

TALK Story

SMITHSONIAN CENTER FOR FOLKLIFE AND CULTURAL HERITAGE



Astronauts Leland Melvin (left) and Stanley Love, both in space for the first time, float from the Space Shuttle Atlantis to the International Space Station in February 2008. Photo courtesy NASA

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DIRECTOR'S TALK STORY

RICHARD KENNEDY

As we reported in the last *Talk Story*, Center director Richard Kurin became acting under secretary for history and culture in the fall. He oversees six museums and eight other units at the Smithsonian. The Institution recently named a new secretary—G. Wayne Clough—and asked Richard to oversee an additional eight Smithsonian art museums and two other units as acting under secretary of art. It is a busy time for everyone. I am pleased to help out here as acting director of the Center during the transition.

In spite of institutional uncertainty, I know our staff will keep the Center on schedule. So far, the Festival, Smithsonian Folkways Recordings, and all the related activities of the Center haven't missed a beat. There are many programs to announce, accomplishments to highlight, and, of course, challenges to face.

Most immediately, I invite everyone to join us on the Mall this summer to meet astronauts from NASA, fiddlers from Texas, monks from Bhutan, and several hundred other participants in the 2008 Folklife Festival. You will read more about these programs in the following pages. But the work of the Festival will continue way beyond 2008. *(continues on page 2)*



Ritual dance remains an important part of life in monastic communities. It is a key component of major community religious festivals (*tshechus*) held throughout the year across Bhutan. Photo by Preston Scott

The Center signed memorandums of understanding with the governments of Tanzania and Wales for programs in 2009 and another agreement with Colombia, which will participate in the 2009 Latino Music program and will be a featured country in 2011. Mexico has accepted our invitation to celebrate the centenary of the Mexican Revolution and the bicentenary of Mexican independence at the 2010 Festival. And discussions continue with the National Museum of African American History and Culture and the National Museum of the American Indian about future Festival programs.

As always, the Center is reaching beyond the National Mall to audiences on the Web and other media. In the past year, WebTrends has registered an incredible increase in visitors to Center Web sites. Nearly 2 million visitors visited Smithsonian Folkways Recordings, Smithsonian Global Sound, and the Center 6.9 million times. Steve Kidd is leading Center efforts to update and integrate the Center's Web sites, and we hope to report on his work in the next *Talk Story*. Across the radio waves, thousands of listeners in Washington, D.C., have heard Archivist Jeff

Place talk about Smithsonian Folkways artists on the first six *Sound Sessions* broadcasts on WAMU 88.5 FM. And to date, over 300 universities and libraries have subscribed to Smithsonian Global Sound. Just as "the Festival never ends," as we explain in another *Talk Story* article (see page 6), the dissemination through many media of materials in the Rinzler Archive also never ends. Audiences around the world now benefit from the past dedication of Center staff, researchers, and fellows.

We were sorry to see the last of our twenty-six Rockefeller Humanities Fellows leave the Center in December, but we hope to draw on their work as we continue to reflect on cultural heritage policy. Former fellow Sita Reddy is gathering the fellows' research for inclusion on our Web site, and we hope to continue the regular seminars these colleagues initiated three years ago.

If you can't make it to the Mall this year, be sure to visit our Web site, download some Texas music, take a virtual trip down the Mekong, or do some research on the Woody Guthrie papers. Then start making plans to join us next summer!

TALKStory

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

Talk Story is published twice a year by the Smithsonian Center for Folklife and Cultural Heritage, 600 Maryland Avenue SW, Suite 2001, Washington, DC 20024-2520, telephone 202.633.6440, fax 202.633.6474, www.folklife.si.edu, e-mail folklife-info@si.edu. Mary Sebold, editor. Large-print and audio versions of *Talk Story* are available upon request.

BHUTAN: LAND OF THE THUNDER DRAGON

PRESTON SCOTT, CURATOR



Bhutan's National Museum is housed in the historic *Ta Dzong* (watchtower), which is nestled in the hills above the *dzong* (fortress/monastery) in Paro. Its rounded, shell-shaped walls are an impressive accomplishment of seventeenth-century Bhutanese architects and builders. Photo copyright Michael Tobias

Situated in the Eastern Himalaya and bordered only by China and India, the Kingdom of Bhutan rises in just a few hundred miles from steamy lowland jungles to some of the world's highest peaks. No roads led outside of the kingdom until the 1960s, and access by air became possible only a few decades ago. This historical isolation has provided refuge for Bhutan's people to live and practice their rich cultural traditions without foreign domination or interference, and to preserve their remarkably pristine environment.

The 2008 Festival will celebrate Bhutan's approach to life in the twenty-first century, which it calls the pursuit of "Gross National Happiness." The Bhutanese have chosen a unique path to development, rooted in deep respect for and protection of the kingdom's cultural and natural resources. The 2008 Festival program coincides with Bhutan's centennial celebration of the monarchy and implementation of the country's new democratic constitution. It will emphasize the kingdom's protection of culture, community, and environment and will be

the largest and most comprehensive living exhibition of Bhutanese culture and traditions ever presented outside of the kingdom.

Bhutan is an agrarian society; more than half of its people practice traditional farming. The country's varied geography and eco-friendly practices have contributed to conservation of Bhutan's extraordinary biological diversity. Bhutan is also the last country where the Vajrayana form of Mahayana Buddhism predominates and influences so much of daily life.

