani folk literature reaches all social classes and consists of different types of folk genres. It includes proverbs, which summarize human life experiences, and folk songs, which groups of people sing for special occasions such as weddings, birth celebrations, and Islamic festivals. In addition, it includes narrative forms such as fables and other folktales, stories of lunar eclipses, jinn or spirit tales, and *sira*, or tales that glorify a hero who may or may not have been an historical figure.

The following is an Omani folktale that, although told for entertainment, also contains the complex dualities and recurring contradictions of human relationships. The fable is titled "Tale of Fadil or Ramadu." Fadil is an Arabic male name that means "praiseworthy," and Ramadu comes from the word *ramadi*, meaning "gray."

TALE OF FADIL OR RAMADU

Once upon a time, there was a merchant who had an only son named Fadil. Fadil's mother died when he was an infant. His father remarried a woman who hated Fadil and always tried to get rid of him so that she could have the full attention and love of his father. Fadil had a horse named Insiyah (from *ins*, meaning "human beings," a name often used in Omani folklore for a domesticated animal that possesses human qualities).

A merchant, Fadil's father was away from home from early morning till late evening. During his father's absence, the stepmother would abuse Fadil by starving, cursing, and hitting him. When she would send Fadil to the *kuttab*, the Koran (Qur'an) school where her brother was the teacher, he would continue to torment Fadil by hitting and humiliating him.

One day, while the stepmother and her brother were planning to rid themselves of Fadil for good by killing him, the horse Insiyah listened attentively, and later gave Fadil full details of this conspiracy.

On the following day, the stepmother, who had always neglected Fadil, offered him a clean plate full of food. Fadil knew that the food had been poisoned, and so he refused and ate from the saucepan in the kitchen, saying he wanted to leave the good food for his stepmother.

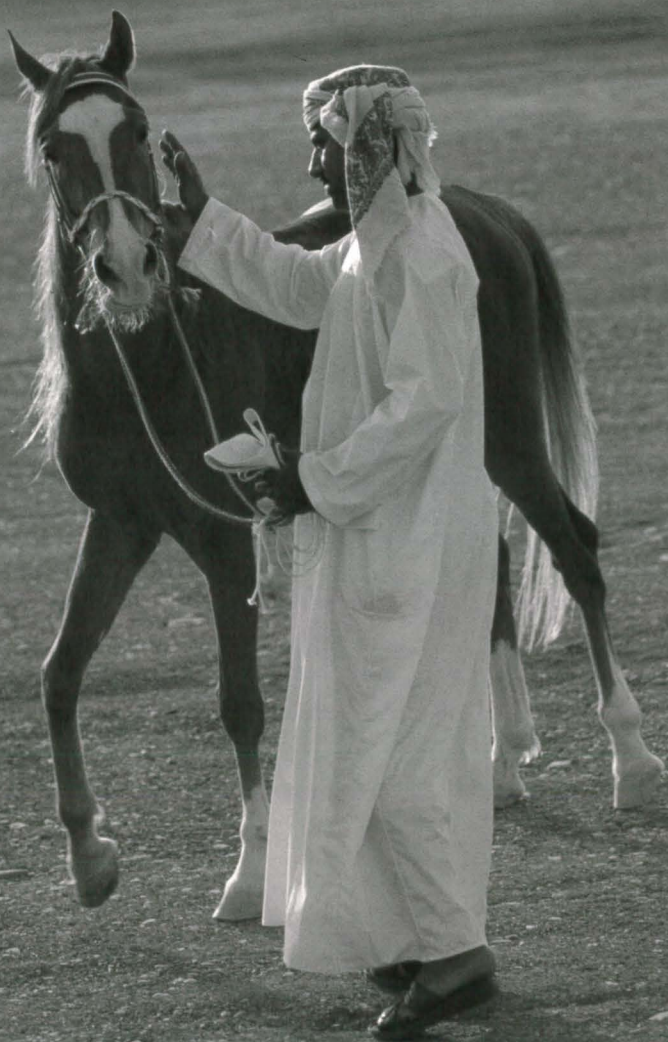
Then he refused to wear a clean shirt offered by his stepmother, because he knew that it too had been treated with poison. He picked the shirt up with a stick and burned it in the garden, saying that his father would buy him a new shirt.

The stepmother and her brother suspected the horse Insiyah of informing Fadil of their plans and decided to get rid of the horse.

In her third deceitful act, the stepmother pretended that she was seriously ill and slept all

Like the hero Fadil, many Omanis have a close relationship with their animals. Horses are especially valued.

PHOTO BY/COURTESY ABDULRAHMAN BIN ALI ALHINAI



day. She put dry bread and dry date-palm leaves under her mattress. When her husband returned in the evening, she tossed and turned, producing sounds like broken bones as the bread and leaves snapped. She was trying to convince her husband she was suffering with fever pain in her bones and mumbled to him that the doctor prescribed a horse's liver to cure her.

When the husband hesitated, she immediately said she understood that slaughtering the horse Insiyah would pain his son, who was so greatly attached to the horse. The husband's response was that she was more important than the horse, which could easily be replaced with another.

At dawn, Fadil discussed this new conspiracy with his horse Insiyah. They agreed that while Fadil was at school, Insiyah would neigh three times—first when dragged from the stables, second when reaching the slaughtering area, and the third time when being prepared for slaughter.

When Fadil heard the first neigh, he asked his teacher for permission to go home, but the teacher refused. At the second neigh, Fadil asked for permission to go out for a drink, but the teacher refused again. But on the third neigh, Fadil slipped by the teacher and ran out of the class to the slaughtering place, where his father was preparing to kill Insiyah.

The astonished father explained his intentions to Fadil. Fadil humbly asked his father to grant him a final farewell ride on the horse. His father agreed but asked Fadil to return as quickly as possible, because of his stepmother's suffering.

Fadil jumped on Insiyah and rode away far from home. He wrote to his father informing him of his wife's mistreatment. He then returned briefly to satisfy his father's yearning for him but left again and continued to write more details. The father revealed his knowledge to his wife only when Fadil informed him of his wife's pretended illness.

But it was too late. Fadil had already returned and left for the third time. He crossed several deserts and settled in a wealthy emirate, disguising himself as a poor servant by spreading gray ashes on himself, which caused the local people to call him Ramadu.

There, over the course of several episodes, Fadil was able with his horse's help to save the emir and his emirate from a cruel king who intended to conquer the emirate and marry the emir's daughter by force. Eventually, Fadil married the princess and lived happily ever after.

Such tales share many features with folk literature from around the world. For example, as much as the Omani tale represents Omani society, its structure is not unlike the tales of many other nations. But this particular fable articulates profound concepts connected to Omani ethics—beginning with the names of its eponymous hero, Fadil and Ramadu. These indicate the boy's embodiment of bravery, self-sacrifice, and unselfishness.

Fadil's departure from home at a very young age reflects an Omani value on adventurous, courageous behavior that faces the unknown for the sake of achieving a lofty goal. Fadil embodies an ideal Omani, who can overcome disappointments in life such as the cruel treatment of the stepmother and her brother, the Koran teacher, who should have been models of exemplary behavior.

The Omani people encourage perseverance. This theme is confirmed by a common proverb to the effect that any action should be performed at least three times to achieve perfection. In other words, repetition is necessary for success. This was expressed in our fable by key incidents being repeated three times.

In Omani society and many others, human nature searches for complete happiness. Therefore, it is not surprising that our fable ends with a happy ending in which Fadil and the emir's daughter share love and marriage.

ASYAH AL-BUALY is Assistant Professor in the Department of Arabic Literature and Language, College of Arts and Social Sciences, Sultan Qaboos University. Born in Zanzibar, she holds a Ph.D. from Cairo University and has published a number of scholarly and popular articles on literature and the arts.



MUSIC AND DANCE IN OMAN

OMAN CENTRE FOR TRADITIONAL MUSIC

KHALFAN AL-BARWANI, DIRECTOR

All of Oman's traditional music is sustained by oral transmission between generations, and each region has its own unique forms. Songs and dances are performed during festivals and ceremonies throughout the country. Songs vary from region to region, north to south, from one environment to another. Songs of desert, oasis, and sea differ in purpose, content, and instrumentation.

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Desert songs often praise the sturdiness of the camel. *Al-taghrud*, sung while riding camels, encourages both animal and rider. It is a group song with words that do not change from place to place. *Al-tariq* is a Bedouin song sung either while riding a camel or seated on the ground. Two singers perform it in alternating verses. This song praises the she-camel and reflects a slower pace of the camel in contrast to *al-taghrud*, which mimics the camel traveling at a faster pace. Much of Bedouin song is unaccompanied.

In many ways a dance of the oasis, although performed in most areas, *al-razhah* is characterized by its use of the sword and its exchange of poetry between men. Men leap into the air, carrying a heavy sword, and must not falter upon landing. The men also throw the sword into the air and catch it as it comes down—a show of strength and prowess. Years ago, *al-razhah* was used to announce the onset of war or victory, to muster troops, or to mediate between warring factions. Today it is used as a welcome to and celebration of His Majesty Sultan Qaboos bin Said. The dance has three slow rhythms, but upon a call from the drum, the men perform sword displays, the aim of which is to hit one's opponent on the left thumb. If no side is a clear winner, then an elder of the tribe cuts the air between them, terminating the fight.

Sea songs reflect sailors' duties during preparation of the ship for departure, during the voyage, and upon its return. There are many types of sea songs. One, *shilat al-hamul* (The Song of the Porters), is performed when loading goods onto

Dancers rehearse for an *'id al-adha* celebration in the Saham district.

THE OMAN CENTRE FOR TRADITIONAL MUSIC

Traditional Omani songs and dances are woven together with modern Omani music into a rich tapestry of the country's musical heritage. Recognizing that Oman's present-day cultural achievements are rooted in a past with ancient beginnings, His Majesty Sultan Qaboos bin Said directed that the country's musical heritage be collected and documented to ensure its preservation for future generations. The Oman Centre for Traditional Music (OCTM) was established in 1984 with this purpose.

Since its inception, the Centre has documented more than 80 percent of Oman's musical traditions. It includes more than 24,000 photographs, 725 audiovisual recordings, a large number of sound recordings, and a digitized database of these materials. The Centre's approach is comprehensive because, in Oman, music is part of a traditional lifestyle in which healing, fishing, planting, and other kinds of work play prominent roles. The Centre has identified more than 130 different forms of traditional music in Oman, grouping them into four main types: sea shanties and fishing songs, celebration songs, Bedouin music, and mountain music. In 2002 the Centre was given an award by UNESCO's International Music Council in recognition of its role in the preservation of Omani music.



Al-tariq is performed by Bedouins who sing to each other while they ride camels and when they are seated on the ground.

the ship and also to pray to God for safe passage during their journey. Other songs include *naza al-sharat* (Raising the Sails), in which each sail has its own part, differing from the others in tempo and text. *Al-hambal* is a song performed by sailors on their way to the *al-razhah* dance. Two drummers lead the procession walking backward to face the marching participants, encouraging them to show their bravery and courage.

Many dances are performed only in certain regions or at specific celebrations. The Musandam region in the north, for example, has very distinctive songs. *Al-ruwah* is unique to mountain-dwelling Bedouins in this region and involves eight to ten drummers who move forward, backward, and then in a circle. Its verses pertain to different times of the day. The first, *al-sirah*, is performed in the morning; *al-sadar* is performed mid-morning; *al-rawah* at noon; and *al-siriya* in the evening. This song is heard mainly at weddings, religious festivals, and on official holidays. *Wayliyah al-nisa* is a dance performed by women in Ibri, in the central Dhahira region. Groups of women, each placing her right hand on her neighbor's shoulders, move around in unison. Each woman shakes a silver rattle, which she holds in her free hand, to mark the simple rhythm. When the leader of a group gives her rattle a long shake, the women change places and form circles. Singing and drumming accompany the dancing. *Al-tayminah* is a traditional song of the central Dakhliyah, sung as a child learns the Koran (Qur'an) by heart. The children of the local school gather in a procession behind the teacher who reads a passage from the Koran. At the end of each verse the children reply "Amin" (Amen) in unison.

In the southern Dhufar region, *al-bar'a* is performed as a celebration of youth by two dancers, each holding a dagger in his right hand and his *shal* (waist wrap) in his left hand. The characteristic movement of *al-bar'a* is a powerful one-footed leap into the air. The two dancers move in a synchronized series of steps, advancing and retreating as they make full circles. At a particular moment, both dancers bow down before the musicians to allow soloists to come forward and sing.

Al-mawlid is a song of celebration performed on the Prophet's birthday, at weddings, when moving to a new house, or curing the sick. This dance has a leader (*khalifah*), a second in command (*shawush*), and a reciter (*qari*). The *khalifah*'s succession is hereditary, and the *qari* is usually a scholar. *Al-dan* song and dance involves two parallel rows of participants. Drummers continually approach the rows, until a dancer steps out from his row to perform a solo. Beating their drums, the drummers then chase him through the dance until he returns to

his original position. A stipulation of performing *al-dan* is that all men must go barefoot. Anyone found wearing sandals is punished with a fine.

Raqs al-nisa (Women's Dance) is one of the most frequently performed dances in its home region. Bedecked in gold, women move in pairs among the seated participants with small, measured steps. When they have circled the area, they sit down to allow the next pair to dance.

Music in Omani society plays a role at every stage of a person's life. From birth, to coming of age and marriage, during professional life, and finally in death, an Omani is accompanied by traditional arts that express joy or pain or simply help with everyday work.

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SUGGESTED READING/LISTENING

El-Mallah, Issam. 1998. *Omani Traditional Music*. Tutzing: H. Schneider.

The Music of an Ancient Civilization: The Sultanate of Oman, (CD). 1994. Muscat: Ministry of Information.

The traditional *al-razhah* dance displays a performer's courage, swordsmanship, and poetic skills. *Al-razhah* used to announce war or victory. It also would provide a way for men to express their demands to their leaders. Today *al-razah* is performed at weddings, holidays, and to welcome an honored visitor.





GENERAL FESTIVAL INFORMATION

FESTIVAL HOURS

The Opening Ceremony for the Festival takes place at the Sounds of the Forest Music Stage at 11 a.m., Thursday, June 23. Thereafter, Festival hours are 11 a.m. to 5:30 p.m., with special evening events. See the schedule on pages 84–94 for details.

FESTIVAL SALES

Visitors may purchase Middle Eastern and other program-related lunches, snacks, and dinners from Festival food concessions. A variety of objects produced by Festival artisans and a selection of related books and recordings will be available at the Festival Marketplace on the Mall-side lawn of the Freer Gallery of Art. Smithsonian Folkways recordings will also be available there.

PRESS

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

FIRST AID

A first aid station is located near the Smithsonian Metro Station on the Mall at Jefferson Drive and 12th Street.

RESTROOMS & TELEPHONES

There are outdoor facilities for the public and for 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 brought to or picked up from the Volunteer tent located near the Smithsonian Metro Station on the Mall at Jefferson Drive and 12th Street.

METRO STATIONS

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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

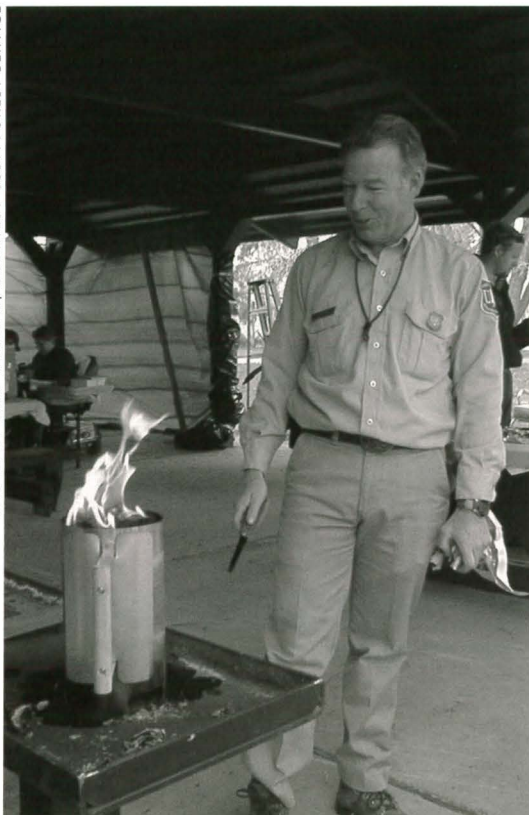
WITH DISABILITIES

Large-print and audio-cassette versions of the daily schedule and audio-cassette versions of the program book and signs are available at the Festival Information kiosks and the Volunteer tent. Other formats are available upon request. Volunteers are on call to assist wheelchair users. Audio loops to assist hard-of-hearing visitors are installed at the music stages. Service animals are welcome. American Sign Language interpreters are available on site; the Festival schedule indicates which performances and presentations are interpreted (**6g**). On Thursdays and Saturdays, programs in *Food Culture USA's* Beyond the Melting Pot tent will be captioned (**oc**).

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!

In the tradition of Omani hospitality, welcome to the Festival!



Dutch oven chili cook-off.

ONGOING FESTIVAL PRESENTATIONS

In addition to the daily scheduled performances, there will be ongoing demonstrations in the individual program areas.

Food Culture USA: Cheese making, cacao cultivating and chocolate making, coffee growing and roasting, spice sourcing, sustainable gardening and farming, gadget and utensil collecting, recipe exchanging, chili roasting, cooking demonstrations, professional kitchen demonstrations, tofu making, dairy farming, tea growing and making, winemaking and viticulture, barrel making, youth gardening programs, barbecue, and community food celebrations.

Forest Service, Culture, and Community: Wilderness survival skills and techniques, hiking and trail safety, riding all-terrain vehicles, packing and camping skills, traditional cooking methods, bird identification, stream and river flow, canop crane research, interdependence of

ecosystems, identification of plants and trees, woodcarving, painting, basket weaving, quilting, instrument making, paper making, law enforcement methods, archaeological fieldwork, use of traditional tools, firefighting and smokejumping techniques, fire lookout practices, walks through the Interactive Forest, and building homes with modern and efficient wood products.

Oman: Desert, Oasis, and Sea: Shipbuilding, traditional masonry, basketry, wool and silk weaving, indigo dyeing, camel handling, pottery, silver jewelry making, copper- and blacksmithing, incense and perfume making, Islamic calligraphy, traditional embroidery, and leatherworking.

MARKETPLACE EVENTS

Friday, June 24, 3–4 p.m.

Nuestra Música Performances and CD Signings
Los Camperos de Valles and Sones de México

Saturday, June 25, 3–4 p.m.

Nuestra Música Performances and CD Signings
Los Camperos de Valles and Ecos de Borinquen

Sunday, June 26, 1–2 p.m.

Oman Book Signing
Marcia Dorr and Neil Richardson

Sunday, June 26, 3–4 p.m.

Nuestra Música Performance and CD Signing
Ecos de Borinquen

Saturday, July 2, 1–2 p.m.

Oman Book Signing
Marcia Dorr and Neil Richardson

Saturday, July 2, 3–4 p.m.

Nuestra Música Performances and CD Signings
Eliseo y su Chanchona Melódica
Oriental and Los Pleneros de la 21

Sunday, July 3, 3–4 p.m.

Nuestra Música Performances and CD Signings
Los Pleneros de la 21 and JCJ Band

Look for cookbook signings too!



Visit the Oman Adornment Pavilion to learn about traditional natural cosmetics.

ESPECIALLY FOR CHILDREN AND FAMILIES

You can discover the mystery recipe ingredient, become a junior forest ranger, and follow Sindbad the Sailor through the desert, oasis, and sea of Oman with the Family Activities Guide, which encompasses all three programs. Each program has a reward for completing their guide questions. The guide is available free of charge from every Festival Information kiosk and at the following locations in the programs: *Food Culture USA*, at the Potting Shed; *Forest Service, Culture, and Community*, at the Family Activities Tent; and *Oman: Desert, Oasis, and Sea*, in the Learning Center.

In addition, families will enjoy the following features of the programs:

Food Culture USA: Learn about growing your own vegetables and fruits at the giant Edible Schoolyard. This garden showcases Alice Waters's renowned food-education project in Berkeley,

California, which includes information about plant varieties, sustainable gardening, and fresh produce. Find out what chefs feed their families at the Beyond the Melting Pot, Garden Kitchen, and Home Cooking tents. Meet the farmers in the Tradition and Adaptation area who can tell you about growing our food and selling it to local markets, communities, and restaurants.

Forest Service, Culture, and Community: Learn how to cook outdoors, create a nature journal, design a nature quilt square, see how to build a bird box, and try your hand at identifying trees and plants. Check the daily schedule in the Family Activities Tent.

Oman: Desert, Oasis, and Sea: Play traditional Omani games or beat your own rhythm on an Omani drum. Then learn how to decorate a friend's hands with henna, or try writing your name in Arabic. Check the schedule signs in front of the Al Maidan and the Adornment Pavilion.

FESTIVAL SCHEDULE (Programs are subject to change)

Thursday, June 23 *Festival Opening Ceremony at 11 o'clock on the Sounds of the Forest Stage*

[8 4]

Food Culture USA

Beyond the Melting Pot

- oc 12:00** Sheila Lukins
- oc 1:00** Brad Ogden
- 2:00** Tom Bivins with
Nova Kim and
Les Hook
- oc 3:00** Charlie Palmer
- oc 4:00** Aulie Bunyarataphan

Garden Kitchen

- eg 12:00** Marion Spear
- 1:00** Jimmy Andruzzi
- 2:00** John Phillips
- 3:00** Sheila Lukins
- 4:00** Mark Federman
and Herman Vargas

Home Cooking

- 12:00** Mark Federman and
Herman Vargas
- 1:00** Najmieh Batmanglij
- 2:00** Marion Spear
- 3:00** Jimmy Andruzzi
- 4:00** John Phillips

Around the Table

- 12:00** *Passing It On:*
Cookbook Writing
- 1:00** *Sustainability and
Marketing: Organic
Standards*
- eg 2:00** *Recipes for a New Land:*
Immigrant Cooks
- 3:00** *Passing It On:*
Family Recipes
- eg 4:00** Sustainable Menus

Edible Schoolyard Ramada

- 12:00** *Food for Thought:*
Children's Education
- 1:00** Garden Orientation
- 2:00** *The Conversation
Continues:* Lunch Table
Participants
- 3:00** Improving School
Lunches
- 4:00** A Day in the Kitchen

Forest Service, Culture, and Community

Sounds of the Forest Stage

- eg 11:00** Opening Ceremony
- eg 12:00** Rita Cantú
- 1:00** Riders in the Dirt
- 2:00** Patrick Michael Karnahan
- 3:00** Chuck Milner
- 4:00** The Fiddlin' Foresters

Community Stage

- 12:00** Logger Poetry and Song
- 1:00** Women of the Forest
Service
- eg 2:00** Fighting Forest Fires
- 3:00** Inspirations from the
Forest
- 4:00** Law Enforcement in the
21st Century
- 5:00** Forest Service Family

Camp Foodways

- 12:00** Wildcrafters
- 1:00** Cooking in the Field
- 2:00** Dutch Oven Delights
- 3:00** Cooking Catfish
- eg 4:00** Plants and Dyes
- 5:00** Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities Tent for daily event information.

