

TALK Story

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Posters advertise the Friends of Old Time Music concerts.

PHOTO: DAVE GAHR

DIRECTOR'S TALK STORY

RICHARD KURIN

In New York City in the early 1960s, Ralph Rinzler, John Cohen, and Izzy Young formed a group called the Friends of Old Time Music. Izzy ran a folk music store in the Village. Ralph and John were young, city-oriented musicians, who had an immense appreciation for the traditional music of Appalachia—the ballads and stringed music that, for them, harkened back to the roots of American culture. Ralph and John had done some fieldwork in the valleys and hills—meeting with, interviewing, and recording the likes of Doc Watson and Roscoe Holcomb, among many others. Ralph and John regarded these folks as teachers and learned their music styles out of respect for their art. The Friends' vision was to bring

musicians from the Mississippi Delta and the Sea Islands, and from the Ozarks and elsewhere, to New York City, so they could share old time music with young, urban audiences. And from 1961 to 1965, the musicians came to New York for a series of fourteen concerts combined with interviews and workshops. Among them were legends—Doc Watson, Bill Monroe, Maybelle Carter, the Stanley Brothers, Clarence Ashley, Dock Boggs, Roscoe Holcomb, Almeda Riddle, Hobart Smith, Libba Cotton, Mississippi John Hurt, Jesse Fuller, Joseph Spence, and Bessie Jones and the Georgia Sea Island Singers. In 1964 Moe Asch's Folkways Records published some of the concert recordings. *(continues on page 2)*

Through the presentations, the Friends thought, traditional music would be appreciated, and the musicians would be encouraged to continue their work. Younger Americans would have a greater sense of their own heritage and perhaps be inspired to create new works based upon traditional music. Many others got involved in the effort, including folklorist Alan Lomax; Pete Seeger; his brother Mike Seeger, who, with John Cohen, formed the New Lost City Ramblers; and Jean Ritchie, a community worker and Kentucky balladeer who lived in the city. The Friends inspired many young musicians of the time through what became known as the "folk revival." John Sebastian, for example, named his band "The Loving Spoonful" after a lyric in one of Mississippi John Hurt's songs, and Bob Dylan, who had just arrived in New York from Minnesota, became intent on becoming the new Woody Guthrie.

The story is told in a wonderful three-CD set, which was produced and annotated by Peter K. Siegel, who originally recorded the concerts. Smithsonian Folkways Recordings, in cooperation with Henry Street Folklore Production and City Lore, Inc., issued the set. A few months ago, City Lore organized a concert in New York's Town Hall to celebrate the Friends' project. Earlier the same day, Brooklyn College held a symposium on their work.

Today, we are still the friends of old time music: we are intellectually and occupationally descended from the original Friends. Ralph Rinzler introduced the Friends' principles to the Newport Folk Festival and in 1967 to the Smithsonian, where he established the Festival of American Folklife, which is now the Smithsonian Folklife Festival. Decades later, he brought Folkways Records—a major conduit of the folk revival and roots music—to the Institution. Along the way, the Festival and Folkways expanded to highlight even more diverse traditions. Activities intensified, the mission magnified, and the audience grew larger. Throughout, I am proud to say, we kept the values

established by the Friends—a deep and abiding respect for the artistry of the folks; a desire to encourage the continuity of their cultural expressions; and a strategy of helping to inform, educate, and inspire a wider populace.

As always, the Friends' legacy will be evident in this year's Smithsonian Folklife Festival, which will feature the Roots of Virginia Culture, Northern Ireland, and the Mekong region. The programs will examine culture at the grass roots, whether in shipyards, in Belfast neighborhoods, or in river-fed rice paddies. Each program will demonstrate the continuity of cultural traditions, their adaptations by contemporary people, and their importance in defining identity and well-being in today's world. The Festival will again make clear that we all have something to learn from storytellers, musicians, craftspeople, cooks, and other cultural exemplars. They, in turn, will be met on the National Mall of the United States with enthusiastic applause, enriching cultural exchanges, and lasting economic benefits. And as those 1960s concerts did, the Festival will bring together people from different backgrounds in a respectful way, which is not a bad thing to do in a divided, often-contentious world.

The Center's Smithsonian Folkways Recordings and its digital Web site, Smithsonian Global Sound, accomplish similar things by documenting and disseminating the voices of the people, bringing them to worldwide audiences, and encouraging local cultural creativity and global cultural education. Recordings forthcoming this year in our African American Legacy, Music of Central Asia, and Latino Music series will illustrate our mission. Unlike the Friends, we now have the advantage of using digital technology to help these voices reach literally hundreds of millions of people. Finally, the Friends' vision has assumed global dimensions.

Another of their legacies, the Center itself, has been intimately involved in international discussions that have led to two cultural treaties whose dictates have become international law. The 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage and the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions have as their goals a more culturally equitable world, where the great diversity of local traditions and varied forms of human creativity can find the support they need to survive and flourish. Although I have my own issues with the particularities of these treaties, their ultimate aims resonate with the purposes of the Friends' concerts more than four decades ago. ■

TALKStory

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

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THE MEKONG FLOWS ALL THE WAY TO WASHINGTON

JIM DEUTSCH, CO-CURATOR



Each year in the village of Dinh Yen in Vietnam's Dong Thap province, hundreds of thousands of traditional rush mats are shipped by river throughout the Mekong Delta and to other countries.

Photo by Nguyen Xuan Hoanh, courtesy Smithsonian Institution

Strictly speaking, the Mekong River flows roughly 3,000 miles from the soaring peaks of China to the flat Mekong Delta of Vietnam. But, metaphorically, the Mekong flows all the way to the United States—connected to this country not only through recent historical events, but also through the more than two million Americans who trace their ancestry to Cambodia, Laos, Thailand, Vietnam, and the Chinese province of Yunnan.

The Festival program, *Mekong River: Connecting Cultures*, will allow visitors to experience the region's diversity first-hand through crafts demonstrations, dance and musical performances, and hands-on activities. More than 200 artists, performers, craftspeople, cooks, and ritual specialists will come to the National Mall to show how the Mekong region has been a cradle and a crossroads of cultures for many centuries.