Through craft and cooking demonstrations, dance and musical performances, and interactive discussions, the 2008 Festival will explore the linkages between Bhutan's natural and cultural resources. The Festival will bring approximately 120 Bhutanese artists, dancers, craftspeople, cooks, carpenters, and representatives of monastic life to share the living traditions that define and sustain their culture. Artisans will present Bhutan's thirteen traditional arts (*zorig chusum*) and explain how they link the Bhutanese to nature. *(continues on page 13)*

NASA: FIFTY YEARS AND BEYOND

JIM DEUTSCH, CURATOR

Folklore and folklife festivals are not often associated with the engineers, scientists, and administrators who work for the National Aeronautics and Space Administration. After all, NASA generally perceives itself as a paragon of progressive science, continually breaking new ground rather than conserving its culture.

However, on the occasion of NASA's fiftieth anniversary in 2008, the agency will find itself on the National Mall amidst Bhutanese archers and Texas musicians. *NASA: Fifty Years and Beyond* 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, *Masters of the Building Arts* in 2001, and *Forest Service, Culture, and Community* in 2005.

Every occupational group has its own set of skills, specialized knowledge, and codes of behavior that not only distinguish it from other occupational groups, but also meet its needs as a community. No exception to this rule are NASA's administrators, aeronautical engineers, analysts, archaeologists, astrobiologists, astronauts, astronomers, astrophysicists, atmospheric scientists, and avionics technicians—not to mention the occupational titles from the remaining twenty-five letters of the alphabet.

The NASA program at the Festival will explore the spirit of innovation, discovery, and service embodied by the agency and its personnel. It will also encourage visitors

to participate actively—to ask questions of the roughly one hundred participants coming to Washington from across the United States to represent a cross section of NASA's 18,000 employees and 40,000 contractors and grantees.

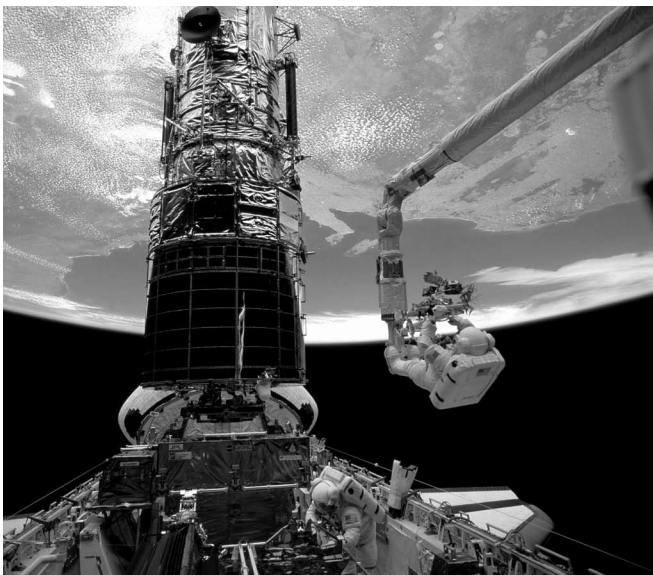
Specific areas at the Festival will be devoted to NASA's work in nine major fields:

- Space Science—including the use of space telescopes, robotic systems, space photography, and planetary geology
- Earth Science—including research involving climate change, weather patterns, and satellite imagery
- Human Spaceflight—featuring personnel involved with the Space Shuttle, International Space Station, and training for microgravity environments
- Aeronautics—including research on air-traffic control, wind tunnels, and aircraft models
- Future Initiatives—including missions planned for the moon, Mars, and beyond
- Space Art—featuring some of the painters, sculptors, and photographers who have documented NASA's missions through art
- NASA-derived Technologies—demonstrating how NASA technology has contributed to the development of a wide variety of commercial products and services
- Foodways—featuring daily demonstrations of how space food is planned, developed, and evaluated
- Education—allowing younger visitors to learn more about NASA through a variety of hands-on family friendly activities

In addition, participants from all areas of the program—and some special guests—will meet on the narrative stages to share the stories, traditions, and memories of fifty years of NASA history.

NASA: Fifty Years and Beyond will showcase the role that the men and women of NASA have played in broadening the horizons of American science and culture, as well as the role that they will continue to play in helping to shape the future by stirring the public imagination.

This program is produced in partnership with the National Aeronautics and Space Administration (NASA). Northrop Grumman is a Contributor to the program with major in-kind support provided by Jacobs Technology Inc.



Astronaut F. Story Musgrave, anchored on the end of the mechanical arm, is about to install protective covers on the Hubble Space Telescope's magnetometers as part of the first servicing mission in December 1993. Photo courtesy NASA

TEXAS: A CELEBRATION OF MUSIC, FOOD, AND WINE

PAT JASPER, CURATOR

In the summer of 2008, the great state of Texas will be showcased on the National Mall as part of the Smithsonian Folklife Festival. *Texas: A Celebration of Music, Food, and Wine* will focus on the rich heritage of these cultural traditions from every region of the Lone Star State. The sounds of Texas blues, swing, conjunto, country and western, gospel, and Tejano music will be a sonic reminder of the state's breathtaking diversity. Texas's culinary traditions—from barbeque to *kolache* (pastry) making, from chicken-fried steak to Vietnamese specialties—will make for an eye-opening and mouthwatering demonstration of the state's regional vastness and cultural range. An exhibit on Texas wine making will explore the craft, skills, and *terroir* of a full-fledged, statewide industry.

The program will challenge stereotypes about the state and provide the public an opportunity to consider the still vibrant, varied traditions of the region. With close to 25 million inhabitants, Texas's long-term and newly arrived communities are wildly diverse, ethnically and culturally. Texas also shares a significant history and a 1,200-mile border with Mexico. Moreover, the Lone Star State is home to more true urban centers than any other state in the country and boasts a very significant rural population.