Interactive Forest

Ongoing activities throughout the day in this forest-like learning environment. Join rangers, naturalists, and others for guided tours through the Interactive Forest. Check the schedule board outside the Forest for daily event information.

Oman: Desert, Oasis, and Sea

Magan Stage

- 12:00** Al Majd Ensemble
- 12:45** Qurayat Ensemble
- 1:30** Suhar Ensemble
- 2:30** Al Majd Ensemble
- 3:30** Qurayat Ensemble
- 4:30** Suhar Ensemble

Al Maidan

- eg 12:00** Music Workshop
- 12:45** Omani Stories
- 1:30** Dance Workshop
- 2:15** Omani Games
- 3:00** Calligraphy and Language
- 3:45** Omani Games
- 4:30** Desert Traditions

Oasis Kitchen

- 12:00** Omani Lunch
- eg 2:00** All about *Halwa*
- 2:45** Food from the Desert
- 3:45** Coffee, Dates, and
Hospitality
- 4:45** Meaning of *Halal*

Adornment Pavilion

- 12:00** *Oman Adorned:* Men and
Boys' Regional Dress
- 12:45** *Workshop:* Henna
Decoration
- 1:30** *Oman Adorned:* Women
and Girls' Regional
Dress
- 2:15** Adorning Ships of the
Desert/Ships of the Sea
- 3:00** *Workshop:* Making Scents:
Aroma as Adornment
- eg 3:45** *Dressing the Home:*
Desert, Oasis, and Sea
- eg 4:30** Diversity in Omani Dress

eg indicates American Sign Language
interpreted program

oc denotes captioned performance

Friday, June 24 (Programs are subject to change)

Nuestra Música Evening Concert at 5:30 on the Sounds of the Forest Stage

Food Culture USA

Beyond the Melting Pot

- 11:00** Mara Camara
- 12:00** Charlie Palmer
- 1:00** Karen MacNeil
- 2:00** Tom Bivins with Nova Kim and Les Hook
- 3:00** Cesare Lanfranchi
- 4:00** Melissa Kelly

Garden Kitchen

- 11:00** John Phillips
- 12:00** John and Anthony Uglesich
- 1:00** Jimmy Andruzzi
- 2:00** Najmieh Batmanglij
- 3:00** Karen MacNeil
- 4:00** Marion Spear

Home Cooking

- 11:00** Mark Federman and Herman Vargas
- 12:00** Jimmy Andruzzi
- 1:00** Melissa Kelly
- 2:00** Nahid Mohamadi
- 3:00** John Phillips
- 4:00** Mara Camara

Around the Table

- 11:00** *Recipes for a New Land: Immigrant Cooks*
- 12:00** *Passing It On: Biodiversity and Food Traditions*
- 1:00** Sustainable Business
- 2:00** *Traditional Crops in New Soil: Immigrant Growers*
- 3:00** *Links in the Food Chain: Food Safety*
- 4:00** Sustainable Growing

Edible Schoolyard Ramada

- 11:00** Garden Orientation
- 12:00** *Food for Thought: Children's Education*
- 1:00** Garden Orientation
- 2:00** *The Conversation Continues: Lunch Table Participants*
- 3:00** Improving School Lunches
- 4:00** A Day in the Kitchen

Slow Roast

Barbecue with Jim Tabb

Forest Service, Culture, and Community

Sounds of the Forest Stage

- 11:00** Keith Bear
- 12:00** Riders in the Dirt
- 1:00** The Fiddlin' Foresters
- 2:00** Rita Cantú
- 3:00** Cindy Carpenter
- 4:00** Patrick Michael Karnahan
- 5:30** Evening Concert
*Nuestra Música:
Music in Latino Culture
The Mexican Son*

Community Stage

- 11:00** Bird Watching and Research
- 12:00** Wildlife Encounters
- 1:00** Forest Folklore
- 2:00** The Greatest Good
- 3:00** Threats to the Forest
- 4:00** Community Relations
- 5:00** Logger Poetry and Song

Camp Foodways

- 11:00** Dutch Oven Delights
- 12:00** Wildcrafters
- 1:00** Cooking in the Field
- 2:00** Dutch Oven Delights
- 3:00** Cooking Catfish
- 4:00** Plants and Dyes
- 5:00** Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities Tent for daily event information.

Interactive Forest

Ongoing activities throughout the day in this forest-like learning environment. Join rangers, naturalists, and others for guided tours through the Interactive Forest. Check the schedule board outside the Forest for daily event information.

Oman: Desert, Oasis, and Sea

Magan Stage

- 11:30** Suhar Ensemble
- 12:30** Qurayat Ensemble
- 1:30** Al Majd Ensemble
- 2:30** Suhar Ensemble
- 3:30** Qurayat Ensemble
- 4:30** Al Majd Ensemble

Al Maidan

- 12:00** Oasis Traditions
- 12:45** Omani Games
- 1:30** Dance Workshop
- 2:15** Calligraphy and Language
- 3:00** Omani Stories
- 3:45** Music Workshop
- 4:30** Omani Games

Oasis Kitchen

- 12:00** All about *Halwa*
- 12:45** Food from the Oasis
- 1:45** Fruits and Sweets of Oman
- 2:30** Coffee, Dates, and Hospitality

- 3:30** 'Id Dinner

Adornment Pavilion

- 12:00** Northern Omani Traditions of Men's Dress
- 12:45** Northern Omani Traditions of Women's Dress
- 1:30** *Workshop: Face Masks*
- 2:15** *Oman Adorned: Dressing the Home*
- 3:00** *Oman Adorned: Girls to Women, Boys to Men*
- 3:45** *Workshop: Henna*
- 4:30** Treasures of Trade

1:30 indicates American Sign Language interpreted program

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Saturday, June 25 (Programs are subject to change)

Nuestra Música Evening Concert at 5:30 on the Sounds of the Forest Stage

Food Culture USA

Beyond the Melting Pot

- oc** 11:00 Marion Spear
- oc** 12:00 Steve Raichlen
- oc** 1:00 Todd Gray
- 2:00 Kaz Okochi
- oc** 3:00 Janos Wilder
- oc** 4:00 Tom Bivins with Nova Kim and Les Hook

Garden Kitchen

- 11:00 John Phillips
- 12:00 Janos Wilder
- eg** 1:00 Najmieh Batmanglij
- 2:00 Charles Phan
- 3:00 John and Anthony Uglesich
- 4:00 Todd Gray

Home Cooking

- 11:00 Nongkran Daks
- 12:00 Mark Federman and Herman Vargas
- 1:00 Marion Spear
- 2:00 Steven Raichlen
- eg** 3:00 John Phillips
- eg** 4:00 Mara Camara

Around the Table

- eg** 11:00 *Passing It On: Biodiversity and Food Traditions*
- 12:00 *Passing It On: Sustaining Tradition*
- 1:00 Global Exchange, Local Values
- 2:00 *Recipes for a New Land: Immigrant Cooks*
- 3:00 *Passing It On: Food Publishing*
- 4:00 *Organic, Natural, and Conventional: Navigating the Food Landscape*

Edible Schoolyard Ramada

- 11:00 Garden Orientation
- 12:00 *Food for Thought: Children's Education*
- 1:00 Garden Orientation
- 2:00 *The Conversation Continues: Lunch Table Participants*
- 3:00 Improving School Lunches
- 4:00 A Day in the Kitchen

Forest Service, Culture, and Community

Sounds of the Forest Stage

- eg** 11:00 Chuck Milner
 - 12:00 Cindy Carpenter
 - 1:00 Riders in the Dirt
 - 2:00 Keith Bear
 - 3:00 The Fiddlin' Foresters
 - 4:00 Rita Cantú
 - eg** 5:30 Evening Concert
- Nuestra Música:
Music in Latino Culture
Music and Poetry*

Community Stage

- 11:00 Inspirations from the Forest
- 12:00 Tales from the Woods
- eg** 1:00 Why I Joined the USDA Forest Service
- 2:00 Music, Rhythm, and Nature
- eg** 3:00 Forest Service Icons
- 4:00 Law Enforcement in the 21st Century
- eg** 5:00 Water in the Forests

Camp Foodways

- 11:00 Dutch Oven Delights
- 12:00 Wildcrafters
- 1:00 Cooking in the Field
- 2:00 Dutch Oven Delights
- 3:00 Cooking Catfish
- 4:00 Plants and Dyes
- 5:00 Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities Tent for daily event information.

Interactive Forest

Ongoing activities throughout the day in this forest-like learning environment. Join rangers, naturalists, and others for guided tours through the Interactive Forest. Check the schedule board outside the Forest for daily event information.

Oman: Desert, Oasis, and Sea

Magan Stage

- eg** 11:30 Qurayat Ensemble
- 12:30 Al Majd Ensemble
- 1:30 Suhar Ensemble
- 2:30 Qurayat Ensemble
- 3:30 Al Majd Ensemble
- 4:30 Suhar Ensemble

Al Maidan

- 12:00 Omani Games
- 12:45 Omani Stories
- 1:30 Dance Workshop
- 2:15 Omani Games
- eg** 3:00 Maritime Traditions
- 3:45 Music Workshop
- 4:30 Calligraphy and Language

Oasis Kitchen

- 12:00 Food from the Sea
- eg** 1:00 Coffee, Dates, and Hospitality
- 2:00 Omani Dinner
- 4:00 All about *Halwa*
- eg** 4:45 Breads of Oman

Adornment Pavilion

- 12:00 Dressing the Home
- 12:45 *Workshop: Face Masks (burquas)*
- 1:30 Adorning Camels and Horses
- 2:15 *Workshop: Omani Silver and Gold Ornaments*
- 3:00 *Oman Adorned: Men's Regional Dress in the Oasis*
- 3:45 *Oman Adorned: Women's Regional Dress in the Oasis*
- 4:30 Personal Expression through Adornment

eg indicates American Sign Language interpreted program

oc denotes captioned performance

Sunday, June 26 (Programs are subject to change)

Nuestra Música Evening Concert at 5:30 on the Sounds of the Forest Stage

Food Culture USA

Beyond the Melting Pot

- 11:00** Mark Federman and Herman Vargas
- 12:00** Lisa Yockelson
- 1:00** José Andrés
- 2:00** Frank Morales
- 3:00** Fabio Trabocchi
- 4:00** Mara Camara

Garden Kitchen

- 11:00** Charles Phan
- 12:00** Diana My Tran
- 1:00** Susan Belsinger
- 2:00** Lisa Yockelson
- 3:00** Aulie Bunyarataphan
- 4:00** Diana My Tran

Home Cooking

- 11:00** Brenda Rhodes Miller
- 12:00** Marion Spear
- 1:00** Mark Federman and Herman Vargas
- 2:00** Marion Spear
- 3:00** Charles Phan
- 4:00** José Andrés

Around the Table

- 11:00** *Recipes for a New Land:* Immigrant Cooks
- 12:00** *Links in the Food Chain:* Food Safety
- 1:00** Global Exchange, Local Values
- 2:00** *What's In Season:* Farmers Markets
- 3:00** National Markets, Sustainable Foods
- 4:00** Local Food, Local Economy

Edible Schoolyard Ramada

- 11:00** Garden Orientation
- 12:00** *Food for Thought:* Children's Education
- 1:00** Garden Orientation
- 2:00** *The Conversation Continues:* Lunch Table Participants
- 3:00** Improving School Lunches
- 4:00** A Day in the Kitchen

Slow Roast

Dinner on the Grounds

Forest Service, Culture, and Community

Sounds of the Forest Stage

- 11:00** Cindy Carpenter
- 12:00** Chuck Milner
- 1:00** Rita Cantú
- 2:00** The Fiddlin' Foresters
- 3:00** Patrick Michael Karnahan
- 4:00** Riders in the Dirt
- 5:30** Evening Concert
Nuestra Música:
Music in Latino Culture
Jibaro Music

Community Stage

- 11:00** Wildlife Encounters
- 12:00** Community Relations
- 1:00** Accessibility in the Outdoor Environment
- 2:00** Women of the Forest Service
- 3:00** Diversity in the Forest Service
- 4:00** Logger Poetry and Song
- 5:00** The Greatest Good

Camp Foodways

- 11:00** Dutch Oven Delights
- 12:00** Wildcrafters
- 1:00** Cooking in the Field
- 2:00** Dutch Oven Delights
- 3:00** Cooking Catfish
- 4:00** Plants and Dyes
- 5:00** Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities Tent for daily event information.

Interactive Forest

Ongoing activities throughout the day in this forest-like learning environment. Join rangers, naturalists, and others for guided tours through the Interactive Forest. Check the schedule board outside the Forest for daily event information.

Oman: Desert, Oasis, and Sea

Magan Stage

- 11:30** Al Majd Ensemble
- 12:30** Suhar Ensemble
- 1:30** Qurayat Ensemble
- 2:30** Al Majd Ensemble
- 3:30** Suhar Ensemble
- 4:30** Qurayat Ensemble

Al Maidan

- 12:00** Desert Traditions
- 12:45** Dance Workshop
- 1:30** Omani Stories
- 2:15** Omani Games
- 3:00** Calligraphy and Language
- 3:45** Music Workshop
- 4:30** Omani Games

Oasis Kitchen

- 12:00** Wedding Celebration
- 2:00** All about *Halwa*
- 2:45** Food from the Desert
- 3:45** Indian Flavors in Oman
- 4:45** Coffee, Dates, and Hospitality

Adornment Pavilion

- 12:00** *Oman Adorned:* Women's Adornment in Desert Communities
- 12:45** *Oman Adorned:* Men's Adornment in Desert Communities
- 1:30** *Workshop:* Face Masks
- 2:15** *Home Decor in the Desert:* Tent Beautiful
- 3:00** Adorning Camels
- 3:45** *Workshop:* Omani Embroidery
- 4:30** Dress, Faith, and Identity in Oman

11:00 indicates American Sign Language interpreted program

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Monday, June 27

(Programs are subject to change)

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Food Culture USA

Beyond the Melting Pot

- 11:00 Marion Spear
- 12:00 Food Traditions
- 1:00 Carole Greenwood
- 2:00 Mark Furstenberg
- Eg** 3:00 Francis Layrle
- Eg** 4:00 David Scribner

Garden Kitchen

- 11:00 Charles Phan
- 12:00 Mara Camara
- 1:00 Carol Reynolds
- 2:00 David Scribner
- 3:00 Robert Weland
- 4:00 Carole Greenwood

Home Cooking

- 11:00 Susan Belsinger
- 12:00 Robert Weland
- 1:00 Charles Phan
- 2:00 Susan Lindeborg
- 3:00 Cesare Lanfranconi
- 4:00 Marion Spear

Around the Table

- Eg** 11:00 *Traditional Crops in New Soil: Immigrant Growers*
- 12:00 National Markets and Growers
- 1:00 *Sustainability: Local Sourcing*
- 2:00 *Recipes for a New Land: Immigrant Cooks*
- 3:00 *Passing It On: Sustaining Tradition*
- 4:00 Global Exchange

Edible Schoolyard Ramada

- 11:00 Garden Orientation
- 12:00 *Food for Thought: Children's Education*
- Eg** 1:00 Garden Orientation
- 2:00 *The Conversation Continues: Lunch Table Participants*
- 3:00 Improving School Lunches
- 4:00 A Day in the Kitchen

Forest Service, Culture, and Community

Sounds of the Forest Stage

- 11:00 Patrick Michael Karnahan
- 12:00 The Fiddlin' Foresters
- Eg** 1:00 Riders in the Dirt
- 2:00 Keith Bear
- 3:00 Cindy Carpenter
- 4:00 Chuck Milner

Community Stage

- 11:00 Fighting Forest Fires
- 12:00 Research Matters
- 1:00 Tales from the Woods
- 2:00 *A Lifetime in the Woods: A Love Story*
- Eg** 3:00 The Greatest Good
- 4:00 Forest Service Family
- Eg** 5:00 Heritage Matters

Camp Foodways

- Eg** 11:00 Dutch Oven Delights
- 12:00 Wildcrafters
- 1:00 Cooking in the Field
- 2:00 Dutch Oven Delights
- 3:00 Cooking Catfish
- 4:00 Plants and Dyes
- 5:00 Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities Tent for daily event information.

Interactive Forest

Ongoing activities throughout the day in this forest-like learning environment. Join rangers, naturalists, and others for guided tours through the Interactive Forest. Check the schedule board outside the Forest for daily event information.

Oman: Desert, Oasis, and Sea

Magan Stage

- 11:30 Suhar Ensemble
- 12:30 Qurayat Ensemble
- 1:30 Al Majd Ensemble
- 2:30 Suhar Ensemble
- 3:30 Qurayat Ensemble
- 4:30 Al Majd Ensemble

Al Maidan

- Eg** 12:00 Calligraphy and Language
- 12:45 Dance Workshop
- 1:30 Omani Games
- 2:15 Omani Stories
- 3:00 Music Workshop
- 3:45 Oasis Traditions
- 4:30 Omani Games

Oasis Kitchen

- 12:00 All about *Halwa*
- 12:45 Food of the Oasis
- Eg** 1:45 Spicing in Oman
- 2:30 Coffee, Dates, and Hospitality
- 3:30 Ramadan Meal

Adornment Pavilion

- 12:00 Head Coverings and Jewelry
- 12:45 *Workshop: Fragrance as Adornment*
- 1:30 *Women's Dress: Traditions of the South*
- 2:15 *Men's Dress: Traditions of the South*
- Eg** 3:00 *Workshop: Henna*
- 3:45 Dressing Ships, Camels, and Horses
- Eg** 4:30 *Transition to Modernity: Omani Fashion Design*

Eg indicates American Sign Language interpreted program

Sounds of the Forest Evening Concert at 5:30 on the Sounds of the Forest Stage

Food Culture USA

Beyond the Melting Pot

- oc** 11:00 Gilroy and Sally Chow
oc 12:00 Roberto Donna
oc 1:00 Emeril Lagasse
 2:00 Ed LaDou
oc 3:00 Todd English
oc 4:00 Food Traditions

Garden Kitchen

- 11:00 Food Traditions
 12:00 Sudhir Seth
Eg 1:00 Steve Herrell
 2:00 Food Traditions
 3:00 Carol Reynolds
 4:00 Ed LaDou

Home Cooking

- 11:00 Food Traditions
 12:00 Carol Reynolds
 1:00 Food Traditions
 2:00 Gilroy and Sally Chow
Eg 3:00 Sudhir Seth
Eg 4:00 Food Traditions

Around the Table

- Eg** 11:00 *Recipes for a New Land:*
 Immigrant Cooks
 12:00 *Passing It On:*
 Cookbook Writing
 1:00 *Sustainability and*
Marketing: Organic
Standards
 2:00 *Recipes for a New Land*
 3:00 *Passing It On: Family*
Recipes
 4:00 *Sustainable Menus*

Edible Schoolyard Ramada

- 11:00 Garden Orientation
 12:00 *Food for Thought:*
 Children's Education
 1:00 Garden Orientation
 2:00 *The Conversation*
Continues: Lunch Table
Participants
 3:00 *Improving School Lunches*
 4:00 *A Day in the Kitchen*

Forest Service, Culture,
and Community

Sounds of the Forest Stage

- Eg** 11:00 Keith Bear
 12:00 Riders in the Dirt
 1:00 The Fiddlin' Foresters
 2:00 Cindy Carpenter
 3:00 Rita Cantú
 4:00 Patrick Michael Karnahan
Eg 5:30 Evening Concert
Sounds of the Forest

Community Stage

- 11:00 Fighting Forest Fires
 12:00 Bird Watching & Research
Eg 1:00 Cattle and Rangelands
 2:00 Community Relations
 3:00 Forest Service Family
 4:00 The Greatest Good
Eg 5:00 Women of the Forest Service

Camp Foodways

- 11:00 Dutch Oven Delights
 12:00 Wildcrafters
 1:00 Cooking in the Field
 2:00 Dutch Oven Delights
Eg 3:00 Cooking Catfish
 4:00 Plants and Dyes
 5:00 Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities Tent for daily event information.

Interactive Forest

Ongoing activities throughout the day in this forest-like learning environment. Join rangers, naturalists, and others for guided tours through the Interactive Forest. Check the schedule board outside the Forest for daily event information.

Oman: Desert,
Oasis, and Sea

Magan Stage

- 11:30 Al Majd Ensemble
 12:30 Qurayat Ensemble
 1:30 Suhar Ensemble
 2:30 Al Majd Ensemble
 3:30 Qurayat Ensemble
 4:30 Suhar Ensemble

Al Maidan

- Eg** 12:00 Music Workshop
 12:45 Omani Stories
 1:30 Dance Workshop
 2:15 Omani Games
 3:00 Calligraphy and
 Language
 3:45 Omani Games
 4:30 Desert Traditions

Oasis Kitchen

- 12:00 Omani Lunch
Eg 2:00 All about *Halwa*
 2:45 Food from the Desert
 3:45 Coffee, Dates, and
 Hospitality
 4:45 Meaning of *Halal*

Adornment Pavilion

- 12:00 *Oman Adorned: Men and*
Boys' Regional Dress
 12:45 *Workshop:*
Henna Decoration
 1:30 *Oman Adorned: Women*
and Girls' Regional
Dress
 2:15 *Adorning Ships of the*
Desert/Ships of the Sea
 3:00 *Workshop: Making*
Scents—Aroma as
Adornment
Eg 3:45 *Dressing the Home:*
Desert, Oasis, and Sea
Eg 4:30 *Diversity in Omani*
Dress

Eg indicates American Sign Language
 interpreted program

oc denotes captioned performance

Friday, July 1 (Programs are subject to change)

Ralph Rinzler Memorial Concert at 5:30 on the Sounds of the Forest Stage

Food Culture USA



Beyond the Melting Pot

- 11:00 Douglas Anderson
- 12:00 Michel Richard
- 1:00 Ed LaDou
- 2:00 Gilroy and Sally Chow
- 3:00 Lidia Bastianich
- 4:00 Morou Ouattara

Garden Kitchen

-  11:00 Ann Amernick
- 12:00 Carol Reynolds
- 1:00 Suvir Saran
- 2:00 Michel Richard
- 3:00 Eric Ziebold
- 4:00 Carol Reynolds

Home Cooking

- 11:00 Food Traditions
- 12:00 Ann Amernick
- 1:00 Steve Herrell
- 2:00 Morou Ouattara
-  3:00 Ed LaDou
-  4:00 Gilroy and Sally Chow

Around the Table

- 11:00 *Passing It On:*
Biodiversity and Food Traditions
- 12:00 Global Exchange, Local Values
-  1:00 National Markets, Sustainable Foods
- 2:00 Links in the Food Chain
- 3:00 *Passing It On:*
Cookbooks
- 4:00 Sustainable Growing

Edible Schoolyard Ramada

- 11:00 Garden Orientation
- 12:00 *Food for Thought:*
Children's Education
- 1:00 Garden Orientation
- 2:00 *The Conversation*
Continues: Lunch Table Participants
- 3:00 Improving School Lunches
- 4:00 A Day in the Kitchen

Forest Service, Culture, and Community

Sounds of the Forest Stage

-  11:00 Pat York
- 12:00 The Fiddlin' Foresters
- 1:00 Rita Cantú
- 2:00 Keith Bear
- 3:00 Patrick Michael Karnahan
- 4:00 Chuck Milner
-  5:30 Evening Concert
Ralph Rinzler Memorial Concert: Beautiful Beyond

Community Stage

- 11:00 Inspirations from the Forest
- 12:00 Cowboy Poetry
-  1:00 Legacy of Gifford Pinchot
- 2:00 Forest Service Icons
-  3:00 Music, Rhythm, and Nature
- 4:00 Law Enforcement in the 21st Century
- 5:00 Wildlife Encounters

Camp Foodways

- 11:00 Dutch Oven Delights
- 12:00 Wildcrafters
- 1:00 Cooking in the Field
- 2:00 Dutch Oven Delights
- 3:00 Cooking Catfish
- 4:00 Plants and Dyes
-  5:00 Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities Tent for daily event information.