One tent, for example, will feature fish-trap makers from Cambodia, Laos, Thailand, and Vietnam. Other tents will bring together potters from Cambodia, Laos, and Thailand; silversmiths from Thailand and Yunnan; and instrument makers from Thailand and Yunnan. Weavers from all five countries will demonstrate their techniques for creating baskets, blankets, clothing, mats, and much more. Another area of the Mall will be devoted to ritual arts and crafts, including calligraphers, mural painters, cement molders, mask makers, mediums, and rocket makers.

Five stages, including a family learning center, will introduce nearly 100 performers of traditions as diverse

as Vietnamese opera, Thai shadow puppetry, Cambodian classical dance, and Chinese gourd flute music. The large Nine Dragons Stage will feature Hat Boi Opera, a Central Highlands gong ensemble, and a variety of graceful Chinese dance traditions.

The Mekong has many different meanings to the people of the region. As a source of food, the river is a sustainer of life; as a focus of symbolic meaning and expression, the river inspires arts and crafts; and as a crossroads and boundary, the river serves as a channel of communication and commerce. *The Mekong River: Connecting Cultures* program should help to broaden everyone's view of the region and its people.

The Mekong River program could not have been produced without the partnership and cooperation of many different entities and institutions, including the Ministry of Culture and Information of the Socialist Republic of Vietnam, the Ministry of Culture of the Kingdom of Thailand, the People's Government of Yunnan Province of the People's Republic of China, the Ministry of Information and Culture of the Lao People's Democratic Republic, the Ministry of Culture and Fine Arts of the Kingdom of Cambodia, in collaboration with Aid to Artisans, Amrita Performing Arts, China Yunnan International Culture Exchange, Connecticut College, and the Princess Maha Chakri Sirindhorn Anthropology Centre.

Major donors include the Rockefeller Foundation, the Ford Foundation, and the Henry Luce Foundation. Additional donors and supporters include the McKnight Foundation, American Express, the Asian Cultural Council, and the Smithsonian Women's Committee.

NORTHERN IRELAND PREPARES FOR THE 2007 FOLKLIFE FESTIVAL

NANCY GROCE, CURATOR



Basket maker Bob Johnston from County Down will be among the participants attending this summer's Northern Ireland program. Photo by Nancy Groce, Smithsonian Institution

On February 20th, in a beautiful nineteenth-century hall in the Harbour Master's Office on the Belfast waterfront, several hundred excited Northern Irelanders—artists, artisans, tradition bearers, cultural leaders, and reporters—joined Smithsonian deputy secretary Sheila Burke, National Endowment for the Arts chairman Dana Gioia, CFCH director Richard Kurin, and other members of the Smithsonian staff to launch *Rediscover Northern Ireland*. The complex series of more than forty cultural events will take place throughout the Washington metropolitan area this spring, beginning the week of St. Patrick's Day. Programmed by the Center's Festival co-partners, the Northern Ireland Department for Culture, Arts, and Leisure and the Northern Ireland Council on the Arts, *Rediscover Northern Ireland* will culminate in the *Northern Ireland* program of this summer's forty-first Smithsonian Folklife Festival.

As Northern Ireland's minister for culture, Maria Eagle, MP, pointed out in her remarks, the 2007 Folklife Festival and the lectures, exhibits, concerts, and ancillary events leading up to the Festival's June 27th opening day will provide Northern Ireland with a unique opportunity to celebrate the richness and diversity of the region's culture and alter outdated assumptions about daily life in Northern Ireland. Proud of its past and increasingly confident of its future, Northern Ireland is in the midst of a positive transformation and is anxious to show off its reinvigorated culture.

Among those attending the February 20th launch were a good number of the approximately 140 Festival participants. They included members of the Belfast-based traditional music ensemble Croabh Rua; embroiderer and lace maker Mary Wilson, a sheep farmer's wife from Dundonald in County Down; Tomás O'Maonaigh, an animator and educator who works in a community-based Claymation lab at the innovative Nerve Centre in Derry City; shipyard workers Ian Ritchie and John Robinson from Belfast's historic heavy engineering firm Harland and Wolff; representatives from Belleek potteries in County Fermanagh; leaders of the Gaelic Athletic Association; renowned cook and guest house owner Norah Brown from Dungannon; members of the Aughakillymaude Community Mummerys near the rural hamlet of Derrylin; and community dance instructor Lucy Mulholland from Carryduff. They will be joined on the Mall by many of Northern Ireland's leading musicians, including Tommy Sands, Four Men and a Dog, Len Graham, Robert Watt, and Roisín White. Workers from such iconic firms as Bushmills Irish Whiskey, Fergusons Irish Linen, and Ulster Carpets will demonstrate their industries alongside leading chefs, home cooks, archeologists, genealogists, eel fishermen, instrument makers, and muralists from Derry City and Belfast.

As those attending the February 20th launch met one another and were interviewed by the assembled media, many voiced the opinion that this summer's Northern Ireland Festival and other *Rediscover Northern Ireland* programs might very well be a benchmark for the region. The day closed with a lovely luncheon and many warm invitations for Americans to come and visit Northern Ireland—on both sides of the Atlantic.

For more information and a schedule of events, visit *Rediscover Northern Ireland* at www.rediscoverni.com. A complete list of Festival participants will be posted later on the CFCH Web site, www.folklife.si.edu.

This program is produced in partnership with the Department of Culture, Arts and Leisure of Northern Ireland and with the cooperation of the Arts Council of Northern Ireland.

Major donors are Titanic Quarter Ltd. and the RBS. Other donors and supporters are BT, Diageo, Glen Dimplex Group, Grafton ESP, Norbrook, Resource, Bank of Ireland, BDO Stoy Hayward, Delta Print and Packaging, First Trust Bank, Henderson Foodservice, McCabes, McAleer & Rushe Group, McLaughlin & Harvey, Northern Bank, Seagate, Ulster Carpets, Belleek, FireIMC, Harrison Photography, and Northbrook Technology.