But Texas culture is not just about largeness and largesse. And while Texans enjoy feeling as if they are a separate nation, the cultural and geographic realities of Texas are anything but self-contained. It is, in fact, a region of regions—a place where the arid Southwest, the spacious Central Plains, the verdant Upper and Deep South, the wetlands of the Gulf Coast, and the spare landscapes of Northern Mexico come together. In Texas, these different landscapes are home to distinct cultural communities and local industries. Festival presentations will draw on representative musical styles, culinary traditions, and wine-making practices to reflect this reality. When you consider music alone, the range of traditions is spectacular: there are blues in Dallas, *corrido* traditions in small towns along the Texas-Mexico border, German and Czech polka bands in the Hill Country and Coastal Plains, and fiddle bands at ranch dances in West Texas and the Panhandle.

Thus, you can't typecast Texas culture. In fact, the closer you listen to the earliest Texas country, blues, or Tejano music, the more you hear all the harmonies of the state's different cultural and ethnic communities.



Historic dancehalls are sprinkled all over the Lone Star State, and many are patronized throughout the year.

Photo by Krista Whitson

There is the same kind of cultural cross-pollination in the grilled beef favorite *bo nuong xa*, or "Vietnamese fajitas," and in Texas wine, the product of agricultural traditions brought to the state by Spanish, Italian, Czech, and other European immigrants.

The Festival program, *Texas: A Celebration of Music, Food, and Wine*, will be an opportunity to eat, drink, and waltz your way across the Lone Star State and listen to presentations by some of the state's finest traditional musicians, cooks, and winemakers as they share their diverse practices and perspectives. So, y'all come and be sure to bring your dancing shoes!

This program is produced in partnership with the Texas Office of the Governor, Economic Development and Tourism. The Major Donor to the program is the Texas Commission on the Arts. Contributors to the program include the Texas Department of Agriculture, the City of El Paso, Houston Endowment Inc., the San Antonio Convention & Visitors Bureau, and the City of San Antonio Office of Cultural Affairs. Additional support for this program is provided by the Music Performance Fund with major in-kind support provided by Southwest Airlines.

We would also like to thank the Dian Graves Owen Foundation for their support.

MÚSICA DEL PUEBLO

CRISTINA DÍAZ-CARRERA, PROGRAM ASSISTANT

The synergy between *Nuestra Música: Music in Latino Culture* projects within the Center has generated Smithsonian Folklife Festival programs, Folkways releases, Smithsonian Global Sound features, and a wealth of media resources. Naturally, the next step is to bring these resources together in an online exhibition. *Música del Pueblo* has involved Folkways, Festival, Global Sound, and, most notably, in-house video department staff and resources and has also partnered with Melissa Carrillo, Smithsonian Latino Center Virtual Museum/Web Programs Director. The exhibition will roll out in two phases, the first this May, in conjunction with the Northwest Folklife Festival, and the second in 2009, at the fourth *Nuestra Música* Festival program.

The highly anticipated first phase of the *Música del Pueblo* virtual exhibition will feature twenty-four curated videos as part of a dynamic flash presentation, which will tease out various themes. These videos were created using documentation from the past three years of *Nuestra Música* Festival programming, as well as videotaped Folkways recording sessions, interviews, and contextual shots (which we have learned to call "B-roll") from trips to Chile, Colombia, the Dominican Republic, Mexico, and Venezuela. We also partnered with local organizations and researchers to document former Festival and Folkways participants in their own communities, as well as to create new relationships, especially in the Pacific Northwest. Our travels took us to Albuquerque, New Mexico, and Tucson, Arizona, to reconnect with longtime collaborators like Folklife Advisory Council member Enrique Lamadrid (*Borderlands* Festival program and the El Río Festival Program and exhibition, 1993–2007) and Jim Griffith (*Borderlands*, 1993, and *Heroes and Horses* Smithsonian Folkways Recordings, 2002). In Nampa, Idaho, we complemented the Western Folklife Center's work by documenting their *corrido* contest and recording the stories of the contestants. The result? Video features that highlight community building through music, youth education, and instrument demonstrations by topflight musicians. All of the videos and text on the Web site will be in English and Spanish, and these bilingual resources will serve as models for redesigning existing Center Web sites.



During his interview, songwriter and Idaho resident José García performed a few of his *corridos* for us on the accordion.

Photo by Cristina Díaz-Carrera

The second tier of *Música del Pueblo* will be produced in 2009, thanks to continued funding from the Paul Allen Foundation and the Smithsonian Latino Pool, administered by the Smithsonian Latino Center. It, too, will feature video from field trips (Los Angeles, Seattle, Chicago, and New York—to name a few), but we will also cull archival video, sound, and photo resources to create focused features around themes that cut across traditions, such as pieces about particular instruments or music genres. We may also highlight a region or community. Our goal is to produce an open resource that can grow as our Latino music research continues across the Center. Look for *Música del Pueblo* in June 2008 at www.musicadelpueblo.org.