Interactive Forest

Ongoing activities throughout the day in this forest-like learning environment. Join rangers, naturalists, and others for guided tours through the Interactive Forest. Check the schedule board outside the Forest for daily event information.

Oman: Desert, Oasis, and Sea

Magan Stage

-  11:30 Suhar Ensemble
- 12:30 Qurayat Ensemble
- 1:30 Al Majd Ensemble
- 2:30 Suhar Ensemble
- 3:30 Qurayat Ensemble
- 4:30 Al Majd Ensemble

Al Maidan


- 12:00 Oasis Traditions
- 12:45 Omani Games
- 1:30 Dance Workshop
- 2:15 Calligraphy and Language
- 3:00 Omani Stories
- 3:45 Music Workshop
- 4:30 Omani Games

Oasis Kitchen

- 12:00 All about *Halwa*
- 12:45 Food from the Oasis
- 1:45 Fruits and Sweets of Oman
- 2:30 Coffee, Dates, and Hospitality
-  3:30 'Id Dinner

Adornment Pavilion

-  12:00 Northern Omani Traditions of Men's Dress
- 12:45 Northern Omani Traditions of Women's Dress
-  1:30 *Workshop:* Face Masks
- 2:15 *Oman Adorned:*
Dressing the Home
- 3:00 *Oman Adorned:*
Girls to Women, Boys to Men
- 3:45 *Workshop:* Henna
-  4:30 Treasures of Trade

 indicates American Sign Language interpreted program

Nuestra Música Evening Concert at 5:30 on the Sounds of the Forest Stage

Food Culture USA

Beyond the Melting Pot

- oc 11:00** Douglas Anderson
- oc 12:00** Ris Lacoste
- oc 1:00** Suvir Saran
- 2:00 Frank Morales
- oc 3:00** Paul Prudhomme
- oc 4:00** Patrick O'Connell

Garden Kitchen

- 11:00 Marla Gooriah
- 12:00 Steve Herrell
- 1:00 Patrick O'Connell
- 2:00 Hi Soo Shin Hepinstall
- 3:00 Carol Reynolds
- 4:00 Gilroy and Sally Chow

Home Cooking

- 11:00 Hi Soo Shin Hepinstall
- 12:00 Gilroy and Sally Chow
- 1:00 Ed LaDou
- 2:00 Akasha Richmond
- eg 3:00** Food Traditions
- 4:00 Ed LaDou

Around the Table

- 11:00 Recipes for a New Land
- 12:00 *Passing It On: Sustaining Tradition*
- eg 1:00** Sustainability
- 2:00 Global Exchange
- 3:00 Links in the Food Chain
- 4:00 *Sustainability: Organic Standards*

Edible Schoolyard Ramada

- eg 11:00** Garden Orientation
- 12:00 *Food for Thought: Children's Education*
- 1:00 Garden Orientation
- 2:00 *The Conversation Continues: Lunch Table Participants*
- 3:00 Improving School Lunches
- eg 4:00** A Day in the Kitchen

Slow Roast

Argentinean *Asado*

Forest Service, Culture, and Community

Sounds of the Forest Stage

- 11:00 Chuck Milner
- 12:00 Patrick Michael Karnahan
- 1:00 Keith Bear
- 2:00 Cindy Carpenter
- 3:00 The Fiddlin' Foresters
- 4:00 Rita Cantú
- eg 5:30** Evening Concert
Nuestra Música: Music in Latino Culture
Community in New York and Washington

Community Stage

- eg 11:00** Threats to the Forest
- 12:00 Cowboy Poetry
- 1:00 Education in the Forests
- 2:00 Fighting Forest Fires
- eg 3:00** *A Lifetime in the Woods: A Love Story*
- 4:00 Forest Service Family
- eg 5:00** Heritage Matters

Camp Foodways

- 11:00 Dutch Oven Delights
- 12:00 Wildcrafters
- eg 1:00** Cooking in the Field
- 2:00 Dutch Oven Delights
- 3:00 Cooking Catfish
- 4:00 Plants and Dyes
- 5:00 Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities Tent for daily event information.

Interactive Forest

Ongoing activities throughout the day in this forest-like learning environment. Join rangers, naturalists, and others for guided tours through the Interactive Forest. Check the schedule board outside the Forest for daily event information.

Oman: Desert, Oasis, and Sea

Magan Stage

- eg 11:30** Qurayat Ensemble
- 12:30 Al Majd Ensemble
- 1:30 Suhar Ensemble
- 2:30 Qurayat Ensemble
- 3:30 Al Majd Ensemble
- 4:30 Suhar Ensemble

Al Maidan

- 12:00 Omani Games
- 12:45 Omani Stories
- 1:30 Dance Workshop
- 2:15 Omani Games
- eg 3:00** Maritime Traditions
- 3:45 Music Workshop
- 4:30 Calligraphy and Language

Oasis Kitchen

- 12:00 Food from the Sea
- eg 1:00** Coffee, Dates, and Hospitality
- 2:00 Omani Dinner
- 4:00 All about *Halwa*
- eg 4:45** Breads of Oman

Adornment Pavilion

- 12:00 Dressing the Home
- 12:45 *Workshop: Face Masks (burquas)*
- 1:30 Adorning Camels and Horses
- 2:15 *Workshop: Omani Silver and Gold Ornaments*
- 3:00 *Oman Adorned: Men's Regional Dress in the Oasis*
- 3:45 *Oman Adorned: Women's Regional Dress in the Oasis*
- 4:30 Personal Expression through Adornment

eg indicates American Sign Language interpreted program

oc denotes captioned performance

Sunday, July 3 (*Programs are subject to change*)

Nuestra Música Evening Concert at 5:30 on the Sounds of the Forest Stage

[9 2]

Food Culture USA

Beyond the Melting Pot

- 11:00 Hi Soo Shin Hepinstall
- 12:00 Fabio Trabocchi
- 1:00 Ed LaDou
- 2:00 Lisa Yockelson
- 3:00 Suvir Saran
- 4:00 Gilroy and Sally Chow

Garden Kitchen

- 11:00 Akasha Richmond
- 12:00 Marla Gooriah
- Eg** 1:00 Paul Prudhomme
- 2:00 Carol Reynolds
- 3:00 Ed LaDou
- 4:00 Carol Reynolds

Home Cooking

- 11:00 Steve Herrell
- 12:00 Lisa Yockelson
- 1:00 Gilroy and Sally Chow
- 2:00 Hi Soo Shin Hepinstall
- Eg** 3:00 Food Traditions
- 4:00 Marla Gooriah

Around the Table

- Eg** 11:00 *Traditional Crops in New Soil: Immigrant Growers*
- 12:00 *Passing It On: Sustaining Traditions*
- 1:00 Global Exchange
- 2:00 *What's In Season: Farmers Markets*
- 3:00 National Markets, Sustainable Foods
- Eg** 4:00 Local Food, Local Economy

Edible Schoolyard Ramada

- 11:00 Garden Orientation
- 12:00 *Food for Thought: Children's Education*
- 1:00 Garden Orientation
- 2:00 *The Conversation Continues: Lunch Table Participants*
- 3:00 Improving School Lunches
- 4:00 A Day in the Kitchen

Slow Roast

Mike and Amy Mills

Forest Service, Culture, and Community

Sounds of the Forest Stage

- 11:00 Patrick Michael Karnahan
- 12:00 Keith Bear
- 1:00 Cindy Carpenter
- 2:00 The Fiddlin' Foresters
- 3:00 Chuck Milner
- 4:00 Rita Cantú
- Eg** 5:30 Evening Concert
Nuestra Música: Music in Latino Culture
The Dance Scene

Community Stage

- Eg** 11:00 Wildlife Encounters
- 12:00 Cattle and Rangelands
- 1:00 Tales from the Woods
- 2:00 Survival of the Fittest
- Eg** 3:00 Diversity in the Forest Service
- 4:00 Inspirations from the Forest
- 5:00 Women of the Forest Service

Camp Foodways

- 11:00 Dutch Oven Delights
- Eg** 12:00 Wildcrafters
- 1:00 Cooking in the Field
- 2:00 Dutch Oven Delights
- 3:00 Cooking Catfish
- 4:00 Plants and Dyes
- Eg** 5:00 Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities tent for daily event information.

Interactive Forest

Ongoing activities throughout the day in this forest-like learning environment. Join rangers, naturalists, and others for guided tours through the Interactive Forest. Check the schedule board outside the Forest for daily event information.

Oman: Desert, Oasis, and Sea

Magan Stage

- Eg** 11:30 Al Majd Ensemble
- 12:30 Suhar Ensemble
- 1:30 Qurayat Ensemble
- 2:30 Al Majd Ensemble
- 3:30 Suhar Ensemble
- 4:30 Qurayat Ensemble

Al Maidan

- 12:00 Desert Traditions
- 12:45 Dance Workshop
- Eg** 1:30 Omani Stories
- 2:15 Omani Games
- 3:00 Calligraphy and Language
- 3:45 Music Workshop
- 4:30 Omani Games

Oasis Kitchen

- 12:00 Wedding Celebration
- 2:00 All about *Halwa*
- Eg** 2:45 Food from the Desert
- 3:45 Indian Flavors in Oman
- 4:45 Coffee, Dates, and Hospitality

Adornment Pavilion

- 12:00 *Oman Adorned: Women's Adornment in Desert Communities*
- 12:45 *Oman Adorned: Men's Adornment in Desert Communities*
- 1:30 *Workshop: Face Masks*
- 2:15 *Home Decor in the Desert: Tent Beautiful*
- 3:00 Adorning Camels
- 3:45 *Workshop: Omani Embroidery*
- Eg** 4:30 Dress, Faith, and Identity in Oman

Eg indicates American Sign Language interpreted program

Monday, July 4 (Programs are subject to change)

Hootenanny at 5 o'clock on the Sounds of the Forest Stage

Food Culture USA

Beyond the Melting Pot

- 11:00** Brenda Rhodes Miller
12:00 José Andrés
1:00 Paul Prudhomme
2:00 Food Traditions
3:00 Steve Herrell
4:00 Ed LaDou

Garden Kitchen

- 11:00** Nongkran Daks
12:00 Suad Shallal
1:00 Carol Reynolds
2:00 Gilroy and Sally Chow
3:00 Hi Soo Shin Hepinstall
4:00 José Andrés

Home Cooking

- 11:00** Gilroy and Sally Chow
12:00 Hi Soo Shin Hepinstall
1:00 Ed LaDou
2:00 Akasha Richmond
3:00 Suad Shallal
4:00 Carol Reynolds

Around the Table

- 11:00** *Traditional Crops in New Soil: Immigrant Growers*
12:00 National Markets and Growers
1:00 *Sustainability: Local Sourcing*
2:00 *Diversity: Immigrant Cooks*
3:00 *Recipes for a New Land: Immigrant Cooks*
4:00 Global Exchange

Edible Schoolyard Ramada

- 11:00** Garden Orientation
12:00 *Food for Thought: Children's Education*
1:00 Garden Orientation
2:00 *The Conversation Continues: Lunch Table Participants*
3:00 Improving School Lunches
4:00 A Day in the Kitchen

Slow Roast

Dinner on the Grounds

Forest Service, Culture, and Community

Sounds of the Forest Stage

- 11:00** Cindy Carpenter
12:00 Rita Cantú
1:00 Patrick Michael Karnahan
2:00 Chuck Milner
3:00 Keith Bear
4:00 The Fiddlin' Foresters
5:00 Hootenanny

Community Stage

- 11:00** Heritage Matters
12:00 Cowboy Poetry
1:00 Education in the Forests
2:00 The Greatest Good
3:00 Community Relations
4:00 Fighting Forest Fires
5:00 Forest Service Family

Camp Foodways

- 11:00** Dutch Oven Delights
12:00 Wildcrafters
1:00 Cooking in the Field
2:00 Dutch Oven Delights
3:00 Cooking Catfish
4:00 Plants and Dyes
5:00 Dutch Oven Delights

Family Activities Tent

Ongoing events for young people throughout the day, including: sing-alongs, storytelling, craft demonstrations, career counseling, and nature awareness programs. Check the schedule board in front of the Family Activities Tent for daily event information.

Interactive Forest

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Oman: Desert, Oasis, and Sea

Magan Stage

- 11:30** Suhar Ensemble
12:30 Qurayat Ensemble
1:30 Al Majd Ensemble
2:30 Suhar Ensemble
3:30 Qurayat Ensemble
4:30 Al Majd Ensemble

Al Maidan

- 12:00** Calligraphy and Language
12:45 Dance Workshop
1:30 Omani Games
2:15 Omani Stories
3:00 Music Workshop
3:45 Oasis Traditions
4:30 Omani Games

Oasis Kitchen

- 12:00** All about *Halwa*
12:45 Food of the Oasis
1:45 Spicing in Oman
2:30 Coffee, Dates, and Hospitality
3:30 Ramadan Meal

Adornment Pavilion

- 12:00** Head Coverings and Jewelry
12:45 *Workshop: Fragrance as Adornment*
1:30 *Women's Dress: Traditions of the South*
2:15 *Men's Dress: Traditions of the South*
3:00 *Workshop: Henna*
3:45 Dressing Ships, Camels, and Horses
4:30 *Transition to Modernity: Omani Fashion Design*

11:00 indicates American Sign Language interpreted program

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EVENING CONCERTS

Sounds of the Forest Stage

All concerts are sign language interpreted.

Friday, June 24, 5:30–9 p.m.

The Mexican Son
Los Camperos de
Valles, Mexico
Sones de México, Chicago

Saturday, June 25, 5:30–9 p.m.

Music and Poetry
Los Camperos de
Valles, Mexico
Ecos de Borinquen,
Puerto Rico

Sunday, June 26, 5:30–7 p.m.

Jíbaro Music
Ecos de Borinquen,
Puerto Rico

Thursday, June 30, 5:30–9 p.m.

Sounds of the Forest
Keith Bear
Rita Cantú
Riders in the Dirt
Patrick Michael Karnahan
Chuck Milner
The Fiddlin' Foresters
Cindy Carpenter
Shawnee Forest New
Century Children's Choir

Friday, July 1, 5:30–9 p.m.

Ralph Rinzler
Memorial Concert
Beautiful Beyond
Mark and Nancy Brown
(Eastern Band Cherokee)

Comanche Hymn Singers
Marla Nauni (Comanche)
Vince Redhouse (Navajo)

Saturday, July 2, 5:30–9 p.m.

*Community in New
York and Washington*
Eliseo y su Chanchona
Melódica Oriental,
Washington, D.C.
Los Pleneros de la
21, New York

Sunday, July 3, 5:30–9 p.m.

The Dance Scene
Los Pleneros de la
21, New York
JCJ Band, Washington, D.C.

Joel Monroy Martínez of Los Camperos de Valles



Patrick Karnahan



DANIEL SHEEHY

RELATED EVENTS

Food Culture USA

Exhibition

Bon Appétit! Julia Child's Kitchen at the Smithsonian
Ongoing
National Museum of American History
First floor west

Films

Saturday, June 25, to Sunday, July 3
National Gallery of Art

Marcel Pagnol's 1930s *Fanny Trilogy*—consisting of *Marius*, *Fanny*, and *César*—presents a gentle portrait of the inhabitants of the old Provençal port of Marseilles, including Panisse, the warmhearted widower and sailmaker (and, by design, the namesake of Alice Waters's famous restaurant Chez Panisse). *Marius* will be shown June 25 at 2 p.m. and June 26 at 4 p.m. *Fanny* will be shown July 2, and *César* will be shown July 3. For more information visit www.nga.gov.

Food Culture in the City

Continue your exploration of *Food Culture USA* throughout the nation's capital with special dinners, events, and talks featuring top local and visiting chefs along with growers. For full details, visit www.washington.org or call (202) 789-7000.

United States Department of Agriculture Visitor's Center

Located on the National Mall (Jefferson Drive), Washington, D.C.
Open Monday–Friday,
9 a.m. to 3 p.m.

Forest Service, Culture, and Community

Concerts

The Kennedy Center's Millennium Stage will feature concerts by Festival participants on the following evenings, from 6 to 7 p.m. Concerts are free and open to the public.

Saturday, June 25

Riders in the Dirt
Anne Alford
Joanna Booser
Judy Haigler
Gayle Hunt

Monday, June 27

The Fiddlin' Foresters
Jane Leche
Tom McFarland
Jim Maxwell
Lynn Young

Thursday, June 30

Nature and Harmony
Shawnee Forest New Century Children's Choir
Cindy Carpenter

Saturday, July 2

Music of the West
Patrick Michael Karnahan
Chuck Milner

Sunday, July 3

Music of the Earth
Rita Cantú
Keith Bear

Film

June 24 and July 1, 12 noon
June 25–26 and July 2–4, 2 p.m.
Baird Auditorium
National Museum of Natural History

The Greatest Good (2005), a two-hour documentary film, tells the complete history of the USDA Forest Service through interviews, archival footage, and new cinematography.

Forest Service Open House

Learn more about the USDA Forest Service by visiting the Forest Service Information Center inside the Sidney R. Yates Building, 201 14th Street SW. You can see an animatronic Smokey Bear, explore a 1950s-era ranger cabin, and enjoy a special display of historical photos that highlight life in the national forests and Grasslands. The Information Center is open 8 a.m. to 5 p.m. weekdays, 9 a.m. to 4 p.m. weekends and holidays.

Forest Service

Unveiling Ceremony

Friday, July 1, 2 p.m.

The unveiling of a survey marker to commemorate the USDA Forest Service's 100th anniversary will take place on the west side of the Jamie L. Whitten Building, 1400 Independence Avenue SW.

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COURTESY USDA FOREST SERVICE

RELATED EVENTS

Nuestra Música:
Music in Latino Culture

Concerts

Thursday, June 23, 7 p.m.

Cultural Institute of Mexico
2829 16th Street, NW
Washington, DC 20009

A free concert features the trio Los Camperos de Valles from Ciudad Valles, San Luis Potosí, presenting the Mexican *son huasteco*. Limited space available. For information call (202) 728-1628.

The Kennedy Center's

Millennium Stage will feature concerts by Festival participants on the following evenings, from 6 to 7 p.m. Concerts are free and open to the public.

Sunday, June 26

Los Camperos de Valles

Friday, July 1

Los Pleneros de la 21

Oman: Desert, Oasis, and Sea

Exhibition

Caravan Kingdoms:

Yemen and the Ancient Incense Trade

June 25–September 18, 2005

Arthur M. Sackler Gallery

Smithsonian Institution

For over a thousand years, from around 800 BCE to 600 CE, the kingdoms of Qataban, Saba (biblical Sheba), and Himyar grew fabulously wealthy from their control over the caravan routes of the southern Arabian peninsula and, in particular, from the international trade in frankincense and myrrh. Excavations at the capitals of these ancient kingdoms have yielded spectacular examples of architecture, distinctive stone funerary sculpture, elaborate inscriptions on stone, bronze, and wood, and sophisticated metalwork. For the first and only time in North America, Yemen's stunning artistic heritage will be examined in a major international exhibition organized by the Arthur M. Sackler Gallery. Drawn from the collections of the Republic of Yemen, the American Foundation for the Study of Man, the British Museum, and Dumbarton Oaks, this exhibition of approximately 200 objects explores the unique cultural traditions of these ancient kingdoms. It gives special emphasis to the rich artistic interaction that resulted from overland and maritime contacts linking the southern Arabian peninsula with the eastern Mediterranean, northeastern Africa, and south and southwest Asia.

Los Pleneros de la 21 will perform on the Kennedy Center Millennium Stage on Friday, July 1, at 6 p.m.



ERIKA ROJAS

FESTIVAL PARTICIPANTS

Food Culture USA

Cheese

Melanie Cochran, Keswick Creamery, Newburg, Pennsylvania
Melanie Cochran makes aged, raw milk cheese at Keswick Creamery's 110-acre farm in the Cumberland Valley. The farm has 45 Jersey cows that rotationally graze. Keswick produces cheddar, Wallaby, Dragon's Breath, feta, Italian herb feta, feta de Provence, tomato & basil feta, and (seasonally) Carrock and Calverly.

Allison Hooper, Websterville, Vermont
Allison Hooper started the Vermont Butter & Cheese Company with Bob Reese in 1984. She learned artisanal cheese making as a college student studying in France in the late 1970s. Located in Websterville, their company buys its goats' and cows' milk from a network of local farms.

Rob Kaufelt, New York, New York
As owner of Murray's Cheese Shop, the famous Greenwich Village gourmet food store, Rob Kaufelt travels throughout Europe and America in search of new and exotic cheeses. He is an active member of the American Cheese Society, and his dedication to cheese retail has earned him a medal from France's *Guilde des Fromagers*. As he says, "Remember... Cheese Rules!"

Mike Koch, FireFly Farms, Bittering, Maryland
Koch and his partner Pablo purchased the 130-acre farm in 1997 and have spent the last five years renovating the property and developing a small dairy business. Koch's

affinity for farming and cheese making is hereditary; his paternal grandfather emigrated to an Iowa dairy farm from Switzerland, where prior generations had been dairy farmers in the Alpine foothills outside Chür.

Cesare Marocchi, Chevy Chase, Maryland
Cesare Marocchi was born in Castel Forte, Italy, and came to the United States as an Italian diplomat. Instead of returning to Italy, he went into business with a friend and started the Washington restaurant Vace. Marocchi was one of the first in the Washington area to make fresh mozzarella from cheese curd. He owns Marcella's Restaurant in Chevy Chase.