ROOTS OF VIRGINIA CULTURE

BETTY BELANUS, CURATOR

This summer, the Smithsonian Folklife Festival will commemorate the 400th anniversary of the founding of Jamestown, Virginia, with a program featuring performances, demonstrations, and discussions on the roots of the commonwealth's folk culture. The Festival program will be one of the signature events of the Jamestown commemoration and will bring participants from Virginia, from Kent County, England, and from West Africa to play music, teach dances, demonstrate recipes, tell stories, and show their skills in grafting apple trees, building wooden boats, growing roses, laying bricks, and many other traditions.

The majority of the participants will be drawn from the three "roots" cultures of early Virginia: Native American (with representatives from the eight state-recognized tribes); English (from Kent County, England, which was one of the settler counties); and West African (because the majority of enslaved Africans came to Virginia from western Africa). As early as 1619, when the first Africans arrived, these three groups began borrowing traditions from each other and creating a new culture in Virginia. In colonial Virginia, they shared musical styles and cooking traditions, and they reinvented plant cultivation and house-building techniques.

Other groups who settled in Virginia, including Germans and Scots-Irish, further enriched the state's culture. Today, new immigrants, such as those from Central America and Southeast Asia, are bringing their traditions to Virginia. The Festival program will also celebrate some of their cultural contributions to the commonwealth.

The program will highlight the way that Virginia values its historical roots. Families and communities continue to smoke hams, make pottery from river clay, and sing ballads much the way their ancestors did. Virginia's historians study the state's artifacts, documents, and oral history to re-create the past.

One of the most crowd-pleasing parts of the Festival will be traditional music from all regions of the state, including Piedmont blues, Tidewater gospel, and old-time music and bluegrass from the Southwest. In the crafts areas, basket makers will weave with honeysuckle, split oak and willow, while quilters, who have captured Virginia's history on cloth, show their intricate work. Under other tents, metalworkers from West Africa, southwestern Virginia, and Kent County, England, will compare their blacksmithing skills. Visitors to the Foodways area will watch cooks follow recipes using Virginia's country ham, peanuts, and apples and will learn how to cook with English chutneys and honeys.

A maritime area will include net makers, commercial fishermen, and wooden boat builders from Virginia and Kent County, England. Stone restorers from Canterbury Cathedral in England, historic brick and lime workers from Virginia, and roofers who use traditional thatch, split oak, and clay peg tiles will represent the building arts. Skilled trainers and riders will describe how they work with Virginia's horses, mules, and ponies.

Children (of all ages) will get a chance to dig for historic artifacts, make rope, pitch a horseshoe, join in a line dance, and sift through some fragrant hops. *(continues on page 14.)*



Drivers lead a team at a horse pull in Southwest Virginia at the Blue Ridge Folklife Festival. Photo by Stephen Kidd, Smithsonian Institution

RINZLER CONCERT

DIANA PARKER, FESTIVAL DIRECTOR

I take special delight in announcing that this year's Ralph Rinzler Memorial Concert will be a tribute to Bess Lomax Hawes. She is one of the Center's "Legacy Honorees." For those of you who haven't visited our office, their portraits hang in our conference room, along with a brief description of their life work. They are a group of twelve people who have been fundamental in shaping our mission and practice and who keep us grounded and ever aware of the importance of what we do.

In 1975, Bess came to the Festival to be the research coordinator for *Regional America's* California program (although she had contributed to many programs before). At that time, she was a professor of anthropology at San Fernando Valley State, now California State University—Northridge. She left her academic position in 1976 to become deputy director for presentation during the gargantuan 1976 Bicentennial Festival, which showcased the best of American and world traditional cultures for three solid months.

One would think that after not having a day off (not weekends, not holidays, not sickness) for nearly a year, Bess would have liked a break. But there was too much still to do for such self-indulgence. Bess worked hard to have the Folk Arts Program instituted at the National Endowment for the Arts; she was its founding director. In an era when embedding the study and respectful presentation of the traditional arts in major institutions was

a mandate for many, she was able to ensure that nearly every state arts council hired a folklorist. She also established the venerable National Heritage Fellowship, the highest honor our nation gives to traditional artists. Serendipitously, this year marks the twenty-fifth anniversary of the fellowship's founding. To honor her, our concert will feature artists who have won that award.

Bess has enjoyed many professional lives, and much could be written about each of them. As a college professor, she was a model to many. As a performer with Woody Guthrie, Pete Seeger, and the renowned Almanac Singers, she influenced legions. Her careful work at the Smithsonian shapes our practice to this day. Her films are still sought by scholars. And, of course, her labors at the National Endowment for the recognition of traditional artists will affect generations to come.

Although never shy about standing up for important issues, Bess worked in a quiet, unassuming way. The National Endowment for the Arts named one of its most prestigious awards for her. The Festival is pleased to add its voice to those that thank her for her singular contributions to American life.

BE A FESTIVAL VOLUNTEER THIS YEAR!

To check the variety of opportunities available before and during the Festival, visit www.folklife.si.edu and click Opportunities.

WE CAN'T DO IT WITHOUT YOU!

NEW EXHIBITION ON WHITE HOUSE WORKERS

JIM DEUTSCH, CURATOR

With the 2008 U.S. presidential campaign now gearing up, one thing is certain: there will soon be a new family residing at 1600 Pennsylvania Avenue. But most of the workers serving the first family—the butlers, carpenters, chefs, doormen, electricians, engineers, florists, housemen, maids, plumbers, and ushers—will remain on the job. The fascinating history of those who operate, maintain, and preserve the 132-room executive mansion will be told in a traveling exhibition, entitled *The Working White House: Two Centuries of Traditions and Memories*, which the Center is producing in collaboration with the White House Historical Association and the Smithsonian Institution Traveling Exhibition Service.