REVISITING AND "REPURPOSING" THE AFRICAN IMMIGRANT FOLKLIFE STUDY PROGRAM

DIANA BAIRD N'DIAYE, CULTURAL HERITAGE SPECIALIST/CURATOR

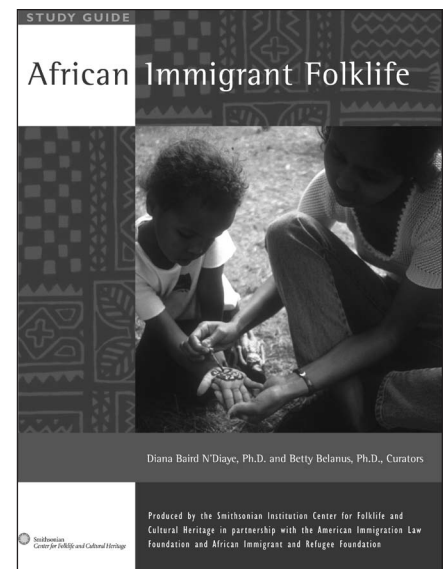
Time flies! It is hard to believe that a decade has passed since the African Immigrant Folklife Study, a community-centered, reciprocal learning project, brought Washington-area cultural activists and practitioners from emerging African immigrant and transnational communities together at the Smithsonian to document and reflect upon the ways that cultural traditions from their countries of origin were being creatively reframed in their new environments in the United States. Immigrants from several African countries including Ethiopia, the Gambia, Ghana, Kenya, Liberia, Nigeria, Senegal, and South Africa looked at how recontextualized traditions became building blocks of new communities and new identities. The study generated many outcomes and contributed to building new networks and partnerships; project alumni have gone on to do wonderful things since the 1997 Festival program.

Among the outcomes within the past year has been the creation of a rich feature on African immigrant music on Smithsonian Global Sound. Based on her experience with the project, Nomvula Mashoia Cook, one of the first community scholars

to join the project, has envisioned a traditional arts festival back home in South Africa. Bernard Agyemang Ofori-Atta mentioned that his collaboration with the African Immigrant Folklife Project was a catalyst for his current work with the African Immigrant and Refugee Foundation (AIRF), an organization founded by Kenyan immigrant Dr. Wanjiru Kamau. Last fall, African studies and theater major Itoro Udofia from Smith College, worked on joint projects with the AIRF as an intern at the Center. She supported a recent conference on the cultural and social dynamics between first- and second-generation African immigrant youth, who are growing up in the United States, and their elders, who were born and raised on the continent of Africa. Young people, with Itoro's help, produced a cautionary play about the hazards of negative peer pressure on young immigrants. The play's tone was reminiscent of DVDs that travel the immigrant circuit from West Africa to U. S. cities, where new realities of trans-local popular culture reign.

Most recently, the Center partnered with the American Immigration Law Foundation and

the AIRF to publish the *African Immigrant Folklife Study Guide* on the occasion of the daylong symposium, Teaching about African Immigrants, in Washington, D.C. More than forty teachers from the greater-Washington metropolitan area attended the event in February 2008. On exhibit were photo-text panels about the expressive culture of new African immigrant communities, versions of which were first shown at the 1997 Festival. Festival programs have a long afterlife and generate new projects and ever-widening networks to increase and diffuse culture.



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!

TELLING THE FOLKWAYS STORY

DAN SHEEHY, DIRECTOR, SMITHSONIAN FOLKWAYS RECORDINGS

In this the sixtieth-anniversary year of Folkways' founding in New York, Folkways compiler, artist, and collaborator Richard Carlin is completing his book, tentatively titled *Worlds of Sound: The Story of Smithsonian Folkways* for Collins Publishers. The many voices heard in the book remind us that the story and meaning of Folkways lies neither with any single storyteller nor in any single "official" story. Thousands of artists, compilers, and writers of liner notes have contributed their own threads of meaning to the fabric of what today we call the Folkways Collections. A few authors have previously written books about the label and its remarkable creator, Moses Asch. They include Peter D. Goldsmith's *Making People's Music*, Anthony Olmsted's *Moses Asch and His Encyclopedia of Sound*, and now Richard Carlin's work—to mention the most notable. The University of Alberta catalog and exhibition *Seeing the World of Sound* put yet a new frame of reference around Folkways, exploring its cover art and the artists, purpose, and connections to visual art movements of the twentieth century.

But the Folkways story by no means ends with the Folkways Collections or with books about Folkways. It is the sum of countless "storytellers"—those thousands who have contributed to the collection itself and the millions more who have taken meaning from the collections and woven it into the "storyline" of their own lives. New releases on the Smithsonian Folkways label continue to grow the reservoir of primary content. *Classic African American Gospel from Smithsonian Folkways* and other Classic series releases tell a new "meta-story"—of early gospel music, in this case—drawn from many recordings across the collections. The original recording *A Tribute to Gonzalo Asencio "Tío Tom"* recounts the little-known importance of a "street hero" of the Afro-Cuban rumba, and *La India Canela: Merengue Típico from the Dominican Republic* showcases a musical "flag of identity" and proclaims the new presence of accomplished female performers such as La India Canela. Tony Trischka's *Territory* tells the tale of the

nexus between an extraordinarily innovative artist and the generations-old banjo performance traditions he so deeply admires and respects.

The Internet now helps us expand the story even further. New crosscutting feature articles on the collection appearing on www.smithsonianglobalsound.org offer a major opportunity for new comparisons and links. Our presence on Apple's iTunes U takes the Folkways story into education and learning communities, reaching 20,000 visitors per week. Our *Sound Sessions from Smithsonian Folkways* radio series, projected to be at least fifty-two hour-length shows airing monthly on WAMU-FM public radio, reaches more than 10,000 people per week and allows host Sam Litzinger, Folkways archivist Jeff Place, and special guests to bring more of the Folkways story to the fore. MP3 downloads of the programs, available at www.folkways.si.edu, reach many more listeners. Folkways Advisory Board chair Michael Asch has launched production of his own series from CKUA radio in Edmonton, Alberta, which will commence broadcast in May. Blogs, MySpace, and YouTube connections invite thousands more to add their own meaning to the Folkways palimpsest.