Maria Moreira, Lancaster, Massachusetts
Maria Moreira, whose family immigrated to the United States from Portugal in the 1960s, farms and makes cheese. Moreira also teaches sustainable pest management to Hmong farmers as part of a program to provide land, skills, and access to markets in Massachusetts.

Wendy Wiebe, Orange, Virginia
Wendy Wiebe raises heritage livestock on her farm in Orange. Working the farm with Suffolk Punch draft horses, she raises pigs, chickens, turkeys, sheep, cows, vegetables, fruits, and berries. She uses milk from her dairy cows to make cheese, butter, and yogurt.

Chocolate

El Ceibo, Río Beni, Bolivia
El Ceibo became the world's first small farmers' cooperative to manufacture—and, since 1986, to export—cocoa products

(powder, butter, chocolate) under its own management. El Ceibo was also quick to recognize the importance of organic farming. As far back as 1987 it converted a large part of its cocoa production operations to organic procedures, and in 1988 organically certified cocoa was marketed and exported throughout the world for the first time.

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Coffee

Mshikamano Farmers Association, Mbeya Region, Tanzania
Mshikamano Coffee Group is a cooperative of approximately 300 farmers in five villages in the southern highlands of southwestern Tanzania, near Zambia. Founded in 1995 by David Robinson, in partnership with rural farming families, Mshikamano provides coffee to Sweet Unity Farms, an independent brand established by Robinson. Sweet Unity Farms began selling its coffee internationally in 1999. Mshikamano recently received investment capital from the African Development Foundation to finance the expansion of its production and enhance its international marketing activities.

Cooking Demonstrations

Ann Amernick, Washington, D.C.
Ann Amernick is Executive Pastry Chef and owner of Palena Restaurant. Before opening Palena, she was assistant pastry chef at the White House and pastry chef at Jean-Louis at the Watergate. She has been nominated for Outstanding Pastry Chef by the James Beard Society, and she has been twice named to the Ten Best Pastry Chefs in America list by *Chocolatier Magazine*.

*Douglas Anderson,
Washington, D.C.*

Douglas Anderson, Executive Chef at Four Seasons Hotel in Washington, D.C., was born in Scotland and raised in northern Illinois. Anderson developed his appreciation for a rich variety of cooking styles while traveling with, and serving as a cook for, the U.S. Coast Guard. From Cuba to Canada, the customs, ingredients, and history of the East Coast inspire and shape his culinary style.

José Andrés, Washington, D.C.

José Andrés, whose Washington, D.C., restaurants include Café Atlantico, Jaleo, Zaytinya, and Oyamel, is known for his highly imaginative Spanish and American cuisine. Raised in Spain, Andrés still remembers the day his father taught him to treat endives with respect. Today he lives in Washington, where he uses American ingredients to make the food he loved as a child.

*Jimmy Andruzzi,
Staten Island, New York*

Firefighter Jimmy Andruzzi cooks meals for his Manhattan firehouse in between calls. Unlike his mother's traditional Italian cooking, Andruzzi's cuisine is more thoroughly Italian American—baked meatballs, for example, instead of fried. Located at 14th Street and Third Avenue, Andruzzi's firehouse was one of the first to arrive at the World Trade Center on September 11, 2001.

*Dan Barber,
Pocantico Hills, New York*

Dan Barber grew up farming and cooking for his family at their weekend home in the Berkshires. After working in restaurants from California to Paris, he returned home to New York to open Blue Hill and later Blue

Hill at Stone Barns in Pocantico Hills, which he describes as “a platform, an exhibit, a classroom, a conservatory, a laboratory, and a garden” where an awareness of the agriculture process “adds to the pleasure of eating.”

*Lidia Bastianich,
New York, New York*

Lidia Bastianich is the host of the public television series *Lidia's Italian Table* and *Lidia's Italian American Kitchen*. She is co-owner of three New York City restaurants—Felidia, Becco, and Frico Bar—and author of four cookbooks, most recently *Lidia's Family Table*. She was born in Pula, Italy, and came to New York in 1958.

*Najmieh Batmanglij,
Washington, D.C.*

Raised in Iran, Najmieh Batmanglij moved to France in 1979. After authoring a French cookbook, Batmanglij came to America, where she has since published *Food of Life, Persian Cooking for a Healthy Kitchen*, and *A Taste of Persia*. Her self-proclaimed goal is to expose Americans to the finer aspects of Persian food and culture.

*Susan Belsinger,
Brookeville, Maryland*

Susan Belsinger is a culinary educator, food writer, photographer, noted herbalist, and co-author of several award-winning cookbooks. Belsinger travels throughout the United States and Canada giving lectures and demonstrations on subjects including herbs, edible flowers, aromatherapy, and gardening.

Tom Bivins, Burlington, Vermont

Tom Bivins, the former chef at the Grafton Inn in Grafton, Vt., is presently the Executive Chef at the Essex Campus of

the New England Culinary Institute in Montpelier, Vt. A proponent of sustainable agriculture, he also enjoys foraging for wild foods, which he then incorporates into his cooking.

*Aulie Bunyarataphan,
Washington, D.C.*

Aulie Bunyarataphan owns both the T.H.A.I. restaurant in Shirlington, Virginia, and Bangkok Joe's in the Georgetown neighborhood of Washington, D.C., where she also serves as chef. She offers a modern take on traditional Thai street food, epitomized in her restaurant's stainless steel dumpling bar.

Mara Camara, Washington, D.C.

Born in Gambia, Camara came to Washington, D.C., in 1996, and was a babysitter for three children. At home in Baijd, she always helped her mother cook. Camara is the designated cook within the Gambian community for weddings, gatherings, and birthday parties in the Washington area.

*Gilroy and Sally Chow,
Clarksdale, Mississippi*

Gilroy and Sally Chow live in Mississippi, where their cooking fuses Chinese and Mississippi Delta traditions. Both descendants of 19th-century immigrants from China to the Delta, they meet once a week with family members. A teacher by profession, Sally also has a cake-making business.

Nongkran Daks, Chantilly, Virginia

Nongkran Daks is the Executive Chef and owner of Thai Basil restaurant, located in Chantilly, as well as the author of *Asian Noodles and Snacks* and *Healthy Wok and Stir-Fry Dishes*. She has taught Thai, Vietnamese, and Chinese cooking in Bangkok, Beijing, Honolulu, Vientiane, Laos, and now Virginia.

Roberto Donna, Washington, D.C.

Roberto Donna's mission is the promotion of authentic Italian cuisine. An award-winning chef and restaurateur in Washington, D.C., he introduced others to the real flavors of Italy, which he provides in his restaurants, including Galileo, Laboratorio del Galileo, and Osteria del Galileo. Donna was born in the Piedmont region of Italy, and arrived in Washington at age 19.

*Mark Federman,
New York, New York*

Mark Federman is the owner of Russ & Daughters on New York's Lower East Side. Russ & Daughters is among the oldest and most renowned smoked fish stores in New York City. Federman was a lawyer in the Brooklyn District Attorney's Office before becoming the third generation of his family to supply New Yorkers with caviar, smoked fish, and their cherished lox, bagels, and cream cheese.

*Mark Furstenberg,
Washington, D.C.*

Mark Furstenberg is a businessman-baker who brought good, high-quality breads to Washington, D.C. The founder of Marvelous Market and Bread Line, he also teaches bread making, writes about bread, and consults with bakeries throughout the United States, including the renowned French Laundry in California. Before making a career of his lifelong baking hobby, he worked as a journalist, an administrator for the Boston Police Department, and a consultant.

*Marla Gooriah,
Alexandria, Virginia*

Of Irish, English, and Indian descent, Gooriah was born on the island of Mauritius, off the coast of East Africa. Before coming to the United States in 1979, she studied in England. After working as a private cook for families, she is now a greeter for visitors at Washington National Airport. The designated cook for all events in the Mauritius community, this is the first time that Gooriah will cook for the Festival.

Todd Gray, Washington, D.C.

A native of Fredericksburg, Virginia, Todd Gray is chef and co-owner of Equinox in Washington, D.C. After serving in the kitchens of Roberto Donna, Jean-Louis Palladin, and Robert Greault, he opened Equinox, which serves Certified Humane meats, sustainably fished seafood, and locally sourced organic vegetables. He has also designed a menu for the Salamander Inn and Spa in Middleburg, Va., reflecting the flavors of the Virginia Piedmont region.

*Carole Greenwood,
Washington, D.C.*

Carole Greenwood offers up simple American cuisine at her most recent restaurant, Buck's Fishing and Camping in Washington, D.C. Greenwood earned a reputation for her straightforward cooking and no-nonsense attitude at her earlier restaurant, Greenwood.

*Hi Soo Shin Hepinstall,
Silver Spring, Maryland*

Hi Soo Shin Hepinstall is the author of *Growing Up in a Korean Kitchen*, a cookbook and child-

hood memoir that brings the full richness of Korean cuisine to an American audience. After receiving a degree in English from Ewha Women's University in Seoul, Korea, Hepinstall spent 35 years traveling the world. She is also the author of a best-selling Korean novel.

*Steve Herrell,
Northampton, Massachusetts*

Steve Herrell is the founder of Herrell's Ice Cream, a chain of "super-premium" ice cream stores in Mass. that began in 1980. Herrell claims that his original store, Steve's Ice Cream, pioneered the technique of grinding up name-brand candy and mixing it with traditional flavors. Herrell grew up in Washington, D.C., where he made ice cream by hand in his backyard, following his father's recipes.

Melissa Kelly, Rockland, Maine

Melissa Kelly is the Executive Chef of Primo Restaurant in Rockland, Maine, as well as chef of Primo Restaurants in Tucson and Orlando for the Marriott Corporation. Her culinary career began in her Italian grandmother's kitchen in Long Island and continued with stints at An American Place and Alice Waters's Chez Panisse, where Kelly perfected her style: "simplicity, seasonality, freshness."

Ris Lacoste, Washington, D.C.

Ris Lacoste, the Executive Chef of 1789 in Washington, D.C., gained experience working in Paris and is now considered one of Washington's premiere chefs. Her restaurant uses seasonal and regional ingredients to create simple, timeless cuisine.

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Ed LaDou, Studio City, California
Ed LaDou, known as the inventor of California Pizza, helped create an entirely new style in 1975 by adding an exotic array of toppings including scallops, fish roe, and zucchini flowers to traditional dough-and-sauce pizzas. In 1987, LaDou used money earned from consulting with California Pizza Kitchens to open his own restaurant, the Caioti Pizza Café in Studio City.

Emeril Lagasse, New Orleans, Louisiana
Born and raised in the Portuguese community of Fall River, Massachusetts, Lagasse opened his first restaurant in 1990. He is now the chef-proprietor of nine restaurants—three in New Orleans, two in Las Vegas, two in Orlando, one in Atlanta, and one in Miami. He is the host of both *The Essence of Emeril* and *Emeril Live* television shows and author of eight cookbooks.

Cesare Lanfranconi, Washington, D.C.
Cesare Lanfranconi began his career at age 15 by helping his grandmother prepare food for her restaurant in the Lake Como region of Italy. After working at a number of well-known restaurants in Italy and England, Lanfranconi came to the United States and worked with Roberto Donna, because he believed it would be more conducive to his creative approach to Italian cuisine. He is now the Executive Chef at Tosca in Washington, D.C.

Francis Layrle, Washington, D.C.
As the chef at the French Embassy in Washington, D.C., Francis Layrle is the culinary representative of his country. In his 27 years in America, he has been influenced by nouvelle cuisine and the American culinary revolution, but he continues

to cook classic French dishes for the ambassador's table with fresh herbs and other ingredients. He has prepared over 150,000 meals as personal chef to French ambassadors and their guests, and the French government has honored him with the Ordre National du Mérite.

Sheila Lukins, New York, New York
Sheila Lukins, chef, cooking teacher, and food writer, is also the co-founder of the Silver Palate in New York City. The Silver Palate started out as a tiny shop on Columbus Avenue where Sheila and her partner Julie Rossi produced a line of cooking products and then the best-selling *Silver Palate Cookbook*. Since then Sheila has written four other cookbooks and is Food Editor of *Parade Magazine*.

Karen MacNeil, Napa Valley, California
Wine expert Karen MacNeil is the 2004 winner of the Outstanding Wine and Spirits Professional award from the James Beard Foundation. She is the author of the award-winning *The Wine Bible* and host of the television show, *Wine, Food & Friends*, with Karen MacNeil.

Brenda Rhodes Miller, Silver Spring, Maryland
Brenda Rhodes Miller, the director of the DC Campaign to Prevent Teen Pregnancy, is the wife of a minister. An avid home cook, she is author of *The Church Ladies' Celestial Suppers* and *Sensible Advice and The Church Lady's Divine Desserts*, both of which celebrate the lives and cooking of America's church ladies.

Nahid Mohamadi, Washington, D.C.
Nahid Mohamadi came to the United States from Teheran in 1968 as a young bride with her husband Mohamed, who was a medical student. In the United States, she studied interior design and

architecture. In the evening she learned to cook Iranian food from her mother's letters. Far from home, she kept trying the recipes until they worked.

Frank Morales, Washington, D.C.
Frank Morales graduated from the Culinary Institute of America in 1995, then went on to hone his skills at a number of New York's finest restaurants, including Union Pacific and Le Cirque. In 2003 he started his own restaurant, Zola, in Washington, D.C., immediately receiving high praise for his straightforward American cuisine.

Diana My Tran, Washington, D.C.
After coming to America from Vietnam in 1975, Diana My Tran first gained renown as a successful D.C. dressmaker and designer. In *The Vietnamese Cookbook*, Tran offers simplified versions of traditional Vietnamese dishes that can be made with ingredients available at American supermarkets.

Patrick O'Connell, Washington, D.C.
For the past two decades Patrick O'Connell has been the chef at the Inn at Little Washington, which the Travel Channel ranked as one of the World's Best Millionaire Hangouts. His work there has inspired such cookbooks as *The Inn at Little Washington Cookbook* and *Patrick O'Connell's Refined American Cuisine*.

Kaz Okochi, Washington, D.C.
Born and raised in Nagoya, Japan, Okochi first came to the United States in 1980. He returned to Japan in 1983 to attend the Tsuji Culinary Institute, then came to Washington, D.C., in 1988 to pursue his career in the United States. After launching a successful line of supermarket carry-out sushi at Fresh Fields (now Whole Foods), Okochi pursued his dream and opened his own restaurant, Kaz Sushi Bistro, in Washington, D.C.

Morou Ouattara, Washington, D.C.
After coming to the United States from Ivory Coast to study computer science, Morou Ouattara worked nights as a dishwasher in a Washington, D.C., restaurant. Starting from the bottom, he worked his way up to become chef at the D.C. restaurant Signatures, as well as a cook for the nationwide Head Start Program.

Charlie Palmer, Washington, D.C.
Charlie Palmer has received critical acclaim for his signature "Progressive American" cuisine, a style that reinterprets classic European cooking using American artisanal products and small farm producers. Palmer is chef-owner of many restaurants, including Aureole and Charlie Palmer's Steak House in Washington, D.C. He is the author of *Great American Food*, *Charlie Palmer's Casual Cooking*, and *The Art of Aureole*. Palmer was born and raised in upstate New York, and currently lives in Manhattan with his wife and four sons.

Charles Phan, San Francisco, California
Charles Phan is the chef and owner of San Francisco's Slanted Door, an Asian-American restaurant that mixes simple Vietnamese dishes with European wines and desserts. After his family fled Vietnam by boat in 1977, Phan worked as a busboy and studied architecture at Berkeley before opening the Slanted Door in 1994.

John Phillips, New York, New York
John Phillips, an architect who worked as a city planner for the City of New York, is a "passionate amateur home cook." A co-founder of the Ninth Avenue International Festival in Manhattan, he has always loved testing recipes, reading cookbooks, and is the designated cook at all office functions and

parties with friends. Now retired, Phillips divides his time between selling real estate and cooking.

Nora Pouillon, Washington, D.C.
Chef and owner of Restaurant Nora and Asia Nora, Nora Pouillon was a pioneer in introducing organic dining to the Washington area over 22 years ago. In April 1999, Restaurant Nora became the first certified organic restaurant in the nation. She is the author of *Cooking with Nora*, a seasonal cookbook featuring organic menus for the home cook.

Paul Prudhomme, New Orleans, Louisiana
Paul Prudhomme won instant recognition when he opened K-Paul's Louisiana Kitchen in 1979 with his late wife K. Since then, he has lectured internationally, authored eight cookbooks, created Magic Seasoning Blends—his own line of spices and sauces—and appeared on countless television and radio shows.

Steven Raichlen, Coconut Grove, Florida
Steven Raichlen is an award-winning author, journalist, cooking teacher, and TV host. His best-selling *Barbecue Bible* cookbook is one of his 25 published cookbooks. In 2003, his TV show, *Barbecue University with Steven Raichlen*, debuted on public television.

Carol Reynolds, Greensboro Bend, Vermont
Carol Reynolds is not only a teacher but also a gifted home cook. The wife of a farmer, Reynolds uses the syrup that her husband harvests from local trees to create a variety of innovative dishes, such as a version of anadama bread that uses grade B, dark amber maple syrup in place of molasses.

Michel Richard, Washington, D.C.
Michel Richard was born in France, apprenticed as a baker, and moved to America in 1974. After opening many successful restaurants on the West Coast, Richard opened Citronelle in the Latham Hotel Georgetown in Washington, D.C., in 1994. In early 1998, Richard moved from Los Angeles to Washington, D.C., to cook full time at Citronelle. He is the author of *Michel Richard's Home Cooking with a French Accent*.

Akasha Richmond, Los Angeles, California
Akasha Richmond is a health food caterer for such Hollywood stars as Pierce Brosnan and Billy Bob Thornton. She is also a health food consultant and author of *The Art of Tofu*, as well as the soon-to-be-published *Healthy Hollywood*.

Suvir Saran, New York, New York
When Suvir Saran came from New Delhi to New York in 1993, he was drawn not by his love of cooking but his love of art. After working at both the Metropolitan Museum of Art and Bergdorf Goodman in Manhattan, Saran began teaching cooking at NYU and running a small catering business. The business was so successful that in 1997, Saran was asked to cook the first Indian meal ever served at Carnegie Hall.

David Scribner, Washington, D.C.
David Scribner is the chef at Smith Point, a restaurant in the Georgetown neighborhood of Washington, D.C., that takes its name and culinary inspiration from Nantucket Island. Before opening Smith Point, Scribner was the Executive Chef at Felix in D.C.'s Adams Morgan neighborhood; later he worked with D.C. chef Carole Greenwood, who taught him how to use fresh, seasonal ingredients to let food speak for itself.

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Sudhir Seth, Bethesda, Maryland

A graduate of Hotel Management from Delhi, India, Seth worked as a chef in India and then was commissioned to open Bukhara in New York City and in Chicago. He served as executive chef at the Bombay Club in Washington, D.C., and then opened Heritage India/DC. He is now owner and chef at Passage to India in Bethesda, Maryland.

Suad Shallal, Washington, D.C.

When Suad Shallal came from Iraq to Falls Church, Virginia, in 1966, she felt as if she had landed on another planet. She spoke no English, didn't drive, and only cooked Iraqi food. Today, Shallal continues to cook Iraqi food at home, while her sons run Mimi's American Bistro and the Luna Grill, both of which serve Middle Eastern food made from locally grown, organic ingredients.

Marion Spear, Fox, Arkansas

A native of California, Marion Spear moved to Arkansas, where she is a musician, herbalist, and cook at the Ozark Folk Center in Mountain View. She also brews beer and grows Japanese vegetables in her backyard garden to season her "top-of-the-stove," scratch cooking.

Fabio Trabocchi, McLean, Virginia

Fabio Trabocchi, a native of Italy's Marche Region, moved to the Washington, D.C., area to open Maestro at The Ritz-Carlton, Tysons Corner, in McLean in April 2001. After three years of operation, Maestro has acquired the coveted AAA Five Diamond Award.

Anthony and John Uglesich, New Orleans, Louisiana

Anthony Uglesich, a Croatian American, owns the New Orleans institution Uglesich's Restaurant—open since 1924—which serves cuisine made with local produce and hand-ground spices. Uglesich has appeared on TV with Emeril Lagasse and Martha Stewart. His son John is author of *Uglesich's Restaurant Cookbook*.

Herman Vargas, New York, New York

A native of the Dominican Republic, where he was raised on a farm, Vargas came to the United States when he was 14 and worked at Russ & Daughters part time. While there he became attached to the family values of this family-owned appetizing store. He has worked there ever since, even speaking Yiddish with a Spanish accent.

Robert Weland, Washington, D.C.

Robert Weland recently came to Washington from Manhattan's Guastavino's, taking over as head chef at Poste. Weland is a firm believer that naturally raised food tastes better. Weland came to Washington with his wife, who works for the Secretary of State. At Poste he brings free-range chickens from Amish country and wild salmon from Alaska.

Janos Wilder, Tucson, Arizona

Janos Wilder runs both Janos and J Bar in Tucson. A native of Palo Alto, California, he believes in the marriage of French and Southwestern cuisine. Wilder, who partners his restaurant with his wife Rebecca, specializes in serving dishes made from the crops the Pima and Maricopa Indians have been growing in the area for years.

Lisa Yockelson, Washington, D.C.

Lisa Yockelson is a baking journalist with a concentration in both classic and contemporary American and European regional specialties. Her most recent work, *Baking by Flavor*, is a comprehensive technique- and recipe-oriented cookbook based on more than a decade of research in exploring and developing flavor in baked goods. Yockelson is the author of 13 baking cookbooks.

Eric Ziebold, Washington, D.C.

Eric Ziebold, a native of Iowa and a 1994 graduate of the Culinary Institute of America, is chef at City Zen. After beginning his career at Washington's Vidalia, he worked at Wolfgang Puck's Spago in Los Angeles and Thomas Keller's The French Laundry. He was named one of *Food & Wine Magazine's* Best New Chefs in 2005.

Dairy**Horizon Organic, Boulder, Colorado**

Horizon Organic began selling organic yogurt in 1992. A year later, the company began selling organic milk. Horizon now owns two dairy farms, one in Idaho and one in Maryland. Approximately two-thirds of its milk comes from family and independent certified-organic dairy farmers across the United States.

The Edible Schoolyard**Chelsea Chapman, Berkeley, California**

Chelsea Chapman is Program Coordinator at The Edible Schoolyard in Berkeley. Raised in Alaska, she graduated with a B.A. in anthropology from Reed College. After working at Alice Waters's Café Fanny, she moved to The Edible Schoolyard, where she handles administrative duties and teaches an after-school cooking class in the spring.

Eliot Coleman, Harborside, Maine

Eliot Coleman is co-owner, with Barbara Damrosch, of Four Season Farm. He is author of *The New Organic Grower*, *Four Season Harvest*, and the *Winter Harvest Manual*. He served for two years as the Executive Director of the International Federation of Organic Agriculture Movements and was an advisor to the U.S. Department of Agriculture on the *Report and Recommendations on Organic Farming*.