Many of the materials for the exhibition will be drawn from the audio and video documentation collected by Center curator Marjorie Hunt before and during the 1992 Smithsonian Folklife Festival program, *Workers at the White House*, which celebrated the

200th anniversary of the president's residence. That project led in 1993 to an earlier traveling exhibition, which explored the occupational culture—the stories, skills, and customs—of a wide range of retired White House employees.

The new exhibition will expand upon the previous exhibition in several ways. It will enhance the historical perspective by going back in time to 1800. It will also enhance the current perspective by examining the experiences of White House workers since 1992. Moreover, it will include a dozen three-dimensional artifacts, particularly those that relate in a material way to the changing physical structure of the White House and the evolving nature of the work therein.

Scheduled to open in September 2008, the exhibition will travel to fourteen locations across the country before closing in February 2012.



Jerry Smith, White House footman in the 1890's, with a feather duster on the North Portico.

Photo by Frances Benjamin Johnston, Library of Congress

MASTERS OF THE BUILDING ARTS FILM

Building on the success of the *Masters of the Building Arts* program at the 2001 Smithsonian Folklife Festival, the Center is collaborating with the National Trust for Historic Preservation, the National Building Museum, the American Institute of Architects, and American Focus to produce a one-hour documentary that recognizes and explores the extraordinary skill and artistry of master craft workers in the building trades. Center folklorist, curator, and filmmaker Marjorie Hunt and Paul Wagner, the Academy and Emmy

Award-winning producers of *The Stone Carvers*, a film about the master carvers of Washington National Cathedral, will direct the film, which should be completed in the summer of 2008. It will draw on decades of Hunt's research and fieldwork, including her book *The Stone Carvers: Master Craftsmen of Washington National Cathedral*, published by the Smithsonian Institution Press, and her 2001 *Masters of the Building Arts* program at the Festival. Thus far, funding for the film has been generously provided by the Associated General Contractors of America, the

National Endowment for the Arts, the American Institute of Architects, and the Charles Schwab Fund for Charitable Giving.

Masters of the Building Arts will highlight the knowledge, skills, and traditions of some of the finest traditional building artisans in the United States, including Earl Barthé, a fifth-generation ornamental plasterer from New Orleans, who recently received a National Heritage Fellowship from the National Endowment for the Arts for his lifetime achievement in the building crafts; (continues on page 8)

A GRAMMY NOMINATION AND FOLKWAYS GOES DIGITAL

DAN SHEEHY, DIRECTOR, SMITHSONIAN FOLKWAYS RECORDINGS

A GRAMMY honor headlines recent Smithsonian Folkways news because the album *Music of Central Asia, Volume 2: Invisible Face of the Beloved: Classical Music of the Tajiks and Uzbeks* was nominated in the Best Traditional World Music Album category. The recognition marked a fine start to the series of ten recordings of Central Asian music to be released over the next two years in collaboration with the Aga Khan Trust for Culture and its Aga Khan Music in Central Asia initiative. Ethnomusicologist Ted Levin compiles the series, and each audio CD is accompanied by a bonus DVD with footage of the artists in their home contexts. Congratulations go to the fine artists—instrumentalists and vocalists—who “set the mystical, Sufi-inspired verse of Hafiz and other classical poets to lyrical melodies, creating a spiritual art music of great refinement and sublime beauty called Shashmaqâm.”

The other major news item is more in the hard drives than the headlines. Do you remember the 78 rpm record? The 45 rpm single disc with the big hole in the middle? Or when the vinyl long-play 33 rpm record brought us a whopping 45 minutes of audio and high-fidelity, stereo-phonetic sound? What about cassette tapes and those clunky eight-track tapes that flipped sides in the middle of a tune? In another five or ten years, the next question might be, “Do you remember the CD, that little plastic disc that had

only 74 minutes of audio, that came in those clumsy plastic jewel cases that broke so easily, and that took up so much room on the shelf?

The compact disc has started its journey along the way of the wax cylinder, 78, 45, and audiotape. Destination: obsolescence, or at least historical artifact. As the media for delivering audio content evolve, so must Smithsonian Folkways Recordings in order to carry out its mission and continue to generate revenues to fuel that mission. One of our major goals for 2007 is to complete the digitization of all of the assets of our 3,000+-album collection (audio, liner notes, and album cover art), vet them for technical quality and accuracy, and reformat them for digital delivery and their on-demand manufacture in our new custom-disc format. Most of these assets are already available for download on www.smithsonianglobalsound.org, and each week finds more of the audio available on iTunes, eMusic, and a growing number of other digital music retailers.

We are particularly pleased with the early reaction to our new custom-disc format. We invested in technology that enables us to draw all contents from a server, with a single machine burning audio onto a disc, adding a pdf-file scan of the liner notes, and printing label information on the CD itself. A companion machine prints a modified, “shrunk” version of the original long-play record album art that is hand-applied to a black cardboard sleeve. The

MASTERS OF THE BUILDING ARTS FILM (continues from page 7)

John Canning and his daughter Jacqueline Canning-Riccio, great masters of the decorative painting tradition who have restored many of our country’s most significant historic structures, including Grand Central Terminal, the U.S. Capitol, and Trinity Church in Boston; Nick Benson, a third-generation stone carver and letterer from the 300-year-old John Stevens Shop in Newport, Rhode Island, who

designed and carved the inscriptions for the World War II Memorial in Washington, D.C.; Albert Parra, a master adobe artisan from Albuquerque, New Mexico, who specializes in designing and building new adobe homes in the traditional style and in restoring old adobe homes and churches for Hispanic communities in northern New Mexico; and Joe Alonso, a master stonemason who has worked at Washington National

Cathedral for twenty years, first as a mason who helped construct the fourteenth-century, Gothic-style masterpiece and now as the mason in charge of preserving the Cathedral’s monumental stonework.