We invite you, too, to be a Folkways storyteller. Send us your stories of Moses Asch, of special meaning that Folkways has brought into your life, of critiques (positive or negative) of our recordings and other publications. Send your suggestions for features and tools for teachers you would like added to www.smithsonianglobalsound.org to me at sheehyd@si.edu. Participate in Folkways blogs and forums wherever they may be. You are as much a part of the Folkways story as anyone; let us hear from you.

We thank those talented interns and volunteers who have offered a sustained, hands-on contribution to our work. Thanks and best wishes go to Zachary Broat, Rachel Colwell, Matthew Dayton, María Margarita López Forero, Nisachol Hanphanich, Sujin Hong, Meagan Hughes, Rory Moulton, Doug Peach, and Corey Shinko.

SMITHSONIAN GLOBAL SOUND DATABASE NARRATIVES

AMY SCHRIEFER, PROJECT MANAGER

I am writing this from Austin, Texas, at the SXSW Interactive Festival. A companion conference to the famous SXSW Music Festival, the Interactive event celebrates creative and visionary technology. Panel topics cover everything from Web design, usability, and blogging to wireless innovation and new media business models (which make me think I should be Twittering you my whereabouts and live blogging this article!).

The most compelling panel topics have involved discussions on identifying and improving database narratives. The concept of a database narrative comes from new media scholar Lev Manovich's distinction between the old cultural organization and understanding of data as a narrative and the new structure in the computer age of the database. According to Manovich, new media lacks a strong narrative component; it doesn't have a beginning or an end but can start or stop at any point. Whereas we previously organized and displayed information to allow a viewer to gauge its significance within context, the new media database not only allows for information to be pulled out of context, but also renders arbitrary the organization of the information because the user is aware that it is always being altered and is never truly complete.

Technology and new media workers at SXSW wrestled with this theory in a few ways. Some argued the next step in Web development is the reintroduction of narrative to database, to create trajectories of meaning through immense datasets. Some argued that the dichotomy between narrative and database doesn't really exist. User interaction with the database, their selections and repurposing of data are, in fact, the new story—a database narrative. Just because these database narratives are fluid and flexible doesn't make them any less compelling.

I believe Smithsonian Global Sound users affirm the latter argument. Smithsonian Global Sound is essentially a database of audio assets, which gives unprecedented instant access to multiple music archives. It is a database that not only lives and breathes with the voices and stories that form the audio, but it is also an ever-changing database based on your interaction with it. Your track download choices, search terms, My Archive listings, playlists, corrections, and comments contribute a unique database narrative and infuse new meaning into our work. We continue to help navigate the database through our editorial features, video shorts, and lesson plans, but your engagement with the content will ultimately create the richest story.

Teachers also demonstrate the power of interacting with the Smithsonian Global Sound database when they use the Web site with their students. We honored teachers on January 11 at the University of Washington in Seattle with the inaugural meeting of our teacher advisory network. The group has adopted the name Smithsonian Global Sound Teacher Nexus Teacher, or SGS TNT. TNT is composed of a dozen K-12 music teachers, professors of music education, and ethnomusicologists. They live up to their explosive moniker with exciting plans for curricular experiences, textbook publishing, workshops, and courses to jump-start the use of global music in K-12 classrooms. Download, for free, their curricular experiences and find a listing of upcoming workshops and conferences in our Tools for Teaching section.

Finally, thank you to a wonderful database narrative creator, our University of Alberta intern Jessica Keyes.

New Releases

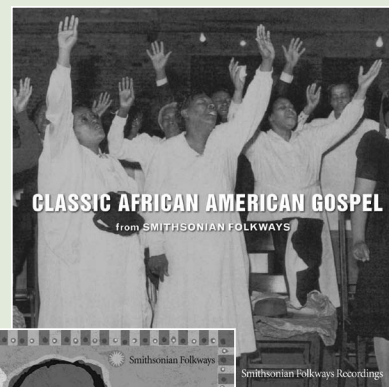
JANUARY

Classic African American Gospel from Smithsonian Folkways

(SFW-CD-40194)

24 TRACKS, 75 MINUTES, 32-PAGE BOOKLET

Spirituals, guitar evangelists, "shout" bands, quartets, and choirs sing out the sacred sounds of African American gospel music. This Smithsonian Folkways "Classic" spans over a half century of select recordings to paint a broad panorama of this cherished American musical creation. Reverend Gary Davis, Sister Ernestine Washington, Sonny Terry, the Fisk Jubilee Singers, and Elizabeth Cotten are among those featured on these twenty-four tracks of soulful song.



FEBRUARY

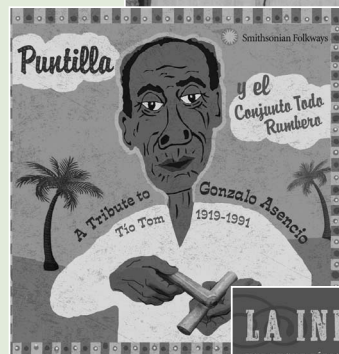
PUNTILLA Y EL CONJUNTO TODO RUMBERO

A Tribute to Gonzalo Asencio, "Tío Tom"

(SFW-CD-40543)

9 TRACKS, 59 MINUTES, 24-PAGE BOOKLET

The compositions of the late "street hero" Tío Tom (Gonzalo Asencio) epitomize the most rooted of Afro-Cuban musics—the rumba. A fusion of African traditions that came together around 1900 in urban Havana and Matanzas Province, the rumba is the signature sound of the *solar*, the creative cauldron of shared space in Afro-Cuban neighborhoods. This singing and all-percussion tribute to Tío Tom boasts the all-star line-up of Conjunto Todo Rumbero, led by renowned drummer Orlando "Puntilla" Ríos.