Ann Cooper,

East Hampton, New York

Anne Cooper works to transform cafeterias into culinary classrooms for students—one school lunch at a time. A graduate of the Culinary Institute of America, she was Executive Chef at the Putney Inn in Vermont. She now works as a consultant for schools that seek to transform their school lunch programs.

Barbara Damrosch,

Harborside, Maine

Barbara Damrosch is co-owner, with Eliot Coleman, of Four Season Farm. She is the author of *The Garden Primer*, *Theme Gardens*, and the *Page-A-Day Gardener's Calendar*, which has been published every year since 1992. In addition to writing and consulting extensively, she appeared as a correspondent on the PBS series *The Victory Garden* and was co-host, with her husband Eliot Coleman, of the television series *Gardening Naturally*.

Benjamin Goff, Berkeley, California

Benjamin Goff is the Program Coordinator for the LeConte Elementary School Farm and Garden in Berkeley. Over the past five years he has developed a garden-based nutrition/healthy lifestyles curriculum for grades K–5. He previously worked for the Willard Greening Project as an Americorp member and graduated from the Evergreen State College, where he studied sustainable agriculture.

Marsha Guerrero,

Berkeley, California

Marsha Guerrero is Director of the School Lunch Initiative at The Edible Schoolyard. A native of northern California, she has worked with Sally Schmitt and for the Metropoli Bakery in Eugene, Oregon. She has also managed such restaurants as Prego, MacArthur Park, and Guaymas.

Jenny Guillaume, Washington, D.C.

Jenny Guillaume has been the Program Coordinator for the Washington Youth Garden at the U.S. National Arboretum since the fall of 2003. Prior to moving to D.C., she graduated from Bates College and was the Garden Coordinator for Hilltop Community Garden in Lewiston, Maine. As for her favorite vegetable, it's okra and she likes it fried, true to her Southern roots.

Davia Nelson and Nikki Silva,

San Francisco, California

Known as The Kitchen Sisters, Davia Nelson and Nikki Silva have been producing radio programs together since 1979. They are the creators (with Jay Allison) of the 1999 Peabody Award-winning series "Lost & Found Sound," the 2002 Peabody Award-winning series "The Sonic Memorial Project," and "Hidden Kitchens," which aired on National Public Radio during the Fall of 2004.

Kimberly Rush, Washington, D.C.

Kimberly Rush has been involved with the Washington Youth Garden at the U.S. National Arboretum for over five years and has directed the program for the last three. Previously, she was the Assistant Director for Garden Harvest, a farm in Baltimore that donates organic produce to emergency food agencies. She graduated from St. Mary's College of Maryland in 1998 with a B.A. in biology.

Kelsey Siegel, Berkeley, California

Kelsey Siegel received a bachelor's degree in environmental studies, with an emphasis on sustainable agriculture, from Oberlin College. He has worked as a teacher and a professional chef; these combined interests led him to serve as an Americorps member in The Edible Schoolyard garden during the 1998–99 school year. His abilities as a teacher, mentor, and gardener have led to his current position as Garden Teacher and Manager.

Josh Viertel,

New Haven, Connecticut

Josh Viertel is Associate Director of the Yale Sustainable Food Project. His interest in fresh produce and sustainable growing began as an undergraduate at Harvard University, where he convinced the school to allow him to plant crops in the Biology greenhouses. At Yale, he works to source locally grown, seasonal produce for the university's dining halls.

Alice Waters, Berkeley, California

In 1971 Alice Waters, a kindergarten teacher, opened Chez Panisse in Berkeley, serving a single fixed-price menu that changed daily. In 1996, she created the Chez Panisse Foundation to help underwrite cultural and educational programs such as The Edible Schoolyard that demonstrate the transformative power of growing, cooking, and sharing food. Waters is author and co-author of eight books, including *Fanny at Chez Panisse*, a storybook and cookbook for children.

Food Safety and Quality

*The United States Department
of Agriculture (USDA)*

Guest Services, Inc.

National Restaurant Association

Restaurant Association of

Metropolitan Washington

District of Columbia

Department of Health

Honey

*Beehive Beeproductions,
New York, New York*

By promoting the work of artisanal beekeepers (specifically harvesting varietal honeys), it is Beehive's hope that honey will take its place as the unusual, complex food that it is. Every honey is as unique as its floral source—it can be compared to wine, tea, and coffee in its variety and complexity. As both distinction and quality are becoming a rarity in our culture, Beehive's goal is to make high-quality, varietal honeys more readily available to consumers everywhere.

Narrative Sessions

*Bruce Aidell,
San Francisco, California*

Known to many as The Sausage King, Bruce Aidell founded Bruce Aidell's Sausage Company in 1983 after working as a chef at the Berkeley restaurant Poulet. Aidell is the author of a number of cookbooks including *Bruce Aidell's Complete Sausage Book* and *Bruce Aidell's Complete Book of Pork: A Guide to Buying, Storing, and Cooking the World's Favorite Meat*.

*Michael and Ariane Batterberry,
New York, New York*

Michael and Ariane Batterberry are founders of two of the nation's most prominent food magazines, *Food Arts* and *Food & Wine*. They are also authors of a host of books including *Mirror, Mirror* and *Fashion: The Mirror of History*.

Ann Brody, Washington, D.C.

Ann Brody is executive director of the Jean-Louis Palladin Foundation, an organization that honors the spirit of its namesake by identifying talented young chefs and funding internships to further their education.

Steve Demos, Boulder, Colorado

In 1977 Steve Demos founded White Wave, which has since grown to be a nationwide soy food phenomenon. Demos came up with the idea of founding a tofu company during an eight-week meditation retreat he attended in California following three years of travel in India and the East. White Wave is best known for Silk Soymilk, the nation's best-selling soy beverage.

Steve Jenkins, New York, New York

Author of the *The Cheese Prime* and member of France's elite Guilde de St. Uguzon, Steve Jenkins has been described by the *New York Times* as both "the enfant terrible of the fancy food business" and "the éminence grisé of America Cheese Mongers." Today Jenkins is the cheese expert at New York's Fairway Market.

Judith Jones, New York, New York

Judith Jones is Senior Editor and Vice-President at Alfred A. Knopf, Inc. In her time there, she has not only edited translations of Sartre and Camus, but also developed a list of first-rate cookbook writers such as Julia Child and James Beard. She created the 18-book *Knopf Cooks American* series and co-authored three books with her late husband, including *The Book of Bread* and *Knead It, Punch It, Bake It!*

Erika Lesser, New York, New York

Erika Lesser earned an M.A. in Food Studies from New York University, then took an internship with Slow Food USA, and has been with Slow Food ever since. She spent a year living in Bra, Italy, where she worked for the new University of Gastronomic Sciences. Returning to New York, she became Executive Director of Slow Food USA.

*Bill Niman,
Marin County, California*

Bill Niman began farming in California during the 1960s. Now his farm has expanded into Niman Ranch, one of the best-known producers of gourmet meats in restaurants across the country. There are a few simple fundamentals that Bill Niman lives by: humane treatment of the animals, natural feed, no growth hormones or therapeutic antibiotics, and a sense of stewardship that values the land as a sustainable resource.

Gus Schumacher, Washington, D.C.

Raised in a Massachusetts farm family, Gus Schumacher went on to become the Under Secretary for Farm and Foreign Agricultural Services at the U.S. Department of Agriculture. In this capacity he was responsible for the USDA's domestic commodities policy and its international trade and development programs.

*Howard Shapiro,
San Juan Pueblo, New Mexico*

In 1989, Howard Shapiro was one of the founding members of Seeds of Change, a group dedicated to preserving biodiversity and promoting sustainable, organic agriculture. He is also the co-author of *Gardening for the Future of the Earth*.

Slow Roast

*Mike Mills and
Amy Mills Tunicliffe*

Mike Mills is a champion pitmaster with six barbecue restaurants in southern Illinois and Las Vegas. He became the only three-time Grand World Champion pitmaster at Memphis in May. He is also a partner in Blue Smoke restaurant in New York City. Amy Mills Tunicliffe is a writer and co-author with her father, Mike, of *Peace, Love, and Barbecue*.

El Patio, Rockville, Maryland

Opened in 2001, El Patio offers homemade Argentinean cuisine. The family-owned café also specializes in hosting *asados*, or festive roasts. During the *asado*, a cow will be barbecued throughout the day while guests enjoy sharing a *mate* (a hot tea made from the leaves and shoots of *Ilex paraguensis*), playing *truco* (a traditional card game), and listening to Argentinean folk music.

Jim Tabb, Tryon, North Carolina

Founder of the Blue Ridge Barbecue Festival and acclaimed barbecue cook, Jim Tabb has traveled around the world as a barbecue judge and cook. He is the organizer of the North Carolina State Barbecue Championship held in Tryon.

Soy

White Wave, Boulder, Colorado

White Wave was founded in 1977 by Steve Demos after he returned from an inspiring trip traveling through India and other parts of Asia for three years. From its earliest days, when Demos made tofu in a bucket and delivered it to local stores, White Wave has supplied more than 30 percent of the U.S. tofu market. The company also boasts over 40 soy products—

including soymilk, soy yogurt, tofu, tempeh, and seitan—more than 90 percent of which are certified organic. Its commitment to sustainability stretches to its energy policy. All power that is used to produce its soy products is generated by wind.

Spices

Vanns Spices, Baltimore, Maryland

“Hands down, Vanns is the best spice company in the U.S.A.,” says Jesse Sartain, Nutritional Director of Chefs in America and Chairman of the American Tasting Institute in San Francisco, California. Founded by Ann Wilder in Baltimore in 1981, Vanns was the product of a frustrated hobby cook who loved Indian cuisine but could not readily find the high-quality spice blend needed to make tandoori. So, she created it. In the process, she discovered the best spice growers in the world and developed a thriving business.

Tea

Honest Tea, Bethesda, Maryland

Honest Tea was founded in 1997 by Seth Goldman and Barry Nalebuff, one of Goldman’s business school professors. Honest Tea has applied its passion for social responsibility to initiatives in the environment and to creating partnerships with the growers, cultures, and communities behind the teas.

Tools of the Trade

*Culinary Historians of
Washington, D.C.*

Culinary Historians of Washington, D.C., was founded in 1996 for the study of foodstuffs, cuisines, and culinary customs from all parts of the world. Membership is open to scholars, cooks, food writers, nutritionists, collectors, students, and anyone interested in learning about foodways.

Slow Food USA

Slow Food USA is an educational organization dedicated to promoting stewardship of the land and ecologically sound food production; reviving the kitchen and the table as the centers of pleasure, culture, and community; invigorating and proliferating regional, seasonal culinary traditions; creating a collaborative, ecologically oriented, and virtuous globalization; and living a slower and more harmonious rhythm of life.

Tradition and Adaptation

Erika Allen, Chicago, Illinois

Erika Allen is Projects Manager for Growing Power. Will Allen’s daughter, she has a small farm agricultural background and experience. She spent her formative years involved in all aspects of farm management from transplanting seedlings to managing farm stands and farmers markets.

Will Allen, Milwaukee, Wisconsin

Will Allen is the Director of Growing Power, a national not-for-profit organization supporting the development of community food systems. Allen, a Wisconsin farmer and community food systems educator and trainer, is dedicated to supporting small family farmers and bringing healthy affordable food to urban areas.

*Elizabeth Beggins and Ann Yonkers,
Pot Pie Farm, Whitman, Maryland*

Elizabeth Beggins and Ann Yonkers grow fruits, vegetables, and poultry on this 9-acre organic waterfront farm on the Chesapeake Bay near St. Michaels, Maryland. A crusader for farmers markets, Ann is the president and co-director of FreshFarm Markets, which runs six farmers markets in the Chesapeake Bay area. Pot Pie Farm sells seasonal vegetables, garlic, onions, herbs, and cut flowers at the St. Michaels FreshFarm Market.

*Don Bustos,
Española, New Mexico*

Don Bustos is president of the Santa Fe Farmer's Market Institute and an active farmer as well. On less than four acres of land, Bustos grows over 20 different varieties of peppers. He also uses innovative solar heating to get the most from his land, producing crops throughout New Mexico's mild winters. Bustos lives on his farm with his wife Blanca, his children Amilio and Anna, and his grandson Angelo. He writes a monthly newsletter and lectures widely.

*Moie and Jim Crawford,
Hustontown, Pennsylvania*
Moie and Jim Crawford run New Morning Farm in rural Pennsylvania. Jim Crawford began farming on rented land over 30 years ago, and has today expanded to a 95-acre farm that grows over 40 different crops. They have always marketed their produce in Washington, D.C., a wonderful opportunity, they say, to not only sell in a more lucrative market but also to enjoy the city's cultural life.

*Leslie Harper,
Cass Lake, Minnesota*
Leslie Harper is a Chippewa wild rice harvester. Her mother Judy Harper, a cook with Head Start, introduced wild rice into the school lunch program. The Harpers live in northern Minnesota, home of the true wild rice, the seed of a wild grass. For the Chippewa, harvesting wild rice is part of the cycle of their year.

*John and Sukey Jamison,
Latrobe, Pennsylvania*
John and Sukey Jamison raise some of the finest lambs in the country, at least according to such gourmet chefs as Emeril

Lagasse and the late Julia Child. The Jamisons came into farming accidentally, buying a centuries-old farmhouse that just happened to come with 65 acres of land. They raised lamb as a hobby until the late Jean-Louis Palladin tasted some at a Pittsburgh fundraiser and began recommending it to his friends.

*Nova Kim and Les Hook,
Albany, Vermont*

Nova Kim and Les Hook are wildcrafters in the Northeast Kingdom of Vermont. They make their living selling wild foods to restaurants throughout upper New England. Specializing in wild mushrooms, they regularly supply 69 varieties to their customers.

*Tzaxe and Ying Lee,
Fresno, California*

Tzaxe and Ying Lee farm approximately 130 acres of specialty vegetables and 230 acres of grapes at Cherta Farm in Fresno. Both Hmong immigrants from Cambodia, they have been in business for over 20 years, and are now the largest Hmong growers in the United States.

Mike Pappas, Lanham, Maryland
Since 1995, Eco Farms has been providing fresh, organically grown vegetables, herbs, and flowers to the high-end restaurant trade in the Washington metropolitan area. Eco Farms is rapidly becoming a premier supplier of fresh, organically grown vegetables, herbs, and flowers in the metropolitan Washington area year round!

*Harry Records,
Exeter, Rhode Island*
Harry Records grows authentic Rhode Island flint corn at his Harry Here farm. He explains, "I combine the old with the new. Indians grew flint corn, high in

starch and low in sugar, before those three boats ever arrived in Plymouth. The Indians used it as barter with the traders." Harry takes painstaking care of his seed stock so that it remains "pure and retains its distinctive flavor, different from any other corn on the market."

Joel Salatin, Swoope, Virginia
Joel Salatin is the acknowledged expert in both pastured poultry and multi-species grazing, in which chickens and cows harmoniously share pasture space in anticipation of the space they will harmoniously share in the stomachs of satisfied gourmands. He is also the author of, among other books, *Pastured Poultry Profit\$* and *Salad Bar Beef*. Salatin grew up on a Virginia farm that his father, an accountant, ran in his spare time.

*Teresa Showa,
Window Rock, Arizona*
Teresa Showa is a corn farmer from Arizona, where she is a project coordinator conducting research to develop a marketing strategy for Navajo traditional corn. She is working with corn pollen, young ears of kneel-down bread, and *neeshjizhi*, a form of dried, steamed corn kernel. The goal of the project is to develop a strategy that will support growers and the cultural practices that depend on traditional Navajo corn.

Wine
The wine section of the *Food Culture USA* program has been coordinated by WineAmerica, Association of Maryland Wineries, Pennsylvania Wineries Association, New York Wine and Grape Foundation, Missouri Grape and Wine Program, North Carolina Grape Council, and Virginia Wineries Association.

Forest Service, Culture, and Community

*Susan Adams,
Oxford, Mississippi; Protecting
Forests and Wildlife Habitats*

Susan Adams knew from early childhood that she wanted to be a biologist. In 2000, her dream was fulfilled when she took a job as a research fisheries biologist at the Southern Research Station, Center for Bottomland Hardwood Research. Adams wades, snorkels, and uses boats in studying the behavior and ecology of fish, crayfish, and amphibians in streams and rivers in the Southeast and Montana.

*Janie Agyagos,
Cornville, Arizona; Protecting
Forests and Wildlife Habitats*

As a district wildlife biologist, Janie Agyagos is responsible for tracking and protecting over 50 rare species including birds, mammals, reptiles, amphibians, invertebrates, fish, and plants. Additionally, she is responsible for managing the habitat of various game species, building and maintaining wildlife structures, and identifying and preventing the spread of invasive plants. Skills required in her job include snake handling, nighttime navigation, kayaking, rappelling, horseback riding, and fence building.

*Berneice Anderson, Milwaukee,
Wisconsin; Law Enforcement*
Berneice Anderson is Patrol Commander for the Forest Service's Eastern Region, which covers 20 states. She holds degrees in criminal justice and sociology, and previously worked as a Law Enforcement officer in the Wayne National Forest (Ohio) and Shawnee

National Forest (Illinois). She has also served on the Regional Multicultural Team as the coordinator for the African American Special Emphasis Program.

*Kimberly Anderson,
Milwaukee, Wisconsin; Water,
Woods, and Mountains*

As Regional Partnership Coordinator for the Forest Service's Eastern Region, Kimberly Anderson works to identify corporate and nonprofit partners for Forest Service projects involving fish, wildlife, recreation, timber, and other resources. One of Anderson's recent accomplishments was a partnership agreement with the American Council of Snowmobile Associations, which will result in the planting of 7,500 trees throughout Wisconsin.

*John Anhold, Flagstaff, Arizona;
Camp Foodways/Tree Doctors*
Working as a forest entomologist, John Anhold travels around Arizona assessing the state's five national forests. He is particularly concerned with the threats that insects, noxious weeds, and invasive species pose to the forests' health and well-being. Anhold's father, a retired Forest Service employee, taught his sons the art of Dutch oven cooking, which Anhold and his wife Linda Wadleigh, also a Forest Service employee, continue to practice.

*Matt Arnn, New York,
New York; Forest Landscapes*
Matt Arnn describes himself as the luckiest person in the world. He is a landscape architect and the coordinator of the Forest Service's Living Memorials Project in New York City. This project uses the power of trees and green space to bring people

together and create lasting, living memorials to the victims of terrorism and their families.

*Phyllis Ashmead, Mi-Wuk Village,
California; Interactive Forest*

Phyllis Ashmead is an interpreter at the Stanislaus National Forest, and a recipient of the 2004 Gifford Pinchot Excellence in Interpretation and Conservation Education Award. As an interpreter, Ashmead aims to instill respect for heritage and national resources. Examples of her projects include *On Fire!*, a play about the 1910 wildfires that changed national fire management policy, and a program about Nancy Kelsey, the first woman to cross the Sierra Nevada Mountains.

*Donna Ashworth, Flagstaff,
Arizona; Fire Lookout Tower*

Donna Ashworth has spent the past 21 years working as a fire tower lookout at Woody Mountain Fire Lookout in the Coconino National Forest. Over the course of her career, Ashworth has become an expert at distinguishing forms of smoke and at quickly pinpointing the location of wildfires. Now she can easily tell whether a distant plume means trouble or is just the westbound diesel train leaving Flagstaff.

*Barbara Balen, Hathaway Pines,
California; Forest Landscapes*

Barbara Balen is the district heritage specialist and interpretive program manager on the Calaveras Ranger District in the Stanislaus National Forest. She works closely with local Native American communities on the protection, traditional use, and interpretation of botanical and archaeological resources.

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*Ian Barlow, White Bird,
Idaho; Woodlands Heritage*

A recent recipient of the Forest Service Chief's Award, Ian Barlow works as a wilderness ranger and animal packer at the Nez Perce National Forest. Barlow is an expert in the use of many kinds of traditional tools, including crosscut saws and axes. His familiarity with rigging methods for moving large or heavy objects is invaluable in areas of the forest where motorized equipment is prohibited.

*Joy Barney,
Pinecrest, California; Protecting
Forests and Wildlife Habitats*

Joy Barney works as part of an interpretive team on the Stanislaus National Forest. She especially enjoys presenting programs about wildlife and ecosystems to younger visitors, and makes liberal use of music and storytelling to get her messages across. Her interactive program topics include the water cycle, fire cycle, and resource protection.

*Dan Bauer, Washington,
D.C.; Community Stage*

Dan Bauer serves as the Chief of the Border Security and Drug Coordination Branch in the Office of the Secretary, Department of the Interior. Formerly, he served as the Forest Service's National Drug Program Coordinator and Acting Assistant Director for Homeland Security. His career with the Forest Service began in 1976 as a firefighter in Montana, before he shifted to law enforcement.

*Keith Bear, Drags Wolf
Village, North Dakota; Arts &
Crafts/Sounds of the Forest*

Keith Bear is a storyteller, singer, dancer, flute player, and flute maker from the Mandan-Hidatsa tribes of the northwest plains of North Dakota. A self-taught flute player, Bear has been performing since 1986. Over the past 20 years, he has given numerous concerts and has produced several albums. At the Festival, Bear demonstrates the craft of making flutes out of red cedar, pine, spruce, and various hardwoods.

*Karen Bennett,
Philomath, Oregon; Protecting
Forests and Wildlife Habitats*

Karen Bennett is the Forest Soils and Hydrology program manager at the Siuslaw National Forest. She has been recognized nationally and internationally for her role in coordinating restoration work in the Siuslaw River Basin, where efforts to restore habitat for endangered aquatic species have been extremely successful. Bennett also helped develop the river box, a teaching tool that simulates a river system to demonstrate how soils and water interact with farms, dams, and other human activities.

*Jeff Bryden, Moose Pass,
Alaska; Law Enforcement*

Since Jeff Bryden was "knee high to a gopher," as he puts it, he has wanted to work in natural resource law enforcement. Today, he is a Lead Law Enforcement Officer in the Chugach National Forest. Chosen as Officer of the Year, Bryden modestly attributes the credit for his success to his canine partner, Flash, a Chesapeake Bay Retriever. Flash is the first dog employed by the Forest Service to detect fish-and-game smugglers.

*Angie Bullets, Fredonia,
Arizona; Arts & Crafts*

Angie Bullets serves as the Technical Service Branch Leader of the Kaibab Ranger District of the Kaibab National Forest. As a member of the Kaibab Band of Paiute American Indians, Bullets is honored to manage and care for her ancestral lands in her professional career. At the Festival, Bullets demonstrates the making of cradle boards, one of the many traditional Paiute crafts inspired by the natural resources of the Kaibab plateau.