Through profiles of eight master artisans, *Masters of the Building Arts* will make a powerful statement about the important contributions that skilled craftspeople have made to our nation’s architectural heritage and call



Folkway's new custom-disc packaging recalls Folkways Records long-play record albums. Photo by Charlie Weber, Smithsonian Institution

resulting look is that of a miniature Folkways Records long-play record album, with a disc tucked into the inside of the sleeve. The outside label features a track list, modified to be legible on the smaller label, and a bar code for use in retail sales outlets. The CD-size package is then shrink wrapped and sent along its way to the growing number of consumers interested in our historical recordings. By year's end, if not sooner, all 3,000+ albums in the Folkways collections will be available in the new, attractive format.

New technology will also help us publish new releases of music and other audio of interest to "niche" audiences

without having to invest in manufacturing many thousands of copies upfront in order to be cost effective. Later this year, we will announce a new series of these special releases, all of which will be manufactured in-house in small numbers, increasing our efficiency and avoiding the need to warehouse inventory. They will be launched simultaneously on www.folkways.si.edu and Smithsonian Global Sound. Accompanying notes and images will be available on the disc itself as well as at no cost on www.smithsonianglobalsound.org. At that point in time, virtually all albums in our collection will be available as CDs, digital downloads, digital streams via Smithsonian Global Sound for Libraries, and, for those with more ancient technology, cassettes.

Finally, our deepest appreciation goes to the talented interns and volunteers who, over the past several months, inspired us with their energy and gave of themselves to benefit the Folkways mission. Thank you, Sara Abunama-Elgadi, Lauren Becker, Peter Brummel, Jessica Calvanico, Ryan Caskie, Rebecca Dirksen, Scott Gilmore, Kiley Griffin, Elisabeth Kvernen, Benjamin Levin, Dan Melewski, Brian Mullan, Brian Scott, Samantha Small, and Jordan Warners. You are terrific!

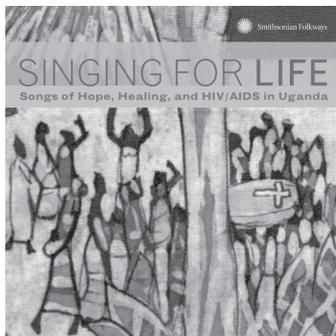
attention to the countless artisans who have enriched our world with the work of their hands. Throughout the film, the craft workers will relate their stories and experiences in their own words, revealing the underlying attitudes and values that shape and give meaning to their work. Ultimately, the viewer will come to understand and appreciate not only the deep and complex body of experiential knowledge and technical

mastery that artisans in the building trades bring to the performance of their craft, but also their great care and commitment, delight in their skills, and feelings of satisfaction in creating a lasting material legacy for generations to come.

As Richard Moe, the president of the National Trust for Historic Preservation, said, "By recognizing and supporting the craftsmen who are keeping alive these traditions

today, we help ensure that our descendants will have reason to thank us, both for the care with which we preserve the past and for the craftsmanship and vision with which we've enriched the future." ■

New Releases



FEBRUARY

Singing for Life: Songs of Hope, Healing, and HIV/AIDS in Uganda

(SFW-CD-40537)

66 MINUTES WITH A 36-PAGE BOOKLET AND EXTENSIVE NOTES

Ugandans have triumphantly tapped the power of their traditional music to battle the AIDS pandemic. Performed with dramatizations and dance in settings throughout rural Uganda, this unique blend of music and public health has helped make Uganda's record of success against HIV/AIDS one of the best in Africa. At the same time, it has revitalized and made contemporary the traditional music of Uganda. *Singing for Life* affirms the profound strength of a people's music in promoting hope and positive change.

The La Drivers Union Por Por Group—Por Por: Honk Horn Music of Ghana

(SFW-CD-40541)

72 MINUTES WITH A 40-PAGE BOOKLET, EXTENSIVE NOTES, AND 42 COLOR AND HISTORIC BLACK AND WHITE PHOTOGRAPHS

In a world premiere, squeeze-bulb honk horns join bells, drums, and voices to sound the world of union drivers and their vehicles on the fiftieth anniversary of Ghana's independence. Steven Feld recorded the music.

MARCH

Classic Old-Time Fiddle from Smithsonian Folkways

(SFW-CD-40193)

76 MINUTES WITH A 32-PAGE BOOKLET

Old-time fiddler Jake Krack and Folkways archivist Jeff Place compiled and annotated this collection of vintage Southern Appalachian string band music from the Smithsonian archives. Clark Kessinger, Wade Ward, Tommy Jarrell, Marion Sumner, Gaither Carlton, Eck Robertson, Melvin Wine, and many more old-time fiddle masters play their signature sounds from the heart of Appalachia.

If You Ain't Got the Do-Re-Mi:

Songs of Rags and Riches

(SFW-CD-40195)

74 MINUTES WITH A 24-PAGE BOOKLET

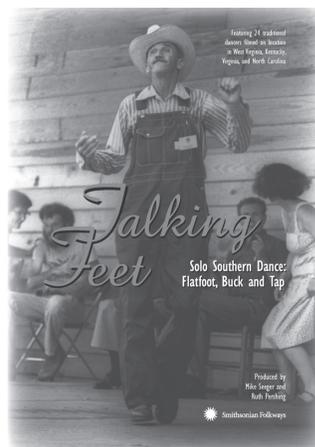
As a subject, money always generates great interest. *If You Ain't Got the Do-Re-Mi* celebrates the songs and singers whose words express the human side of money: hope or frustration, criticism or humor, desire or avowed disinterest. This compilation from the Smithsonian Folkways archive marks the opening of the Museum of American Finance on New York City's Wall Street and lets the voices of Woody Guthrie, Pete Seeger, Lead Belly, and other folk music legends sing out their stories of rags and riches.

APRIL

Talking Feet, Solo Southern Dance: Flatfoot, Buck, and Tap

(SFW-DVD-48006)

81 MINUTES WITH A 16-PAGE BOOKLET AND EXTENSIVE TRACK-BY-TRACK NOTES



Talking Feet is the first documentary of flatfoot, buck, hoedown, and rural tap dancing, the southern dance styles that inform modern clog dancing and often accompany old-time, bluegrass, and western swing music or hand-patting, talking blues, and singing. The twenty-four dancers, who hail from Kentucky, North Carolina, Virginia, and West Virginia, range in age from 20 to 82. The DVD was produced by Mike Seeger and Ruth Pershing.