MARCH

LA INDIA CANELA *Merengue Típico from the Dominican Republic*

(SFW-CD-40547)

13 TRACKS, 55 MINUTES, 32-PAGE BOOKLET

"Call the fire department!" shouts fiery accordionist/singer/composer La India Canela (Lidia María Hernández López) when her driving "country" quintet of accordion, *tambora* (drum), *güira* (metal rasp), alto saxophone, and electric bass hits its stride. Rooted in the mountainous Cibao region of the Dominican Republic, the *merengue típico's* driving dance beat, aggressive improvisations, and down-home lyrics make it an irresistible Caribbean original.

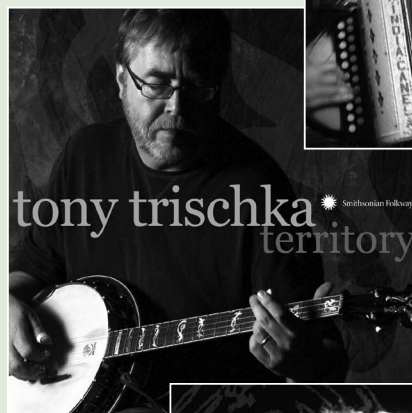


TONY TRISCHKA *Territory*

(SFW-CD-40169)

21 TRACKS, 62 MINUTES, 32-PAGE BOOKLET, EXTENSIVE NOTES, PHOTOS

With fearless musical curiosity as the guiding force, Tony Trischka's *Territory* roams widely through the banjo's creative terrain. Twelve all-Trischka solo tracks explore a panorama of tunings, banjo sounds, and traditions. Nine selections partner Tony with fellow banjoists Pete Seeger, Mike Seeger, Bill Evans, Bill Keith, Bruce Molsky, and other guest artists to tap the creative potential of America's signature musical instrument.



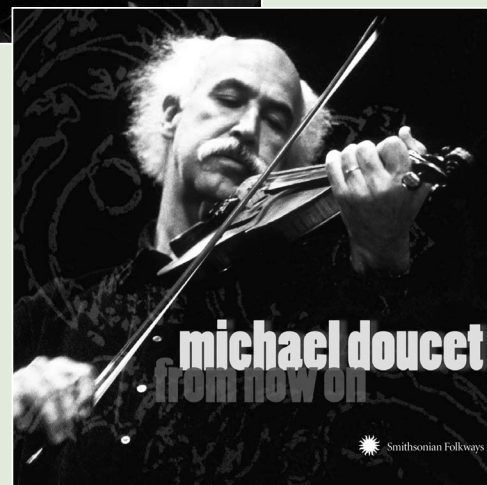
APRIL

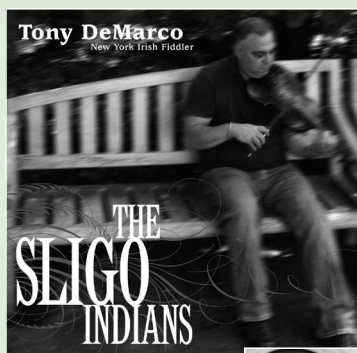
MICHAEL DOUCET *From Now On*

(SFW-CD-40177)

19 TRACKS, 67 MINUTES, 28-PAGE BOOKLET

From Now On is a Cajun tour de force of distilled Michael Doucet, the much-admired leader of the GRAMMY-winning group BeauSoleil. Nineteen tracks of wide-ranging repertoire and pared-down instrumentation of solo fiddle, fiddle-plus-one, and solo accordion showcase Doucet's stylistic mastery, eclectic musical grounding, and creative spirit. Cajun, Creole, blues, Buddhism, gospel, and much more inspire this "solo gombo" of fun and fine artistry.





TONY DEMARCO *The Sligo Indians*

(SFW-CD-40545)

15 TRACKS, 54 MINUTES, 36-PAGE BOOKLET

The Sligo Indians is a long-awaited solo debut for one of America's finest folk fiddlers. A Brooklyn native of mixed Irish and Italian descent, New Yorker Tony DeMarco is a master of the intricate ornamentation, swinging rhythm, and adventurous melodic improvisation that mark the famed County Sligo fiddle style. Mentored by the late Sligo master fiddler Paddy Reynolds, Tony has for decades been a pillar of the Irish session scene in New York City. The release also features guest artists Eddie Bobe, Kevin Burke, JR Davey, Tom English, Ivan Goff, Natalie Haas, Peter Horan, Charlie Lennon, Seamie O'Dowd, Fionn O'Lochlainn, Jerry O'Sullivan, John Patitucci, and Seamus Tansey.

MAY

¡Ayombe! *The Heart of Colombia's Música Vallenata*

(SFW-CD-40546)

70 MINUTES, 15 TRACKS, 20+ PAGE BOOKLET

In the words of GRAMMY-winning popular singer/actor Carlos Vives, "Colombia is one of those great musical quarries of the Americas, as have been the American South, the Antilles, Mexico, Brazil, and Argentina." Since the late twentieth century, the music of the *vallenatos*—people of a small valley region of the Caribbean coast—"has best portrayed the true way of being and feeling of the Colombian people." *¡Ayombe! The Heart of Colombia's Música Vallenata* features two dozen seasoned *vallenato* performers from three generations, playing polished renditions of the music they know best—*paseos*, *merengues*, *sones*, and *puyas* of their homeland.