*Rita Cantú, Prescott, Arizona;
Sounds of the Forest*

Rita Cantú works with the Conservation and the Arts program, which uses artists, dancers, writers, musicians, storytellers, and poets to tell the story of the growth of conservation policy in the United States. Throughout her career, Cantú has also maintained a separate business as a storyteller, songwriter, and performer. Cantú received the Forest Service Southwest Region's Outstanding Interpreter of the Year Award in 1997 and 2000.

*Cindy Carpenter,
Brevard, North Carolina;
Sounds of the Forest*

Since 1992, Cindy Carpenter has been the Education and Interpretation Program Manager, responsible for field trips, public programs, and special events, at the Cradle of Forestry in America Historic Site, located in North Carolina's Pisgah National Forest. She has played the guitar for 35 years and sings traditional music that comes from the southern Appalachians.

G.W. Chapman,

*Alamogordo, New Mexico; Fire
Camp/Forest Service History*

G.W. Chapman served for many years as a Forest Service firefighter on the Lincoln National Forest. After a catastrophic wildfire in the Capitan Mountains in 1950, Chapman rescued a badly burned bear cub who soon became one of America's most recognizable symbols. After efforts to reintegrate the cub into its native habitat were unsuccessful, the Forest Service chose to augment the animated version of Smokey Bear with this living symbol.

*Kevin Cooper, Santa Maria,
California; Protecting Forests
and Wildlife Habitats*

Kevin Cooper, a wildlife biologist on the Los Padres National Forest, comes from a Forest Service family. His father was a wood technologist, and his sister is an archaeologist. Cooper specializes in birds and can mimic many bird calls and owl hoots—skills he uses to inventory bird populations by calling for them and listening for their responses.

*Andy Coriell, Sandy, Oregon;
Law Enforcement*

Andy Coriell met his wife, Forest Service archaeologist Kristen Martine (also a Festival participant), at a conference on the Archaeological Resource Protection Act. As a Forest Service Law Enforcement Officer, Coriell has a particular interest in archaeological sites because a large part of his job is knowing where these sites are in order to protect them from vandalism and looting.

Al Cornell,

Sedona, Arizona; Call of the Wild

Al Cornell is a member of Friends of the Forest, a volunteer group dedicated to preserving the Red Rock District of the Coconino National Forest by building and repairing trails, cleaning up litter, and patrolling the forest. Cornell's repertoire of skills includes expertise in fire making, cordage making, tool making, paint making, land navigation, and survival techniques.

*Jim Denney, McKenzie Bridge,
Oregon; Arts & Crafts*

Jim Denney has worked for the Forest Service for decades, first as a firefighter during summers, now as a District Facilities Manager of the McKenzie River Ranger Station in Oregon. Denney is an accomplished artist who gathers inspiration from the vivid visual imagery of the land's transformation at the hands of humankind over the past several decades.

*Tim Eldridge, Missoula,
Montana; Smokejumper Base*

Until a knee injury ended his active jumping career, Tim Eldridge served the Forest Service as a smokejumper at the Missoula base. Eldridge now manages the Smokejumper Visitor Center, which receives approximately 20,000 visitors each summer. In addition to arranging tours for schools, tour groups, and Congressional and foreign delegations, Eldridge is also responsible for the Center's displays, exhibits, and commercial operations.

*Kelly Esterbrook,
Bend, Oregon; Smokejumper Base*

In 1980, Kelly Esterbrook was one of the first six women hired to the Prospect Ranger District's hotshot crew—a group of highly skilled firefighters who tackle

tough wildfires. In 1986, she became a smokejumper and for ten years enjoyed the camaraderie and adventure of parachuting out of airplanes to fight wildfires. After retiring from smokejumping, Esterbrook began working in the Willamette National Forest's fire management office.

*The Fiddlin' Foresters;
Sounds of the Forest*

The Fiddlin' Foresters are the "official old-time string band of the USDA Forest Service." Consisting of Forest Service employees from the Rocky Mountain Region, the group has been playing together since 1994. The Foresters dress in vintage 1907 uniforms, and sing about the importance of resource conservation and public land stewardship. Their programs feature traditional songs from the southern Appalachians and the American West. The Fiddlin' Foresters have played at events such as the 2002 Olympic Games and the National Western Stock Show. The group recently received the Forest Service Chief's Award for its interpretive musical program. Its members include Jane Leche (guitar), Tom McFarland (guitar), Jim Maxwell (banjo), and Lynn Young (fiddle).

*Bill Glass, Wilmington,
Illinois; Forest Landscapes*

Bill Glass is an ecologist at the new Midewin National Tallgrass Prairie. The tallgrass prairie is one of the rarest natural ecosystems in the United States, and home to several nationally endangered plants. The challenge of restoring the Prairie to its original condition is difficult because the local ecosystem has been drastically altered, first by pioneers who converted the native prairie to farmland, and later by the presence of a U.S. Army munitions plant.

Gordon Grant, Corvallis, Oregon; Protecting Forests and Wildlife Habitats
Gordon Grant has always been interested in how rivers work and the role watersheds play in people's lives. He spent 12 years working as a white-water river guide before returning to school for his doctorate in hydrology and fluvial geomorphology. As a Research Hydrologist, he studies the effects of land use, dams, geology, and floods on river processes. At the Festival, Grant uses an experimental river, complete with live vegetation and floods, to give visitors a dynamic display of river processes.

Ed Gross, Brookings, Oregon; Interactive Forest
Until retiring from the Forest Service in 1997, Ed Gross worked as a soil scientist at the Siskiyou National Forest. When the Forest Service developed the Siskiyou Forest Plan in the 1980s, Gross realized the important role played by dead organic matter in a forest's regenerative cycle. It was because of his efforts that the eventual Forest Plan included recommendations to leave "large woody material" on the forest floor.

Tony Guinn, Mountain View, Arkansas; Water, Woods, and Mountains
Tony Guinn is the Visitor Information Specialist at the Blanchard Springs Caverns, one of the few caves in the Forest Service system that offer tours to the public. Guinn arranges tours for the Caverns' 90,000 annual visitors. She is also responsible for producing educational programs about the caves, their history, and the bats and endangered species that live there.

Jim Hammer, Winthrop, Washington; Call of the Wild
Jim Hammer has spent his entire 40-year Forest Service career on the Methow Valley Ranger District in the Okanogan and Wenatchee National Forests, where he now serves as Wilderness and Trails Coordinator. Before moving into an office position, Hammer was an expert animal packer who built, maintained, and upgraded trails in the wilderness.

Elizabeth Hawke, Milford, Pennsylvania; Interactive Forest
Elizabeth Hawke began her career at Grey Towers National Historic Site as a summer intern. Now, as the horticulturist of Gifford Pinchot's ancestral home, Hawke nurtures the historic gardens and landscape, a moat, and the Fingerbowl, the Pinchots' distinctive outdoor dining table. She also takes care of the grounds of the 102-acre estate, including the trees that were planted by Gifford and his wife Cornelia, large sloping lawns, forests, trails, paths, and roadways.

Charles Hillary, Madison, Wisconsin; Forest Products
Charles Hillary is a Physical Science Technician at the Forest Products Laboratory. In his position, Hillary implements new technology and computers for the Lab. He also conducts research in the pulp and paper division for the Postal Service recycling project, working on ways to remove inks, toners and glues from paper to conform to standards for Postal Service suppliers. At the Festival, Hillary demonstrates simple ways for children and adults to make their own paper.

Jack Holcomb, Lawrenceville, Georgia; Arts & Crafts
Jack Holcomb's professional career is with the Forest Service, but his passion is constructing guitars by hand, spending at least 250 hours on each guitar. Holcomb has worked with the Forest Service for 26 years and is currently the Regional Hydrologist for the Forest Service Southern Region in Atlanta. At the Festival, Holcomb displays one of his classical guitars and gives an in-depth presentation on the methods and materials he uses to craft his guitars.

Saul Irvin, Seville, Florida; Camp Foodways/Fire Camp
Saul Irvin has been working with the Florida Division of Forestry for 25 years, serving as a combination firefighter and ranger, or "franger" (in his own words). As a child he learned to hunt, fish, and find his way around the woods, and now he applies those early lessons to his work as a forest ranger. He also has become an experienced cook, particularly for several varieties of catfish.

Dorica Jackson, Ketchikan, Alaska; Arts & Crafts
Dorica Jackson began her professional weaving career in the early 1970s, combining her training in textile design with her newly acquired knowledge and respect for Northwest Coast Indian Art. Her Chilkat weaving can now be seen in various museums around the globe. In addition, she shares her knowledge by teaching apprentices and students at the Totem Heritage Center in Ketchikan, Alaska.

Nathan Jackson,

Ketchikan, Alaska; Arts & Crafts

Nathan Jackson was born into the Sockeye Clan on the Raven side of the Chilkoot-Tlingit tribe, and specializes in wood-carving, jewelry, and design. Many museums exhibit his work, including a 20-foot cedar totem pole at the National Museum of the American Indian. In 1995, he received the prestigious National Heritage Fellowship from the National Endowment for the Arts. At the Festival, Jackson demonstrates his elaborate techniques of carving a totem pole.

Patrick Michael Karnahan, Sonora, California; Sounds of the Forest

During his 15-year tenure with the Forest Service, Patrick Michael Karnahan worked in six California forests, including the Stanislaus National Forest, where he still volunteers. Karnahan is a skilled painter; several of his canvases have appeared on the cover of *Wildfire Magazine*, and one of his paintings was selected for a postage stamp by the U.S. Postal Service. He has released 14 CDs with his Black Irish Band, and covers a broad repertoire of traditional American, Irish, and Italian folk music.

Robert Karrfalt, Lafayette, Indiana; Tree Doctors

Robert Karrfalt is the Director of the National Tree Seed Laboratory. The lab's three major functions are to test seed quality, provide technical assistance to governments and individual growers, and maintain an international seed bank. One key component is to certify that seeds or seedlings are suitably adapted for the planting area. Since 1972 the Seed Bank has shipped over 150 seed species to 95 countries in an effort to promote global reforestation.

Nova Kim and Leslie Hook,

Albany, Vermont; Camp Foodways

Nova Kim and Leslie Hook are self-described wildcrafters, which they define as "accepting from the woods or field what is offered, and utilizing it." Kim and Hook cultivate wild edibles like mushrooms, which they then sell to restaurants and stores. Their previous business ventures have included a successful ginseng tea business and wildcrafting nursery plants from national forests.

Beth King, Layton, Utah; Camp Foodways

Beth King works in the Intermountain Region's Engineering Cartographics Department, and is also the caretaker of the Forest Service History Archives at Weber State University. Recently, King's archival work has focused on chronicling the history of outdoor cooking in the Forest Service, resulting in a cookbook, *Camp Cooking: 100 Years, 1905-2005*, published by the National Museum of Forest Service History.

Samuel Larry, Atlanta, Georgia; Forest Service History

Since 1968, the Tuskegee Forestry Program has played a major role in training African-American foresters and natural-resource professionals. Samuel Larry enrolled at Tuskegee University to study forestry in 1976 and later became the Forest Service's liaison to Tuskegee. Currently he leads cooperative fire management activities for the Forest Service's Southern Region.

Pat Lynch, Encampment, Wyoming; Forest Service History

Though retired from the Forest Service, Pat Lynch maintains a "guard station" where he lodges Forest Service employees traveling through the area. Lynch is an expert on Forest Service

history, and his guard station is furnished with an extensive collection of memorabilia, including uniforms, badges, and correspondence between Gifford Pinchot and William Kreutzer, the Forest Service's first Chief and first forest ranger, respectively.

Wally McRae, Forsyth, Montana; Community Stage

Wally McRae manages a cattle ranch in eastern Montana, where his family has lived since 1885. Intrigued by the traditional poetry of working cowboys and ranchers, McRae has written more than 100 poems and four books of poetry, and was the first cowboy poet to be awarded the National Heritage Fellowship from the National Endowment for the Arts. From 1996 to 1998, he served as a member of the National Council on the Arts.

Nanette Madden, Fall River, California; Fire Camp

One of the first female firefighters to work for the USDA Forest Service, Nanette Madden currently works as Division Chief for Protection and Prevention on the Modoc National Forest, and as a technical specialist on a National Fire Prevention Team. Madden has received the Silver Smokey Bear Award for her work in wildland fire prevention.

Karen Malis-Clark, Flagstaff, Arizona; Family Activities

Karen Malis-Clark works as an Assistant Public Affairs Officer in the Coconino National Forest Supervisor's office. A favorite part of her job is giving talks and demonstrations at schools, adult education classes, environmental seminars, and meetings with Forest Service partners. In 2003 she received the Southwestern Region Conservation Educator and Interpreter of the Year award.

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Kristen Martine, Flagstaff, Arizona; Forest Landscapes
 Kristen Martine is the District Archaeologist for the Mogollon Rim Ranger District on the Coconino National Forest. She often works with Native American groups that use the forest or have a connection to its archaeological sites. Martine is also involved in protecting traditional cultural properties, as well as sites that may have religious significance. Her husband, Andy Coriell, is also a Festival participant.

Karen Martinson, Madison, Wisconsin; Sustainable Resource House
 Karen Martinson is the Housing Program Specialist at the Forest Service's Forest Products Laboratory, where she facilitates research coordination and partnerships with universities, industry, and other government agencies. She also played a significant role in the creation and development of the Lab's Advanced Housing Research Center and the Research Demonstration House. At the Festival, Martinson is one of the staff providing information on the Sustainable Resource House.

Kirby Matthew, Deer Lodge, Montana; Woodlands Heritage
 Kirby Matthew is the Program Manager of the Historic Building Preservation Team for the Northern Region. Matthew's introduction to historic building preservation came when he worked as a seasonal archaeologist at the Lolo National Forest from 1981 to 1986. He was subsequently certified by the National Park Service as a master preservation carpenter. As many early 20th-century buildings age, Matthew's proficiency in traditional building techniques helps preserve the history of America's forests.

Joe Meade, Anchorage, Alaska; Water, Woods, and Mountains
 Joe Meade is the Forest Supervisor at the Chugach National Forest. Meade is visually disabled, and works with the help of a talking computer and his guide dog, Navarro. He began working with the Forest Service in 1977, and was later instrumental in ensuring that the Forest Service become a leader in compliance with the Americans with Disabilities Act. Throughout his career, Meade has helped ensure that national forests and public facilities are accessible for everyone's enjoyment.

Bill Meadows, Washington, D.C.; Community Stage
 Bill Meadows serves as president of The Wilderness Society, overseeing a staff of 150 located in Washington, D.C., and nine regional offices. More than 2.5 million acres have been added to the National Wilderness Preservation System since Meadows became president of the organization in 1996. Previously he served as director of the Sierra Club's Centennial Campaign.

Rick Meinzer, Corvallis, Oregon; Canopy Crane
 Rick Meinzer is an accomplished scientist, specializing in plant physiology. He has worked all over the world and is currently working with the Wind River Canopy Crane in the Gifford Pinchot National Forest. Meinzer is interested in learning about the route water takes in a tree from the roots to the uppermost leaves, to understand better the life of a tree.

Warren Miller, Peck, Idaho; Woodlands Heritage
 Warren Miller is nationally recognized as an expert in the use of the crosscut saw. While employed with the Forest Service,

Miller worked as a wilderness ranger at the Nez Perce National Forest. Although he retired several years ago, he continues to teach several crosscut saw classes for the agency every year.

Chuck Milner, Cheyenne, Oklahoma; Sounds of the Forest
 As a range specialist at the Black Kettle National Grasslands, Chuck Milner oversees the area's cattle-grazing program. However, his other career is as a cowboy singer, poet, and storyteller, using his songs, poems, and stories to connect the Forest Service and the Oklahoma ranching community. In 2001, Milner's original composition, "Doan's Crossing," received the Will Rogers Award for Western Music Song of the Year from the Academy of Western Artists.

Heather Murphy, Leavenworth, Washington; Protecting Forests and Wildlife Habitats
 Heather Murphy is a wildlife biologist who surveys bird, mammal, amphibian, and mollusk populations for the Wenatchee River Ranger District on the Okanogan and Wenatchee National Forests. She keeps records of the tracks, feathers, fur, scat, bones, nests, plants, and organisms that she observes. On the side, she uses watercolors to illustrate her field notes. At the Festival, she shares her techniques for keeping nature journals.

Lezlie Murray, Girdwood, Alaska; Call of the Wild
 Lezlie Murray currently serves as the Director of the Begich, Boggs Visitor Center at the Chugach National Forest, the second largest national forest in the country. She and her team offer a diverse range of programs for visitors to Prince William Sound. It's hard to describe a

typical “day at the office” for Murray. She does everything from teaching how to hike safely around bears to leading ice-worm safaris on the Byron Glacier Trail.

Hank Nelson, Wasilla, Alaska; Community Stage
Hank Nelson grew up in a logging camp near Coos Bay, Oregon, and worked as a timber faller for more than 30 years in the Northwest, including Alaska, Washington, and Oregon. He now works part-time as a bus driver, raconteur, and guide for cruise ship passengers. Although Nelson considers himself more of a singer and songwriter than a poet, he also writes and recites logger poetry.

Lavinia B. Nelson, Mt. Pleasant, South Carolina; Arts & Crafts
Born and raised on a sharecropping plantation in South Carolina, Lavinia Nelson learned how to weave different types of baskets at a very young age from her grandmother. She demonstrates how she makes high-quality baskets using grass, pine needles, and leaves gathered on the shoreline near her home. Nelson is accompanied at the Festival by her daughter-in-law and granddaughter, who also weave baskets.

Kelly Pearson, Jonesboro, Illinois; Call of the Wild
Kelly Pearson is responsible for the maintenance and operation of several developed recreation areas at the Lusk Creek Wilderness. Because most visitors arrive on horseback, the trails are under constant stress, and require frequent maintenance. Pearson’s work days include correcting erosion problems, hardening and draining trails, and shaping them to provide an environmentally sound and enjoyable experience for riders.

Leona Pooyouma, Flagstaff, Arizona; Arts & Crafts
Leona Pooyouma is a human resource assistant in the Coconino National Forest, helping those who are seeking work with the Forest Service. In addition to her professional work, Pooyouma is a skilled Hopi wicker basket weaver. Using native plants and bushes found on the Hopi reservation, she weaves in the Third Mesa wicker style, transforming rabbit brush and sumac plants into works of art.

Marvin Pooyouma, Flagstaff, Arizona; Arts & Crafts
Marvin Pooyouma began his career with the Forest Service in 1972 as a member of the Coconino Hotshots, a fire-fighting crew. During the off seasons Pooyouma spent much time learning about Hopi teachings and traditions; now he is highly skilled in the art of textile weaving, which he learned from his grandfather and is currently passing down to his son.

Steve Reed, Victor, Montana; Smokejumper Base
Steve Reed is a smokejumper squad leader, or spotter, at the Missoula Smokejumper Base. Spotters are responsible for jumper and plane safety, for delivering firefighting equipment, and for determining when and where jumpers will land. Reed also helps recruit and prepare new trainees for the challenging six-week basic training regimen required of all new smokejumpers.

Rodney Richard, Sr., Rangeley, Maine; Arts & Crafts
Rodney Richard worked for many years as an independent logger in the woods of western Maine before retiring in the late 1980s. He learned to carve wood from his father and other family members, and has like-

wise taught his son how to carve with both chainsaw and jackknife. “The chainsaw is just like a jackknife, only a really powerful one,” he explains.

Riders in the Dirt; Sounds of the Forest
The Riders in the Dirt are a traditional bluegrass quartet from Oregon. All four of the band’s members are women and Forest Service professionals. Gayle Hunt, who plays guitar, banjo, and mandolin for the Riders, says that the group would never have started if not for the tireless enthusiasm of rhythm guitarist and fellow Ochoco National Forest employee, Judy Haigler. Rounding out the Riders are fiddler Jo Booser, silviculturist for the Deschutes and Ochoco National Forests, who also plays musical saws and flutes; and lead singer and bassist Anne Alford, a wildlife biologist at the Crooked River National Grassland.

Michael Ritter, Madison, Wisconsin; Sustainable Resource House
Michael Ritter serves as Assistant Director at the Forest Service’s Forest Products Laboratory and leads their Advanced Housing Research Center. The AHRC conducts research into many aspects of wood-frame housing with an emphasis on maximizing durability and energy efficiency while enhancing the sustainability of our nation’s forests. At the Festival, Ritter is one of the staff providing information on the Sustainable Resource House.

William Rosanelli, Montague, New Jersey; Forest Service History
When school is in session, William Rosanelli teaches theology at a Catholic high school in New Jersey. However, during the summer Rosanelli is the Lead Interpretive Tour Guide at Grey Towers National

Historic Site, once the home of Gifford Pinchot, the former governor of Pennsylvania and first Chief of the Forest Service. Rosanelli is very knowledgeable about Pinchot, Pinchot's family, and Forest Service history.

Michelle Ryan, Dillon, Montana; Forest Service History

Michelle Ryan comes from a Forest Service family: her father, an uncle, her husband and son have all been employed by the Forest Service at some point. Recently, Ryan's quilt design was one of two chosen to commemorate the Forest Service's centennial. Conceived in the traditional scrap-quilt style, Ryan's quilt features a top pieced by 100 individuals employed by, or otherwise connected to, the Forest Service.

Catherine "Cat" Sampson, Camp Verde, Arizona; Law Enforcement
Cat Sampson, originally from France, is Assistant Operations Manager on the Red Rock District in the Coconino National Forest. The Great American Horse Race, staged in 1976 to celebrate America's Bicentennial, brought Sampson to the United States. She rode from Frankfurt, N.Y., to Sacramento, Calif., and fell in love with the West. She has been with the Forest Service for 10 years and wishes she had found it sooner.

Nathan Schiff, Stoneville, Mississippi; Tree Doctors

Nathan Schiff is an entomologist at the Center for Bottomland Hardwood Research. He researches how insects spread fungal and bacterial diseases. His work has brought him to 43 countries, where he has worked with forestry groups and various non-governmental organizations to address the problem

of insects killing trees. Schiff takes pride in an enormous collection that includes brilliantly colored butterflies and beetles the size of a human fist.

Herb Schroeder, Evanston, Illinois; Forest Landscapes

Herb Schroeder is recognized as an expert in environmental psychology, a branch of psychology concerned with understanding people's relationship with the environment. Working for the Forest Service's North Central Research Station, Schroeder conducts research to help land managers and planners better appreciate how human beings experience and value different environments.

Dave Shaw, Carson, Washington; Canopy Crane

Dave Shaw's fascination with biology and natural history began when he was a young boy living in Singapore and Malaysia, where his father was a rubber buyer for an American tire company. Today he is a research scientist at the Wind River Canopy Crane, with a particular interest in forest protection and the natural history of forest organisms, including birds, epiphytes, and mistletoe.

The Shawnee Forest New Century Children's Choir, Southern Illinois: Sounds of the Forest

The Shawnee Forest New Century Children's Choir comprises children, ages 6 to 14, who love nature and singing. The choir members come from many different backgrounds, schools, and towns in southern Illinois. Singing is a way for them to share their harmonious voices with others, and also to share the message of conservation in the new century.