"A wonderful and enlightening illustration of the breadth of Southern-style dancers, including their humor, playfulness, technical abilities, soul, and sheer joy."

—Ira Bernstein, clog, and step dancer/researcher

"For anyone with a passion for Southern traditional dance this DVD is a must."—Daniel Patterson, Professor Emeritus, University of North Carolina at Chapel Hill

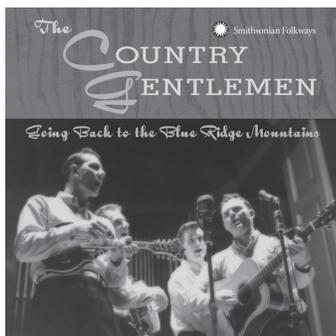
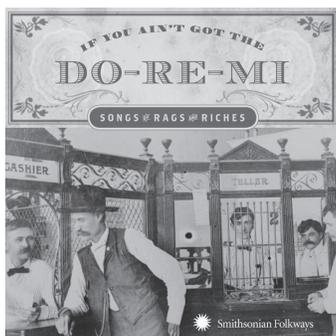
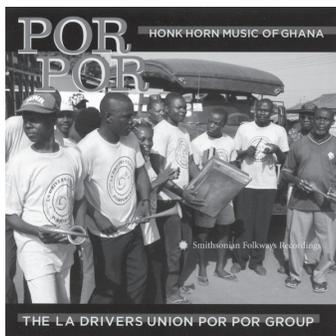
MAY

The Country Gentlemen: Going Back to the Blue Ridge Mountains

(SFW-CD-40175)

16 TRACKS, 46 MINUTES WITH A 28-PAGE BOOKLET

Modern bluegrass was born on July 4, 1957, when the original Country Gentlemen took the stage at the Admiral Grill in Baileys Crossroads, Virginia. The "classic" Country Gentlemen—Charlie Waller, John Duffey, Eddie Adcock, and Tom Gray—formed one of the greatest ensembles in bluegrass history. This reissue of the Gents' 1973 album catches the band in its prime.



DIGITAL MUSIC TRENDSETTERS

AMY SCHRIEFER, PRODUCTION COORDINATOR

Every morning, I get an automatic email from Digital Music News that announces the top stories in digital music. Headlines shout “Users Rebel Against DRM,” “Universities Seek Legal Digital Music Options,” and “Get Ready for the Online Video Revolution.” In San Francisco, my new hometown, where digital music companies rule the tech scene, happy-hour conversations debate improved file formats beyond MP3 and the ways digital distribution can improve worldwide access to rare, hard-to-find recordings.

As the music business, fans, and bloggers predict the future of digital music, I smile because, in many ways, Smithsonian Global Sound has already figured it out.

- Since its launch in 2005, Smithsonian Global Sound has offered music without any DRM (digital rights management). At many online music stores, when you purchase a track, you can only play it a limited number of times, on a limited number of computers, or on a limited number of MP3 players. But at Smithsonian Global Sound, there are no cumbersome commercial restrictions placed on your music. You can play your download with Mac or PC, on an iPod or Zune. This policy supports our mission to make music easily available in a consumer-friendly manner.
- Smithsonian Global Sound for Libraries, Alexander Street Press’s subscription service, allows universities and public libraries to offer legal access to Global Sound music. The response to the product continues to be overwhelming, and we are now in over 250 libraries around the world.
- In addition to MP3s, users may also download FLAC files at no extra charge. FLAC stands for “Free Lossless Audio Codec” and applies to files in which the audio is compressed without any loss in quality. It’s a fancy way of saying that it will sound just like a CD. You can use FLAC files just like MP3s, but they are much larger. As hard drives and portable music devices grow larger to accommodate more data, we believe users will appreciate and be able to use regularly these quality audio files.
- As broadband connections become more popular and video becomes increasingly available on the Web, we are applying these new technologies to the reels of film in our archive to produce digital videos that stream for free on Global Sound Live. We are also active in shooting new footage specifically for online features.

But what I am most proud of is that, from its beginning years ago, Smithsonian Global Sound recognized the capability of digital music to offer broad accessibility to a wider variety of communities, cultures, and the “smaller voices” of people all over the world. Our commitment to preserving and disseminating these voices and presenting them in a rich contextual and educational format with images, notes, and videos that represent fully the humanity of music and sound is a trend that I hope spreads.

Of course, for those who have never downloaded music and think I’ve been writing in a foreign language, don’t let me scare you. Smithsonian Global Sound is, above all, friendly and accessible to beginners. Searching, sampling, and purchasing tracks are straightforward processes. Downloading music at Smithsonian Global Sound is as easy as saving a file to your computer. So try it today and experience the digital music Web site of the future!

In other Smithsonian Global Sound news, last October, we attended the Society for Ethnomusicology Conference in Hawai’i, where we organized a panel that assembled leaders in the digital music business to discuss online presentation of ethnographic music. It encouraged a great melding of academic and music-business views, and we hope the conversations will lead to more online ethnographic recordings. In February we presented at the Folk Alliance Conference in Memphis and the Music Librarian’s Association and the Society for American Music meetings in Pittsburgh. Thank you to all who stopped by our booths to share your interest and enthusiasm.

REWRITING THE RULES OF SMITHSONIAN CULTURAL HERITAGE POLICY: WHERE DO WE GO FROM HERE?

JAMES EARLY, DIRECTOR, CULTURAL HERITAGE POLICY

Frequently my title is abbreviated and thereby misstated as “Director, Cultural Heritage Policy, Smithsonian Institution.” Of course, the Smithsonian’s Board of Regents sets the Institution’s policies, which are executed under the day-to-day stewardship of the Smithsonian Secretary and his executive staff. And the Center’s Advisory Council, established by the Smithsonian’s Board of Regents, is directed “to advise and support CFCH’s mission to research, present, and conserve traditional knowledge and artistry with contemporary communities in the United States and around the world.” Yet we all, independent of the names, title, and status of specific incumbents, should hold responsibility for articulation and execution of fundamental institutional ethics, goals, and policies.