NATI CANO'S MARIACHI LOS CAMPEROS

Musica Ranchera: Amor, Dolor y Lágrimas

(SFW-CD-40518)

13 TRACKS, 47 MINUTES, 32-PAGE BOOKLET WITH BILINGUAL NOTES

Amor, Dolor y Lágrimas (Love, Pain, and Tears) flow from the heart of the Mexican mariachi when it plays *música ranchera*, Mexico's soulful "country music." Riding the wave of mass media beginning in the 1930s, *música ranchera* became the single most popular vein of Mexican music by the 1950s. GRAMMY-winning Mariachi Los Camperos de Nati Cano breathes new life into classic, soul-baring *rancheras* and *boleros* in this back-to-the-future recording.

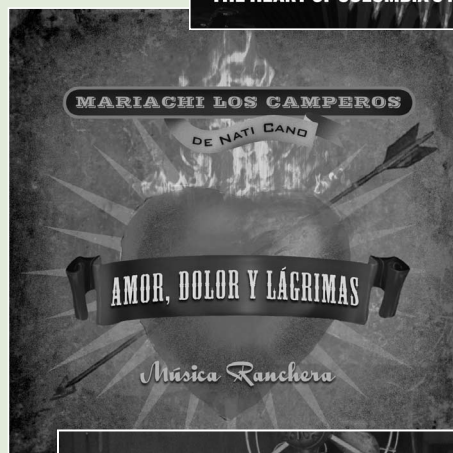
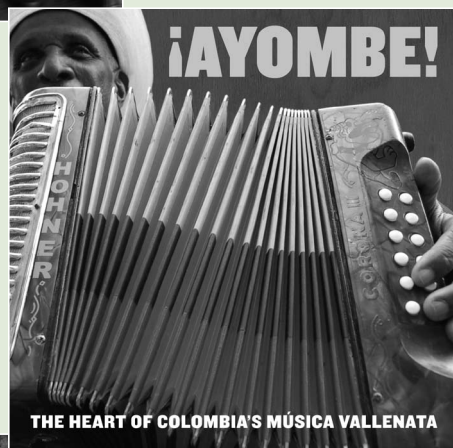
JUNE

Classic Piano Blues from Smithsonian Folkways

(SFW-CD-40196)

20 TRACKS, 64 MINUTES, 32-PAGE BOOKLET

Storyville nightclubs, Beale Street juke joints, gambling houses, barrelhouse bars in the lumber and turpentine camps of East Texas—these were the places African American piano bluesmen called home. Born of ragtime and hard times, the piano blues migrated with its players from the deep South to the urban North. *Classic Piano Blues* revisits raucous boogie-woogie and blues legends Memphis Slim, Willie Dixon, Champion Jack Dupree, Speckled Red, Meade "Lux" Lewis, Lead Belly, Little Brother Montgomery, Roosevelt Sykes, James P. Johnson, and more, in twenty tracks drawn from the well of the Folkways Collections.



JEFF PLACE, ARCHIVIST

In 2006, WAMU-FM radio host and NPR “voice” Sam Litzinger dropped by the old offices in the Victor Building for a tour of the archives. After seeing all that we had, Sam pitched the idea of doing a radio program based on the Center’s collections. The idea for *Sound Sessions from Smithsonian Folkways* was born. Sam, Dan Sheehy, and I went to the WAMU studios in upper Northwest Washington to record a pilot episode. Shortly thereafter, Sam left WAMU to play a major role in a new station owned by the *Washington Post*, and the project lost its voice. After only a year, the new station folded, and Sam, now independent, revived the idea of the show.

We met and came up with a long list of topics and guests we could use to do the show; we were back up and running. From the beginning, Sam and I have produced the show. I have lined up weekly guests and mined the archive for audio examples. Smithsonian Folkways’ Pete Reiniger helps us in Audio Studio A, where Sam and I talk for an hour or more on tape. Sam takes the audio back to his home studio and, with the keen ears of his beagle Ella Fitzgerald, turns it into a well-produced program.

A radio show greatly benefits the Center’s collections. We can make materials from Folkways and Festival programs come alive. Depending on the topic, we can use music, oral histories, and Festival workshops to illustrate our points. The show provides audio liner notes for the recordings with back and forth commentary.

On October 21, 2007, WAMU started airing the program once a month on Sundays at 6 p.m. It is also broadcast six times a month on their new HD channel, bluegrasscountry.org. Once aired, the shows live on as podcasts on the Smithsonian Folkways Web site, so people beyond the Beltway can enjoy them.

The first show in the series was about Doc Watson and included interviews with Doc and Ralph Rinzler. That show was followed by programs on Woody Guthrie, Bill Monroe, Dock Boggs, Paul Robeson, and Pete Seeger. As of this writing, we have taped over twenty shows and plan to create a “package” of fifty-two to market to stations nationwide. At WAMU’s request, we started with a group of shows on “Americana” but have since branched into other world music traditions—the Silk Road, Iraq, Colombia, and England to begin with. Besides allowing us to better use our collections, the show gives us the opportunity to use the knowledge of our staff and colleagues.

Sam and I hope that we can coerce many friends and Center collaborators to share their work and knowledge with our listeners and us. Ultimately, we hope *Sound Sessions* will be heard nationwide, so everyone will know about our wonderful recordings. So far, feedback has been good.



Alvin Singh II, Sam Litzinger, and Jeff Place discuss Lead Belly for a recent *Sound Sessions* recording.
Photo courtesy of the Lead Belly Foundation

Jim Deutsch's article on Woody Strode was published in the *African American National Biography*, eds. Henry Louis Gates Jr. and Evelyn Brooks Higginbotham (New York: Oxford University Press, 2008), and his article on Shelley Duvall was published in *The Greenwood Encyclopedia of Folktales and Fairy Tales*, ed. Donald Haase (Westport, CT: Greenwood Press, 2008). In February and March 2008, he lectured on *In the Shadow of the Moon* at the Eckerd College Environmental Film Festival in St. Petersburg, Florida, and "More Challenges of Folklife Festival Management" during a class at Rutgers University.