Jane Smith, Corvallis, Oregon; Tree Doctors

Jane Smith is a research botanist and mycologist at the Pacific Northwest Research Station who studies the role of fungi in the forest ecosystem. Fungi are best known to humans in their edible mushroom forms, but mycologists know that the symbiotic relationship between fungi and trees is indispensable to a forest's survival.

Stacey Smith, McKenzie Bridge, Oregon; Call of the Wild

Stacey Smith was raised on a ranch where she first learned to love the outdoors, and where she and her four sisters were expected to do most of the household and barnyard chores. Now she works for the Forest Service as a "Leave No Trace" Educator, frequently interacting with hiking groups to teach and promote responsible use of the wilderness.

Bill Stafford, Lake Montezuma, Arizona; Camp Foodways

Bill Stafford is the Recreation Staff Officer for the Red Rock District of the Coconino National Forest, which welcomes more than four million visitors annually and is home to Arizona's most popular recreation area, Oak Creek Canyon. Stafford's personal career has been just as busy. He has been chased by bears and rattlesnakes, has helped fight the biggest forest fire in the Coconino's history, and has rescued flood victims.

Jean Szymanski, Albuquerque, New Mexico; Family Activities

Jean Szymanski is the Conservation Education Specialist for the Forest Service's Southwestern Region, and one of the lead coordinators of curriculum development for the New Mexico Forestry Camp.

The camp was initiated in 1990 to help New Mexico youth better understand the management and uses of New Mexican forests, teaching them about trees, streams, archaeology, insects, wildfire, grazing, and wildlife.

Sidne Teske, Tuscarora, Nevada; Arts & Crafts

Sidne Teske's award-winning plein-air pastel paintings have been inspired by 30 years of living amongst the mountains and forests of Nevada. Teske follows her instincts as she paints, using vibrant colors to capture the light and scenery in the area around the Humboldt-Toiyabe National Forest. At the Festival, Teske demonstrates her use of color and provides a window to the real landscapes of the West.

Donna Thatcher, Farmington, New Mexico; Camp Foodways

Donna Thatcher is a naturalist who currently serves as the director of the Nature Center at the Farmington Museum. At the Festival, she demonstrates her extensive knowledge of Southwestern native plants and how they have been used in traditional ways—as dyes, food, arts, and household products—by Hispanic and Native American cultures.

Walt Thies, Corvallis, Oregon; Arts & Crafts

Walt Thies's fascination with wood is not limited to his professional career as a research plant pathologist at the Pacific Northwest Research Station. The wood of the Pacific Northwest has inspired him to become a skilled wood turner of bowls, ornaments, and toys. At the Festival Thies discusses the natural characteristics and science of wood as he rapidly transforms blocks of wood into finished, shaped pieces.

Charmaine Thompson, Provo, Utah; Forest Landscapes

Charmaine Thompson is an archaeologist and heritage specialist at the Uinta National Forest. In addition to fieldwork responsibilities that include finding, exploring, and mapping sites of significance, Thompson ensures that all archaeological work in the Forest conforms to federal regulations. In her presentations to Forest visitors, Thompson teaches about the delicate balance between use and preservation.

Lee Thornhill, Lakeside, Arizona; Fire Camp

Lee Thornhill is a deputy district ranger at the Apache and Sitgreaves National Forests. In addition to his regular duties, Thornhill is part of an Incident Management team that responds to natural disasters like forest fires. The job is stressful and chaotic, and often requires long absences from his family and home. Still, Thornhill would never give up this extra work; he says he was hooked the moment he first smelled smoke.

Trails Unlimited, Monrovia, California; Interactive Forest

Trails Unlimited is an Enterprise Unit within the USDA Forest Service that has constructed more than 100 miles of trails and provided training on trail management throughout the United States. Led by Cam Lockwood, Trails Unlimited constructed the Interactive Forest at the Folklife Festival.

Teresa Trulock, Pinedale, Wyoming; Forest Service History

Teresa Trulock works as a Resource Specialist for the Bridger-Teton National Forest. Recently, Trulock's design for a king-sized quilt was one of two selected to commemorate the

Forest Service's centennial. The quilt features 12 sections that are each associated with a theme from the Forest Service's 100 years. The quilt's individual blocks were sewn by volunteer quilters from across the United States.

Gail Tunberg, Albuquerque, New Mexico; Water, Woods, and Mountains

As Wildlife Program Manager for the Southwestern Region, Gail Tunberg is responsible for implementing the "Be Bear Aware" program. Created in response to increasing interaction between humans and wildlife, "Be Bear Aware" educates visitors on ways to minimize the possibility of confronting a bear. These include maintaining a clean camp, avoiding products that attract bears, and cooking in ways that don't invite bears.

Francisco Valenzuela, Golden, Colorado; Water, Woods, and Mountains

Currently the Regional Recreation Planner for the Rocky Mountain Region, Francisco Valenzuela has also worked as a landscape architect, regional planner, and interpreter. Valenzuela's first day of work at the Mt. St. Helens Ranger District was also the day the volcano erupted. For the past 25 years, Francisco has documented the natural processes of the volcano and its surrounding environment.

Dennis Vroman, Grants Pass, Oregon; Protecting Forests and Wildlife Habitats

Dennis Vroman is a bird bander at the Siskiyou National Forest. Although he retired from the Forest Service in 1996, he continues to maintain three MAPS (Monitoring Avian Productivity and Survivorship) stations on the Siskiyou. These

stations are vital to efforts monitoring the health of local songbird populations. Over his lifetime, Vroman estimates that he has banded more than 30,000 birds.

Linda Wadleigh, Flagstaff, Arizona; Camp Foodways/ Fire Camp/Tree Doctors

As the Regional Fire Ecologist in the Southwest, Linda Wadleigh works on all the national forests in Arizona and New Mexico. Although wildfires are commonly associated with destruction, fire ecologists like Wadleigh understand the beneficial effect that fire can have on a local ecosystem. In fact, regular fires are essential to a forest's regenerative cycle. Her husband, John Anhold, is also a Festival participant.

Lee Webb, Grants Pass, Oregon; Protecting Forests and Wildlife Habitats

Until retiring in 2004, Lee Webb was the Wildlife Biologist at the Rogue River-Siskiyou National Forest. Webb spent 29 years with the Forest Service, and helped develop the Land and Resource Management Plan for the Siskiyou, which resulted in the creation of over 10,000 wildlife sites and 19 botanical areas. Webb has always been especially interested in the Spotted Owl, and discusses the owl at the Festival.

Neil Weintraub, Williams, Arizona; Forest Landscapes

Neil Weintraub is the District Archaeologist on the Williams and Tusayan Ranger Districts in the Kaibab National Forest, charged with protecting, managing, and interpreting a broad range of artifacts and resources. Many of the artifacts he has uncovered near the Grand Canyon date back at least 4,000 years. Weintraub has also been heavily involved in efforts to discourage once-rampant looting near archaeological sites.

Chuck Williams, Albuquerque, New Mexico; Forest Service History

Chuck Williams has a personal connection to two of the Forest Service's most recognizable icons. From 1968 to 1970, Williams served as technical advisor to the television show, *Lassie*. Whenever Forest Service rangers and *Lassie* were filmed, the show's producers relied on Williams to help shape dialogue and plot. Williams later created a public service spot, "Give a Hoot, Don't Pollute," that introduced Woody Owl, who has since become America's official environmental icon.

Marta Witt, Wilmington, Illinois; Forest Landscapes

Marta Witt is the Public Service Team Leader at the Midewin National Tallgrass Prairie, which sits on land previously occupied by the Joliet Army Ammunition Plant, once the Army's largest supplier of TNT. Efforts to restore the native ecosystem have been complicated by the presence of contaminants and by the dominance of non-native plant species. The Prairie opened its first 5,000 acres to the public in 2003.

Keith Wolferman, Missoula, Montana; Smokejumper Base

Keith Wolferman works as a squad leader at the Missoula Smokejumper Base. When a forest fire breaks out, squad leaders like Wolferman plan the aerial attack against the fire. They determine jump spots and release points based on calculations of wind speed and direction, and are responsible for plane and jumper safety.

Pat York, Jonesboro, Illinois; Community Stage/

Water, Woods, and Mountains

As Recreation Program Manager on the Shawnee National Forest, Pat York aims to connect individuals and communities to their forests. She has facilitated

community projects to establish National Scenic Byways; and has also worked at the Hoosier National Forest, where she teamed with local arts councils to obtain grants from the National Endowment for the Arts for multicultural performances. York is a songwriter, performer, and conductor of a children's choir and a cappella women's ensemble.

J.P. Zavalla, Santa Ynez, California; Smokejumper Base

J.P. Zavalla has worked as a firefighter since he graduated from high school. He has been a smokejumper at several forests in the West, and he spent time with the Los Padres Hotshots. Zavalla comes from a Forest Service family; both his father and his brother work for the Los Padres National Forest.

Pete Zavalla, Solvang, California; Community Stage

Pete Zavalla is the Tribal Liaison for the Los Padres National Forest, helping Native American groups obtain special use permits to interact with the forest in traditional ways. Zavalla became involved with the Forest Service in 1990, while thinking of ways to combat high youth unemployment on his Chumash reservation. He subsequently helped initiate a work program at the forest for teenagers from the reservation.

Tony Zavalla, Santa Barbara, California; Fire Camp

Tony Zavalla is a fire engine operator at the Los Padres National Forest, where his father and brother also work. Zavalla began his career as a firefighter and was soon transferred to the Los Padres Hotshots, an elite group of firefighters called upon to battle the toughest blazes. Before he became a truck operator, Zavalla had the opportunity to spend one season on the same smoke-jumping team as his brother.

Nuestra Música: Music in Latino Culture

Los Camperos de Valles, Mexico

Los Camperos de Valles is a trio of Mexico's finest musicians in the *son huasteco* style from the northeastern Mexican cattle-herding region known as the Huasteca. Their sound is marked by hard-edged, improvised violin playing, driving guitar rhythms, and high-pitched singing marked with falsetto breaks. Dance forms an integral part of the *son huasteco*. Renowned lyricist and dancer Artemio Posadas, accompanied by young dancer Dolores García, perform with the trio.

Los Camperos de Valles es un trío formado por algunos de los mejores músicos del son huasteco de la región ganadera del noreste de México conocida como la Huasteca. Su sonido se identifica por la improvisación y estilo vigoroso del violín, los ritmos persistentes de la guitarra, y canto con voz aguda marcado por quebradas de falsete. El baile forma una parte integral del son huasteco. Trovador y bailador Artemio Posadas, acompañado por la bailarina Dolores García, se presentan con el trío.

Marcos Hernández Rosales, leader/líder; huapanguera
Dolores García, dance/danza
Joel Monroy Martínez, violin/violin; vocals/voz
Artemio Posada, composer/compositor; dance/danza
Gregorio "Goyo" Solano Medrano, jarana; vocals/voz

Ecos de Borinquen, Puerto Rico

Ecos de Borinquen represents the best of today's *música jíbara*, music from the mountainous regions of Puerto Rico, interpreted by eight top-flight musicians from the island. Stringed instruments and sung poetic forms that date back hundreds of years to Spanish prototypes are combined with the Caribbean percussion sounds of the *güiro* rasp and hand drums.

Ecos de Borinquen representa lo mejor de la música jíbara contemporánea de las regiones montañosas de Puerto Rico, interpretada por ocho de los mejores músicos de la isla. La instrumentación de cuerdas y las formas de poesía cantadas que vienen de prototipos españoles que tienen cientos de años, son combinadas con los sonidos percusivos del Caribe del *güiro* y la pandereta.

Miguel A. Santiago Díaz, leader/líder; composer/compositor; singer/trovador
Luis Manuel Cruz Reyes, bongos
Károl Aurora de Jesús Reyes, singer/trovadora
José Delgado Serrano, first cuatro/primer cuatro
Pablo Figueroa Villalobos, *güiro*
José A. Martínez Zayas, second cuatro/segundo cuatro
Harry Meléndez Martínez, chorus/coro; small percussion/percusión menor
Ramón Vázquez Lamboy, guitar/guitarra

Eliseo y su Chanchona Melódica Oriental, Washington, D.C.

Eliseo y su Chanchona Melódica Oriental, with roots in rural eastern El Salvador, has brought a little piece of "home" to D.C.'s large Latino community. The seven-piece *chanchona* ensemble with two violins, guitar, and percussion takes its name from the resemblance of its large stringed bass to a sow, a common sight in the mountainous region dotted with small villages. The catchy rhythms of the *cumbia* and the lively *canciones rancheras* (country songs) and lyrics laced with homegrown sentiment are the core of the *chanchona*'s repertoire.

Eliseo y su Chanchona Melódica Oriental ha traído un pedacito de su lugar de origen a la enorme comunidad latina en Washington, D.C. con raíces en las regiones rurales del oriente de El Salvador. El ensamble de chanchona con dos violines, guitarra y percusión, toma su nombre por el tamaño del enorme contrabajo, como una chancha o puerca, un animal común en esta región caracterizada por pequeños pueblos que se esparcen a través del paisaje escarpado. El ritmo bailable de la popular cumbia, el ágil compás de la canción ranchera, el más lento del bolero romántico y otras composiciones regionales forman la base del repertorio de chanchona.

Eliseo Gutiérrez, leader/líder; bass/contrabajo
Manuel Enrique Alberto, vocals/voz; *güiro*
Terencio Cabrera, first violin/primer violín
Joel Cruz, guitar/guitarra
Pedro Ángel Gutiérrez, second violin/segundo violín
Mario Mercado, tumbas
Luis Sáenz, timbales

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JCJ Band, Washington, D.C.

JCJ Band is a popular Washington, D.C.-based dance band that specializes in the Dominican *merengue*, one of the most popular of contemporary pan-Latino social dances. In addition, they play a wide range of Latino dance music.

JCJ Band es una banda popular en Washington, D.C. que se especializa en el merengue dominicano, uno de los bailes sociales pan-latinos más populares. Además, la banda brinda un repertorio amplio de música latina para bailar para los diferentes gustos de su público latino.

Carlos C. Toledo, leader/líder;
bass/bajo

Anthony Carr, saxophone/saxofón

Félix Carrera, trumpet/trompeta

Walter J. Durán, percus-
sion/percusión

Ely A. Hernández, trumpet/trompeta

Luis Hernández, vocals/voz

Nelson Medina, piano

Salvador E. Montoya, saxo-
phone/saxofón

Giovanni Morcello, percus-
sion/percusión

Andrés Parra, vocals/voz

René E. Sandoval, percussion/
percusión

Luis E. Villeda, vocals/voz

Los Pleneros de la 21, New York

Los Pleneros de la 21 have for nearly 25 years performed the strongest strands of Afro-Puerto Rican music, the *bomba* and the *plena*. They set the percussive essence of their music in a web of contemporary harmonies and artful arrangements appealing to both traditionalists and innovators. They take their name from bus stop 21 in Santurce, Puerto Rico, the local identifier of a neighborhood that is the source of the best of the Afro-Puerto Rican tradition.

Los Pleneros de la 21 tienen casi veinticinco años tocando las tradiciones más fuertes de la música afropuertorriqueña, la bomba y la plena. Los músicos sitúan la esencia percusiva de su música dentro de una red de armonías contemporáneas y arreglos artísticos complaciendo tanto a los tradicionalistas como a los innovadores. Su nombre viene de la parada de autobús 21 en Santurce, Puerto Rico, identificando el barrio que es la fuente de lo mejor en la tradición afropuertorriqueña.

Roberto Cepeda, guiro; maracas;
dance/baile

Miriam Félix, bomba dance/
baile de bomba; chorus/coro

Juan Gutiérrez, panderetas; barriles
de bomba; timbale; percussion/
percussion; chorus/coro

Julia Loíza Gutiérrez-Rivera,
bomba dance/baile de bomba

José Lantigua, piano; synthesizer/
sintetizador; chorus/coro

Héctor "Tito" Matos, vocals/voz;
chorus/coro; panderetas;

barriles de bomba; cuá

Edgardo Miranda, acoustic and elec-
tric cuatro/cuatro acústico
y eléctrico

Camilo Ernesto Molina, guiro;
maracas; pandereta; barriles de
bomba; timbale; chorus/coro

Donald Nicks, electric bass guitar/
bajo eléctrico; string bass/contrabajo

José Rivera, vocals/voz; chorus/coro;
pandereta; barriles de bomba

Nellie Tanco, vocals/voz; chorus/coro

Sam C. Tanco, vocals/voz; chorus/coro

Sones de México, Chicago, Illinois

Sones de México is a six-member Chicago-based ensemble dedicated to performing regional styles of Mexican music interwoven with contemporary creativity. They play a variety of instruments and musical genres, and their repertoire reflects the diverse backgrounds of Chicago's distinctive Latino community, Mexican and beyond.

Sones de México es un ensamble de seis miembros basado en Chicago y dedicado a la presentación de los estilos regionales de la música mexicana intercalada con creatividad contemporánea. Los músicos tocan una variedad de instrumentos y géneros musicales y su repertorio refleja la diversidad cultural de la distintiva comunidad latina, mexicana y no mexicana, de Chicago.

Renato Cerón, vocals/voz;
accordion/acordeón; jarocho

harp/arpa jarocho; violin/
violin; saxophone/saxofón

Juan Días, vocals/voz; guitarrón

Lorena Íñiguez, vihuela; jarana;

small percussion/percussion menor

Joel Martínez, drums/tambores;

percussion/percusión

Victor Pichardo, vocals/voz;

huapanguera; jarana; guitar/
guitarra; clarinet/clarinete

José Juan Rivera, vocals/voz;

requinto; violin/violín

Oman: Desert,
Oasis, and Sea

Craft Traditions

Aromatics and Pottery

*Mahfoodha Hamed Said Al
Amri, Salalah, Incense
Muna Mohammed Mahad Al
Amri, Salalah, Incense Burners
Ghaliya Ali Mohammed Al
Bas, Salalah, Incense
Maryam Ahmad Balhaf,
Salalah, Perfume*

Calligraphy

*Saleh Juma Muslem Al Shukairi,
Muscat, Calligraphy
Mohammed Kasim Nasser Al
Sayegh, Muscat, Calligraphy*

Desert Camp

*Nasra Nasser Saad Al Batahari,
Shleem, Camel Milking Baskets
Jawhara Said Ali Al Duwaiki,
Ibra, Camel Trappings
Haniya Sultan Al Waheibi,
Ibra, Camel Trappings
Najood Hamood Al Waheibi,
Ibra, Bedouin Cosmetics*

Embroidery

*Khalsa Mohammed Abdullah Al
Jabri, Samail, Cap Embroidery
Najla Juma Said Al Sinani,
Sur, Suri Embroidery
Masar Jamaan Saad Bait Saad,
Salalah, Salalah Embroidery
Maryam Ali Rashid Al Shehhi,
Kasab; Date Palm Baskets*

Indigo

*Amur Saleem Salim Al Shamakhi,
Bahla, Indigo-dyed Cloth*

Metalwork

*Mubarak Abdullah Ismail Al
Farsi, Sur, Copperwork
Musabah Jaarof Khamis Al
Hadad, Manah, Metalwork
Ibrahim Hamood Al Isma'ili,
Nizwa, Silver Jewelry
Omar Abdullah Khalifin Al Rashidi,
Sinaw, Silver Khanjar Work
Khalid Naseer Saif Al Taiwani,
Nizwa, Khanjar Adornment*

Weaving

*Sulaiman Abdullah Basan Al
Khatri, Al Hamra, Wool Weaving
Khalfan Amur Khalfan Al Badowi,
Al Mudaibi, Silk Weaving*

Occupational Traditions

Oasis Kitchen

*Samira Bakhit Abdulla Al Badri,
Muscat, Omani Cooking
Zahir Hamed Mohammed Al
Dhahli, Muscat, Halwa Making
Said Abdullah Said Al Harthy,
Muscat, Omani Cooking
Ahmed Rashid Abdullah Al
Marsoori, Muscat, Halwa Making*

Traditional Building

*Khalid Juma Hassoun Al
Araimi, Sur, Boats
Ahmed Mubarak Sabeit
Al Araimi, Sur, Boats
Ali Said Khamis Al Yahyaai,
Bahla, Traditional Structures
Saleh Khalaf Saif Al Yahyaai,
Bahla, Traditional Structures*

Music and Dance Traditions

Al Majd, Salalah

*(South Oman Traditions)
Said Awadh Salim Al Hadhrami
Jalal Awadh Said Alloun
Abdul Sharif Bakhit Ba Maalaq
Dhiyab Nasser Arfah
Bait Al Rabash
Nasr Bashir Ashoor Bait Ardhaan
Samid Nasib Farhan
Bait Bu Salasel
Wafa Said Mohammed
Bait Dashisha
Appian Said Jamaan Bait Farhan
Abdul Hadi Fael Bait Maaleq
Abir Gharib Bakhit Bait Mabrook
Khaloud Gharib Bakhit
Bait Mabrook
Ataf Saleh Faraj Bait Mustahil
Said Aman Allah Said
Bait Naghathit
Naji Awadh Rajab Bait Rabia
Rajab Khamis Saad Bait Saleem
Amna Riyadh Rabia Bait Taroom
Abdallah Masib Faraj
Bu Bait Al Amri
Rasam Rabia Nasib Maad
Anwar Nasib Saad Qafqaf
Arafat Matar Rajab*

Qurayat Ensemble

(Central Coast Traditions)

*Namir Khamis Ishaq Al Balushi
Said Taraif Saleem Al Ghazali
Amal Khamis Juma Al Habsi
Nabil Naseeb Sangor Al Jabri
Suad Obaid Salmeen Al Jabri
Ali Khamis Said Al Jahdhami
Naaim Suwaid Sangoor Al Risadi
Mubarak Khamis Juma Al Ruzaiqi
Talib Khalfan Salim Al Sha Aibi
Afra Juma Sulaiyam Al Sinani
Amal Juma Sulaiyam Al Sinani
Hadaiyad Rabia
Hadaiyad Al Sinani
Mahfoodh Abdullah
Najim Al Sinani
Rahima Rabia Hadid Al Sinani
Rahma Juma Sulaiyam Al Sinani
Saleh Yousuf Fail Al Sinani
Salim Juma Suleum Al Sinani
Yousuf Thani Fayil Al Sinani
Ahmed Zaid Fail Al Waheibi
Zayid Khalif Mubarak*

Suhar Ensemble

(North Coast Traditions)

*Abdullah Saleh Al Balushi
Ibrahim Mubarak
Hamed Al Balushi
Juma Khamis Juma Al Balushi
Sinan Ibrahim Ali Al Balushi
Ali Suhail Salim Al Dhahri
Obaid Mohammed Obaid Al Farsi
Khamis Ali Mohammed
Al Hamdani
Mohammed Abdullah Al Hamdani
Said Nasib Kharabash Al Hamdani
Abdallah Saleh Ali Al Jabri
Abdullah Khadeem
Dhiwai Al Kahali
Abdullah Ali Shinain Al Maqbali
Abdullah Salmeen Al Maqbali
Khalfan Saleh Abdullah Al Nofli
Younis Juma Khamis Al Nofli
Ibrahim Mohammed Al Qasmi
Saad Said Nasib Al Qasmi
Asim Ali Mohammed Al Shafei
Mohammed Ali Ibrahim
Al Shezawi
Darwish Saleh Salim Al Shibli
Dhahi Ghasab Dhahi Al Shibli
Salim Mohammed
Abdulla Al Shibli
Mohammed Hassan Said Al Shidi
Khamis Ali Khaif Hamdani*

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Ralph Rinzler Memorial Concert

Mark and Nancy Brown
(*Eastern Band Cherokee*),
Robbinsville, North Carolina

The Browns were born and raised in the area around Robbinsville, known as the Snowbird region, where Cherokee tradition and language remain strong. They sing old Cherokee hymns that date to the 19th century and earlier, with tunes that are familiar from other Christian churches. While the singing is in Cherokee, the style is strongly reminiscent of the southern Appalachian singing of the Carter Family. The Browns can be heard on *Beautiful Beyond* and have also recorded an album called *I'll Fly Away: Hymns in the Cherokee Language*.