Nonetheless, the very limited authority of individual staff and the specific responsibility of CFCH advisors to report, “if appropriate through the Secretary of the Smithsonian to the Board of Regents,” contrast sharply with the overarching authority and responsibility of the Board of Regents. Recently, the Board of Regents, in response to questionable conduct by the Secretary, changed the Institution’s ethical codes and, thus, formalized a class-rank policy that requires employees to conserve resources by making staff cuts. Staff morale, adequate professional staffing, and working conditions have already suffered. Meanwhile, high-flying executives enjoy outrageous pay, corporate gifts, donor treats, personal perks, and travel comforts.

The class-rank policy is ostensibly rationalized as the *sine qua non* for ensuring needed external funds to support the Institution’s mandate of increasing and diffusing knowledge. Crediting the billion dollars the Smithsonian has raised only to the Secretary overstates his role and

diminishes the contributions of an entire collegial community of experts without whom the “increase and diffusion of knowledge” could not occur.

The overemphasis on fiscal accomplishments and political expediency—money raised, visitor numbers, statistics on staff achievements, and U.S.-centric representations to Congress—rather than on quality research, exhibitions, educational programs, and transnational scholarly and public connections makes plain why several colleagues were retired during a recent Reduction in Force. The joke is that, due to budgetary shortfalls, the Institution increased and diffused capital at their expense to raise money for administrative aggrandizements and more donor treats. But it really is not a joke. The widely broadcasted fund-raising accomplishments of the chief executive are not apparent in the decreasing collegiality and quality of the workplace for the shrinking number of curators and researchers who are directly responsible for increasing and diffusing knowledge.

As a public trust, the Smithsonian Institution is presumably staffed by committed public servants—researchers, curators, educators, many committed administrative staff, and numerous highly educated volunteers—who ply their deep knowledge and rich work experience not primarily to enhance their value in the labor market but for the sheer joy they find in the wide variety of collegial, scholarly, and public educational and participatory experiences the Smithsonian provides. They take pride in validating and extending the cultural and scientific complex that is the Smithsonian.

To guide the Institution out of its cloistered past and into a corporately savvy and financially sound future, Smithsonian policy makers rightly sought business

expertise for the decision-making core of the Institution. The Institution also seems to have placed a businessperson at the helm of the Institution to advance its primary goal of “increasing and diffusing knowledge” and to maintain an adequately sized professional and administrative staff and inviting facilities. Introducing federal quality control of work, enforcing stringent ethics policies, downsizing professional content staff, hiring more highly paid senior-level administrative and business-development employees, outsourcing internal accounting staff, and gathering more data on staff production presumably improve the Institution’s work and enhance the visitor’s experience.

However, when the Regents reviewed institutional ethics with respect to their governance responsibilities over the conduct of the Secretary of the Smithsonian, they excused previous ethics violations and poor workplace practices. Now it comes to light, with questionable justification from the Institution’s highest policy makers, that corporate perks for a few top administrative personnel trump the expertise and commitment of the many thousands of staff who carry out public service with few or no resources or perks.

Staff and public concerns about and criticisms of the guiding policies and executive stewardship of the Institution cannot be satisfactorily addressed by Castle-side chats, open comment lines, and “outside independent review committees.” More judicious, accountable, altruistic, and effective governing bodies, starting with the Regents, would be a good and more effective approach. Of course, this article is just one staffer’s opinion—more staff voices need to be raised and heard. The Board of Regents sets and executes institutional policy and safeguards the Smithsonian’s traditions. However, respectful and periodic engagement of staff by the Regents about institutional goals and stewardship should be customary.

JIM DEUTSCH’s entries on “Bad Man,” “Maya Deren,” and “John Michael Vlach” were published in *The Greenwood Encyclopedia of African American Folklore*, ed. by Anand Prahlad (Westport, CT: Greenwood Press, 2006). He also contributed an essay on “Memorializing ‘The Good War’ and ‘The Greatest Generation,’” to *Tales of the Great American Victory: World War II in Politics and Poetics*, ed. by Diederik Oostdijk and Markha G. Valenta (Amsterdam: VU University Press, 2006). He presented a paper on John Dillinger’s escape from Wisconsin at the American Folklife Society conference in October 2006 and lectured on the World War II home front to students in Iowa and Nebraska for the Smithsonian Scholars in the Schools program.

In March, RICHARD KURIN gave the founder’s day public lecture at Harvard’s Peabody Museum on “The Hope Diamond: A Biography of a Museum Object.” While at Harvard, he also gave a talk to anthropology and Peabody Museum faculty on “New International Cultural Treaties” as well as a presentation to the Humanities Seminar on “Who Owns Culture?” For a week in May, Kurin will be a visiting scholar in residence at the University of Denver in its Department of Anthropology and Program in Museum Studies.

El Río Project, co-curated by OLIVIA CADAVAL and CYNTHIA VIDAURRI, won the 2006 American Folklore Society Américo Paredes Prize.

I had the privilege of participating this February in an “Expert Meeting on the Transmission and Safeguarding of Intangible Cultural Heritage through Formal and Non-formal Education,” which was sponsored by the Asia/Pacific Cultural Centre for UNESCO (ACCU) in Japan. This meeting forms part of a larger international initiative spearheaded by UNESCO to safeguard traditional cultures. The Center for Folklife and Cultural Heritage as an institution and several individuals at the Center have already contributed to the development of UNESCO’s cultural policy.