Comanche Hymn Singers,
Lawton, Oklahoma

The Comanche Hymn Singers are from Petarsey United Methodist Church in the heart of Comanche country. In such churches, the singing is congregational; after the leader sings the first few words, the whole congregation will join in. In Comanche churches, the

songs are "made" (or created) by members of the church, unlike those in many other Indian churches, where missionaries translated common hymns from English to the local Indian language. Most of the singers are members of the Pewewardy family and are related by blood and marriage. They are featured on the Smithsonian Folkways recording, *Beautiful Beyond: Christian Hymns in Native Languages*.

**Marla Nauni (Comanche/
Seneca), Cache, Oklahoma**

Marla Nauni has a degree in business from the University of Oklahoma and now is pursuing a master's degree in business administration. She works as an education specialist for the Comanche Nation's Office of Higher Education. In February 2004 she released a recording called *Comanche Hymns performed by Marla Nauni*, which was nominated in the best traditional vocals category at Milwaukee's 2004 Indian Summer Music Awards. She has traveled widely as a performer, speaker, model, and actress.

Vince Redhouse (Navajo),
Tucson, Arizona

Vince Redhouse was born and raised in California, a member of a family of musicians that includes his brother, Larry, a jazz pianist; sisters and singers Mary and Charlotte; and brothers Tony and Lenny, both percussionists. The family recorded a highly acclaimed album, *Urban Indian*, for Canyon Records in 1997. Vince specializes in the Native American flute and also performs on tenor saxophone. He was lead tenor sax player with the Air Force Band of the Southwest. His first two solo recordings, *Faith in the House* and *Sacred Season* (Red Sea/SOAR label), were both nominated for Grammy awards in 2002. His latest recording is *Go Unto Every Nation*. As a soloist, Vince primarily performs classical music, traditional hymns, and contemporary spiritual compositions. He will be accompanied by guitarist Matt Mitchell.

Mark and Nancy Brown will perform old Cherokee hymns that date from the early 19th century.



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 Belinda Ross, Luella Ross, Steve
 Roy, Ernie Rutledge, Jim Russell,
 Michelle Ryan, Cat Sampson,
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 Herbert Schroeder, Robert
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 Serino, Tom Sharpe, David Shaw,
 Mattie Sheafor, Dick and Liz
 Shelton, Ronny Shelton, Jerry
 Shortt, George Sibley, Lisa Sieg,
 John Slay, Ken Sleight, Jane Smith,
 Nicole Smith, Stacey Smith, Zane
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 Tom Smylie, Billy Snodgrass,
 Gary Snyder, Stuart Snyder,
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Nuestra Música:

Music in Latino Culture

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Special Thanks

Erika Colon, Mary Monseur, Marlow Palleja, Pete Reiniger

Oman: Desert, Oasis, and Sea

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

In-kind Support

Priefert Construction
Rock Creek Horse Center

Special Thanks

H.H. Sayyid Haitham
Bin Tariq Al Said
H.H. Seyyid Shihab
Bin Tariq Al Said
H.E. Yousef Bin Alawi
Bin Abdullah
H.E. Maqbool Bin Ali Sultan
H.E. Hamed Bin
Mohammed Al Rashdi
H.E. Rajiha Bint
Abdulameer bin Ali
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Bryan Saylor
Lynn Simarski
Kevin Skillin
Michael Snowden
Sultan Qaboos University
Thomas Vosmer
Alex Williams

Of Special Note

Thanks to all our volunteers whose loyal and tireless efforts contribute greatly to the Festival's success.

It is with deep sadness that we note the passing of Dale Dowdal, a devoted Center and Festival volunteer for nine years.

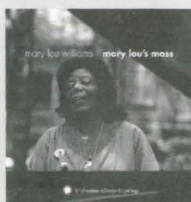
CONNECTING PEOPLE THROUGH MUSIC

Like the Smithsonian Folklife Festival, Smithsonian Folkways Recordings helps the diverse voices of the world's people to be heard, understood, and appreciated.



Folkways:
The Original Vision
Woody Guthrie
and Lead Belly
Original Vision, the milestone 1989 recording of classic roots Americana, launched the nonprofit

Smithsonian Folkways label. To celebrate the 15th anniversary of this historic album, we expanded the original CD with 6 bonus tracks, enhanced packaging, and extended notes. *Original Vision* now provides even more insight into the impact of Woody Guthrie's and Lead Belly's music. (SFW 40000)



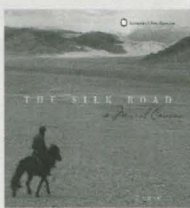
Mary Lou's Mass
Mary Lou Williams
Newsweek called the score "an encyclopedia of black music, richly represented from spirituals to bop to rock." At long last

reissued, this is Williams's "Music for Peace," a landmark recording that addressed many of the social ills of the 1960s and 1970s and is perhaps the most openly religious jazz recording made at that time. (SFW 40815)



Solo in Rio 1959
Luiz Bonfá
One of the most creative guitar virtuosos of the 20th century, Luiz Bonfá is celebrated as a principal architect of the cool Brazilian

sound of bossa nova. But Bonfá was far more than the composer of "Manhã de Carnaval." His technical mastery, intimacy, and dynamism suffuse every track of this first CD edition of his masterpiece, a long-unobtainable solo 1959 LP, along with a half-hour of previously unreleased material from the original studio session. (SFW 40483)



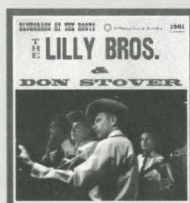
The Silk Road:
A Musical Caravan
What if Marco Polo had owned a tape recorder? And what if his epic travels along the Silk Road had taken place

not at the end of the 13th century but at the beginning of the 21st? Far-fetched conjectures to be sure, but our compilation offers a glimpse of the rich musical life that an intrepid and curious traveler like Marco Polo might find in the lands of the Silk Road today. (SFW 40438)



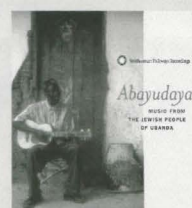
cELlAbration!
2005 Grammy winner! Ella Jenkins, "The First Lady of Children's Music," has made dozens of Folkways recordings and earned countless awards

in a 50-year career, including the Lifetime Achievement Award from The Recording Academy. On this album, some of today's finest folk and children's performers pay tribute to Ella Jenkins with sparkling new renditions of her timeless repertoire. (SFW 45059)



The Lilly Bros & Don Stover: Bluegrass at the Roots, 1961
Brothers Everett and "B" Lilly of West Virginia partnered with banjo great Don Stover to lay down this honest,

first-class rendition of bluegrass roots. The Lillys' harmony vocals and Stover's classic banjo style made this a milestone recording when it was first released by Folkways in 1961. Remastered with 2 previously unreleased tracks from producer Mike Seeger's original recordings. (SFW 40158)



Abayudaya: Music from the Jewish People of Uganda
Abayudaya presents a unique and compelling collection of music in which the rhythms and harmonies of

Africa blend with Jewish celebration and traditional Hebrew prayer. This singular community of African people living committed Jewish lives has survived persecution and isolation and asserts, "We have been saved by our music." (SFW 40504)



Classic Southern Gospel from Smithsonian Folkways
This album showcases some of the best in bluegrass gospel and country gospel

from the Smithsonian Folkways archives. The music's plain-spoken, direct, and earnest style stokes it with power and appeal, whether performed by marquee-name artists Bill Monroe and the Watson family or by local churchgoers such as the Old Regular Baptists. (SFW 40137)

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution. We are dedicated to supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of sound.

mailorder@si.edu
1.888.FOLKWAYS
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Smithsonian Folkways Recordings

www.folkways.si.edu

SMITHSONIAN FOLKLIFE FESTIVAL 2005

[130]

14th Street



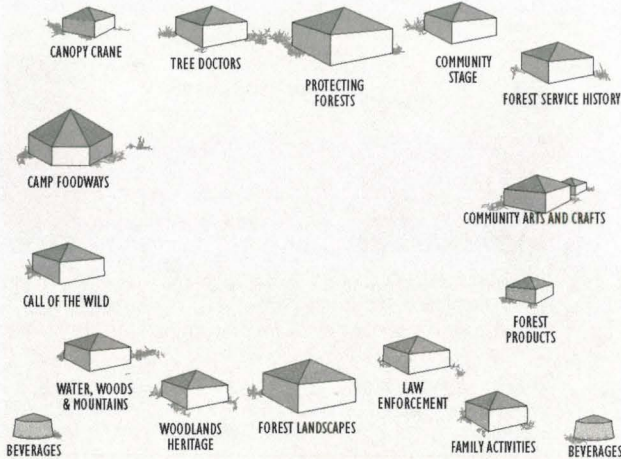
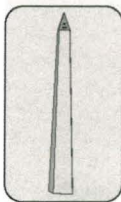
NATIONAL MUSEUM OF AMERICAN HISTORY



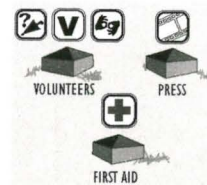
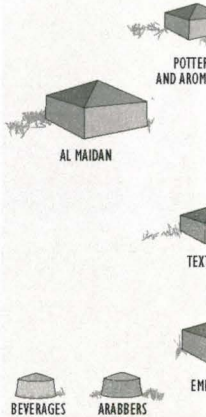
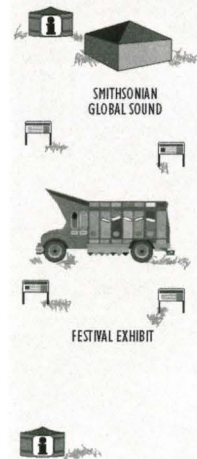
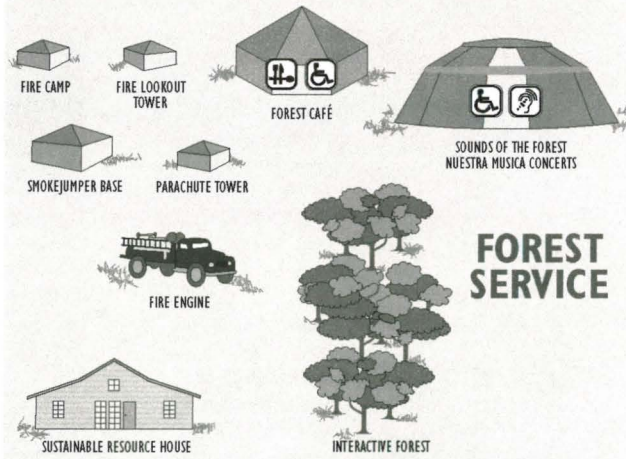
12th Street



to the Metro



← TO THE WASHINGTON MONUMENT



- | | | |
|-----------------|----------------|--|
| First Aid | Volunteers | Audio Loop |
| Information | Press | Accessible |
| Food Concession | Lost and Found | Sign Language Interpretation Information |
| Toilets | Metro | |



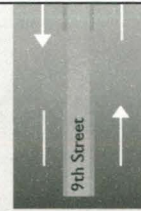
PAVED PATH



FREER GALLERY OF ART



NATIONAL MUSEUM OF NATURAL HISTORY



9th Street

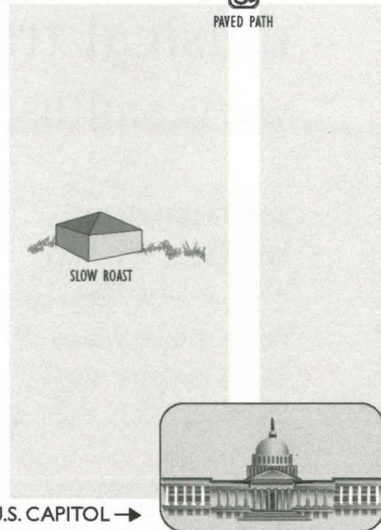
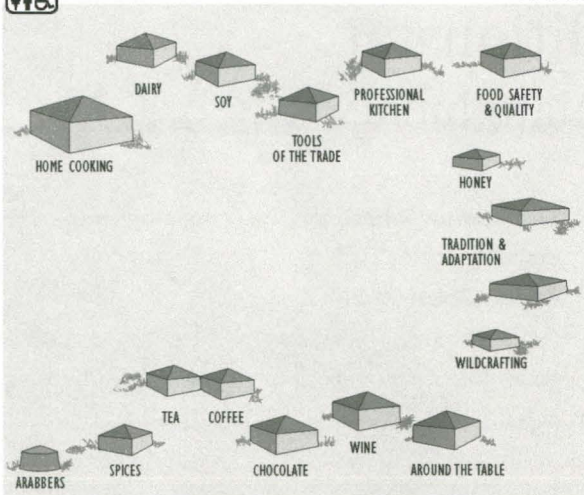
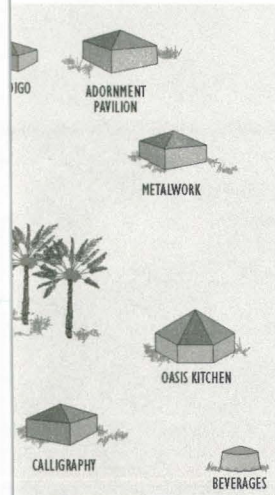


MADISON DRIVE

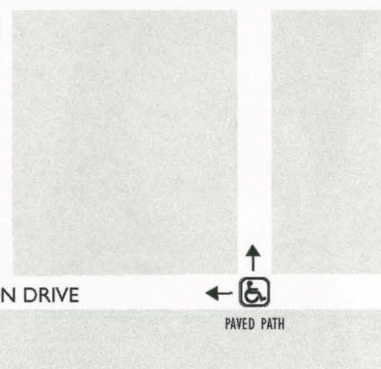
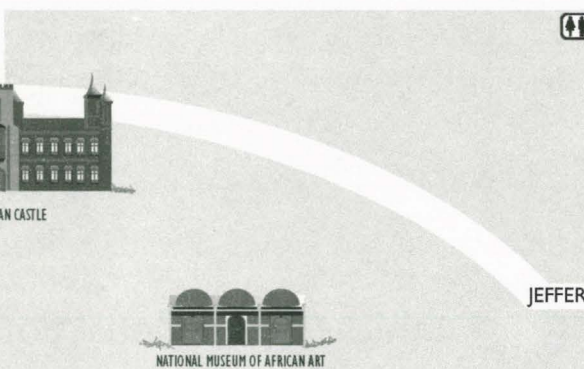
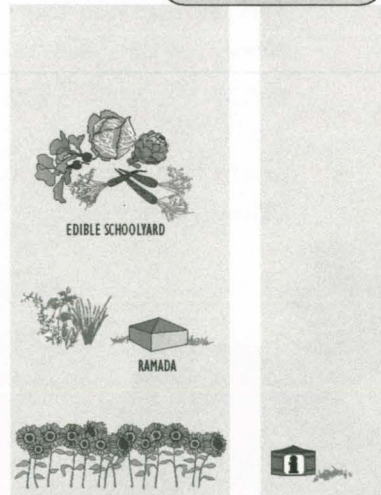
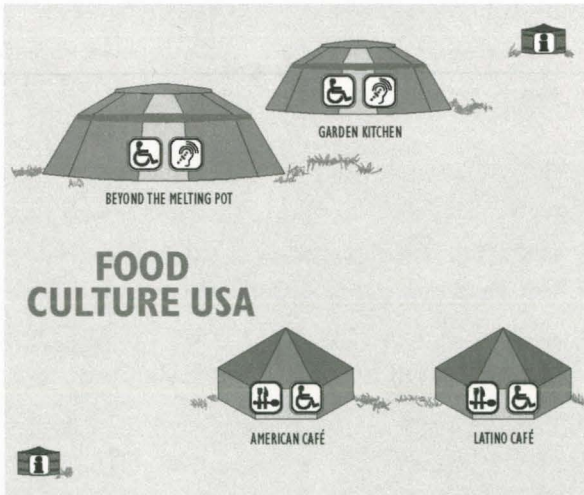
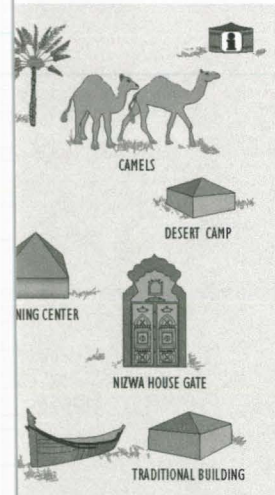


PAVED PATH

[131]



TO THE U.S. CAPITOL →



JEFFERSON DRIVE



PAVED PATH

The ethnographic
answer to iTunes.
—*New York Times*

Explore the world of
musical traditions at
www.smithsonianglobalsound.org

**SMITHSONIAN
GLOBAL SOUND**

offers an unparalleled experience of traditional music from around the world. Users can browse from over 40,000 tracks, listen to 30-second sound clips of every track, and read extensive information about each track. The site offers a number of ways to find music: search by geography, instrument type, culture group, or language.

Don't know where to start? Features such as Radio Global Sound, Artist Profiles, and guided tours from world music celebrities help users easily discover new music. Smithsonian Global Sound hosts music and sound from around the world and makes it easily available.

Browse, sample, and buy high-quality, hard-to-find, and rarely heard recordings from international archives. State-of-the-art technology disseminates traditional music on the site to aid educators, engage students, and entertain fans. In addition to sound, the site provides accurate contextual information and expert commentary—something

no other music download site provides.

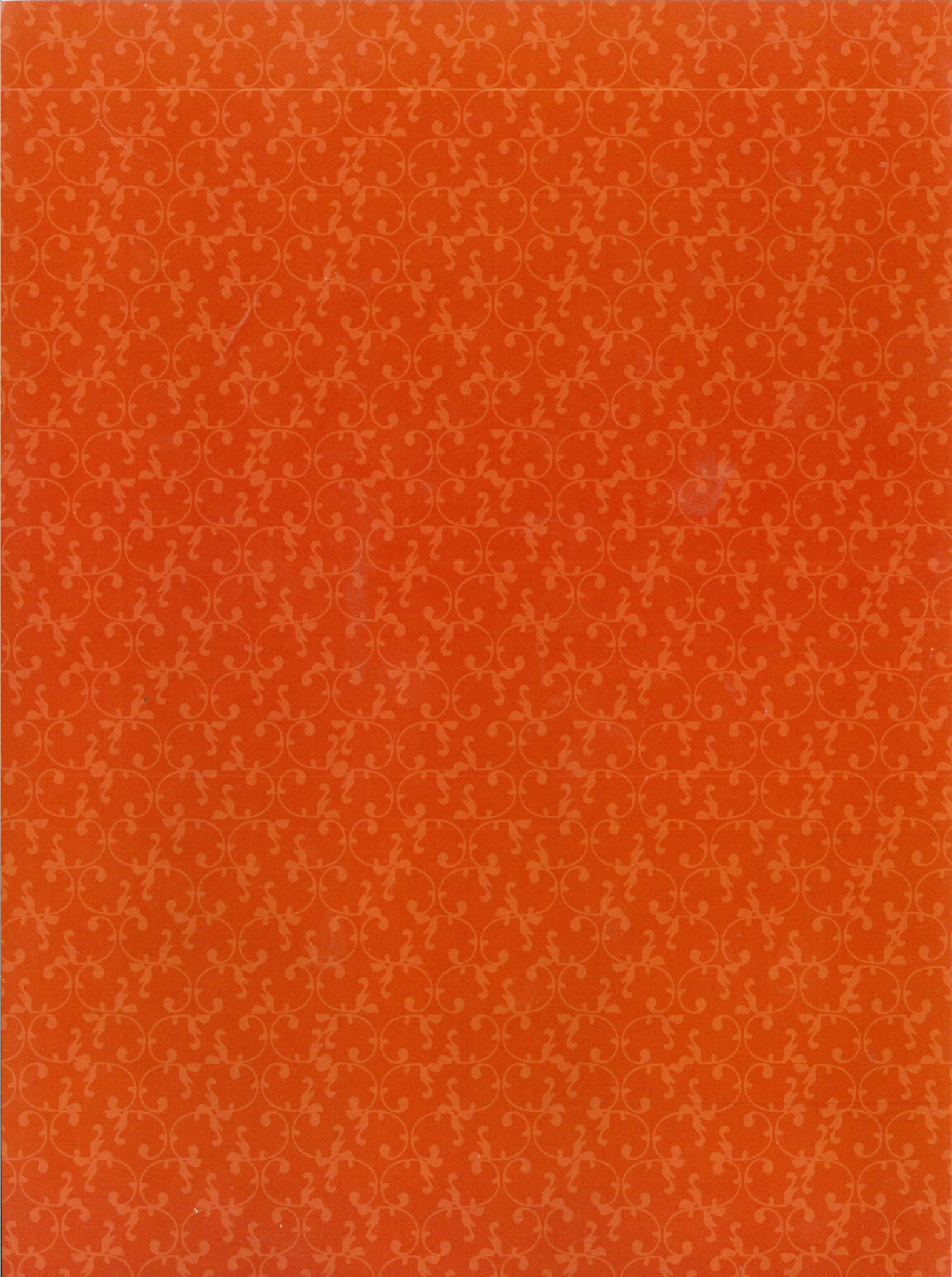
Royalties earned from the sale of music on the site go to the artists, their communities, the archives that preserve their recordings, and the further expansion of Smithsonian Global Sound. Smithsonian Global Sound also helps establish intellectual property rights for the artists involved, providing a base from which they may exercise those rights for economic and cultural development.

We hope these efforts, in turn, spark the creation of new music and promote the appreciation of cultural diversity around the world.



Smithsonian Global Sound







Smithsonian Folklife Festival