I participated as an observer at the 1999 Smithsonian-UNESCO meeting in Washington, D.C., where the 1989 UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore was revisited. This watershed meeting recognized the necessary presence of local-tradition practitioners in international meetings where cultural policy is formulated and evaluated. It led to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Seventy-five nations have ratified the 2003 convention, and an intergovernmental committee has been formed to produce operational directives for the implementation of the convention. The expert meeting in Japan laid the groundwork for this process. Thirteen participants from a range of institutions—grassroots community organizations; museums; cultural resource, training, and development centers; universities; and ministries of education—presented case studies and deliberated policy to inform implementation of the convention. Their contributions represented a range of experiences in formal and non-formal education.

In our discussions of case studies for safeguarding *living* intangible cultural heritage, we addressed the difficult issues of cultural innovation and sustainable development. Like other permanent UNESCO committees and WIPO (World Intellectual Property Organization), we touched on human and intellectual property rights.

The diversity of the participants reflected the diversity of traditional cultures and the complexity of the task. Jorge Ishizawa from Peru reminded us, “The real experts are the communities themselves,” and community voices helped ground the discourse at the meeting. Griselda Galicia García, a Mixteca educator and specialist in her community (the Mixtecos are one of the largest indigenous groups in Mexico), sat next to me. She understood English but expressed herself best in Spanish, so we formed a Mexican insider-outsider team with me as interpreter. In her community, one of the crucial issues has been the introduction of native languages in government schools without changing the curriculum. In her experience, this usually succeeds in disengaging students from their cultural heritage because they are encouraged to “modernize” by using their native languages without there being any reference to their cultures in the curriculum. Our bilingual performance exemplified the complexity of language in cultural discourse. Anyango Okwach from Kenya wisely reminded us that “educating children is putting the whole community in the class.”

Our recommendations will now be considered by UNESCO’s intergovernmental committee charged with oversight for the convention.

ROOTS OF VIRGINIA CULTURE *(continues from page 5)*

The *Roots of Virginia Culture* will be a feast for the eyes and ears, a place to learn about Virginia’s folk culture and history, and a chance to bring the past to the present. Before the Festival opens, visit the Smithsonian Global Sound Web site to view a feature on Virginia’s traditional music at www.smithsonianglobalsound.org.

This program is produced in partnership with Jamestown 2007: America’s 400th Anniversary and the Kent County Council. The Smithsonian Institution’s National Museum of African American History and Culture is a Smithsonian Institution partner. Lead donors include the Norfolk Southern Corporation, the Colonial Williamsburg Foundation, Verizon, and Anheuser-Busch Companies.

Contributions to this program are made by AirTran Airways, Dominion, James City County, Philip Morris USA, SunTrust, and Wolseley PLC/Ferguson Enterprises, Inc. ■

DIANA BAIRD N'DIAYE, CURATOR AND
COORDINATOR OF THE ROCKEFELLER HUMANITIES FELLOWSHIP

Smithsonian Folklife is fortunate to host several fellows each year through various programs and fellowship initiatives at the Center. During the year, fellows' presentations at brown-bag lunches are an opportunity for them, CFCH staff, Smithsonian colleagues, and other guests to share ongoing work on cultural heritage policy and ethnography.

For the winter and spring of 2007, **Julie McGee** (Bowdoin College, Brunswick, Maine) and **Carole Rosenstein** (Urban Institute, Washington, D.C.) have joined CFCH as Rockefeller Humanities Fellows to examine the relationship between cultural heritage and the arts. Also in residence at the Center are Latino Initiatives Fellow **Adriana Cruz-Manjarrez** (UCLA, World Arts and Culture Program) and **Sita Reddy**, who was formerly a Rockefeller Humanities Fellow at the Center. The three-year, Rockefeller Foundation-funded humanities initiative on theorizing cultural heritage is in its final year at CFCH.

Julie McGee made the first presentation of 2007 at a lunchtime brown-bag session. She is an art historian who specializes in modern and contemporary arts of Africa and the African Diaspora. Her research interests include postcolonial history and theory, alternative modernities, and issues of equity, past and present, in discourses on the visual arts, cultural heritage, and the institutions that frame them. She has written on African American art, South African art, South African museums, and, most recently, the American artist and historian David C. Driskell. She also co-produced a documentary film, *The Luggage is Still Labeled: Blackness in South African Art*. Her current work includes composition of a monograph on South African artist Garth Erasmus and constructions of "indigenous" in South African arts and culture.

McGee's project tackles "Cultural Heritage and Nationalizing Discourses: South African Art/ists as Mediators." Her work "examines the role of the visual arts within this matrix of cultural heritage and national branding, both from governmental and institutional

positions and that of individual expression." She believes that "culture and heritage are at the epicenter of South Africa's self-definition and, thus, provide a complex and compelling case study."

Carole Rosenstein is a research associate at the Urban Institute Center on Nonprofits and Philanthropy, where she studies cultural policy, cultural democracy, and public culture. She also teaches these subjects at the Corcoran College of Art + Design. In her presentation to staff, she introduced her work in New Orleans and her fellowship project, "De-Culturing Heritage: How Policy, Philanthropy, and the Nonprofit Sector in the U.S. Define Cultural Heritage as Art." She discussed her recently completed research on nonprofit cultural heritage organizations and suggested that defining cultural heritage as instrumental and purposeful shackles it to an arts-centered paradigm. She also spoke about her work in Louisiana, where she found that the relationship between cultural heritage and the arts disadvantages community-based cultural associations in New Orleans as they try to benefit from emerging cultural policies and plans for post-Katrina rebuilding.

Adriana Cruz-Manjarrez, who comes from the world of dance and dance ethnology in Mexico and the United States, is studying Zapotec migration to the United States and the social and cultural changes immigrants, including women, undergo. She is also examining Maya migration in order to compare the Zapotecos and Mayas—their migration patterns, cultural change, and identity.

Sita Reddy's project, "Yogic Bodies: The Art of Transformation," considers the "colonial, postcolonial and transnational representations of Yoga in diverse genres (paintings, photographs, posters, broadsheets), which are rarely examined together."

As scholars and cultural activists or practitioners, our colleagues contribute their wealth of knowledge, diverse experiences, ideas, and perspectives to the lifeblood of the Center.



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