In December, **James Counts Early** spoke on cultural democracy at the National Assembly of State Arts Agencies annual meeting in Baltimore. At the U.S. National Archives symposium in January, he chaired a panel entitled "Abolition and the Road to Freedom" and held a public interview with Danny Glover on "Citizen-Artists and Social Change" at the American Performing Arts Presenters conference in New York. In February, he spoke in London at an international symposium entitled "Heritage, Legacy & Leadership: Ideas and Interventions," which was organized by the Mayor's Commission on African and Asian Heritage and the Cultural Leadership Programme. He also spoke with the Jamaican prime minister and minister of culture and visited folklorist Olive Lewin about conserving her papers.

PASSINGS

Brumberg, Abraham, 1926–2008
Collector Records recording artist

Kane, Ray, 1925–2008
Festival participant

Palacio, Andy, 1961–2008
Folkways recording artist

Robinson, LaVaughn, 1927–2008
Festival participant

Paulin, Doc, 1907–2007
Folkways recording artist

Quimby, Douglas, 1936–2007
Festival participant

Ricks, Philadelphia Jerry, 1940–2007
early Festival fieldworker

Westerman, Floyd, 1936–2007
Festival participant

Yurchenco, Henrietta, 1916–2007
anthropologist and producer for
Folkways recordings

Marjorie Hunt's book *The Stone Carvers: Master Craftsmen of Washington National Cathedral* was recently republished in paperback by Smithsonian Books. HarperCollins Publishers is the distributor. Call 1.800.242.7737.

BHUTAN: LAND OF THE THUNDER DRAGON (continues from page 3)

Weavers will showcase complex weaving styles that have made Bhutanese textiles some of the most admired in the world. Sculptors, painters, and carvers will demonstrate arts that adorn monasteries, temples, and Bhutanese homes. Monastic dancers will perform ritual masked dances from the highly choreographed and symbolic sacred festivals (*tsechus*) as Bhutanese carpenters and other craftspeople construct an authentic and ornately decorated Bhutanese temple (*lhakhang*) for demonstrations of ritual arts. Meanwhile, traditional medicine practitioners, cooks, storytellers, archers, and others will demonstrate their skills.

Participants, friends, and supporters from opposite sides of the planet cooperated to produce the 2008 Festival program on Bhutan. For two weeks this summer, Bhutanese will offer us an intellectually and spiritually exciting experience that will spark discovery, adventure, and renewal. *Tashi delek!*

This program is produced in partnership with the Royal Government of Bhutan. The Major Donor to the program is the Bhutan Department of Tourism. Donors include the Dancing Star Foundation, the Bhutan Foundation, and an anonymous donor. Contributors to the program are the Frank W. Hoch Trust, the Shelley & Donald Rubin Foundation, Lawrence Small, and the Summit Fund of Washington. Additional support is provided by the Himalayan Youth Foundation, Eva and Yoel Haller, Friends of the Royal Textile Museum of Bhutan, Exclusive Resorts, Francis and Kathleen McNamara, New Tourism & The Harmony Project, the Sager Family Foundation, The University of Texas at El Paso, and Aman Resorts.

We would also like to thank the following for their support: Marcia L. Aaron, the BSW Foundation, the Crescenta Foundation, the Heart of Compassion Fund, the WAKA Foundation, Geraldine Kunstadter, Richard Kurin, Francis Todd Stewart, the Henry J. Fox Trust, Odyssey Publications, Creative Learning Products, the Hassenberg Family, and Adrienne Vittadini.

JAMES EARLY, DIRECTOR, CULTURAL HERITAGE POLICY

I recently asked Rayna Green of the National Museum of American History, how she as a Native American scholar came to be affiliated with the Smithsonian, and she responded that Ralph Rinzler, cofounder of the Folklife Festival, had been “stirring the pot.” Ralph looked at the Smithsonian at large, and the Office of Folklife Programs in particular, and decided to rouse the Smithsonian from its lack of cultural diversity. No doubt, he wasn’t the first to do so. Assistant Secretary Julian Ewell and John Kinard, founding director of the Smithsonian Anacostia Museum, were early stewards of the cause. But Ralph’s persistent and strategic efforts from 1967 to his decline in health were key to strategic changes in the racial and ethnic diversity of staff, administrators, collections, programs, and interpretive perspectives at the Center and the Smithsonian.

In 1968, a year after he joined the Smithsonian, Ralph developed the Native American Advisory group (NAG), an appropriate acronym considering the complacent status quo of monoculturalism at the institution. The Smithsonian’s employment of Bernice Johnson Reagon, Olivia Cadaval, Barbara Strickland, Richard West, John Franklin, Diana N’Diaye, me, and many other people, from the late 1960s to the present, is a direct or indirect consequence of Rinzler’s stirring the pot of the rather staid, dominant Eurocentric outlook and staffing of the Smithsonian.

Going against the conventional wisdom of seeking established racial and ethnic standard-bearers, Ralph sought out graduate students Gerald Davis and Bernice Johnson Reagon. As administrators and curators, they led a group of scholars in what was emerging as African Diaspora studies to mount the groundbreaking *African Diaspora* Festival program (ADP, 1973–76) in celebration of the American Bicentennial. As other members of the ADP team, fellow graduate student Steve Jones worked on African American vernacular architecture, and I did field research on African Diaspora communities and nations in Latin America and the Caribbean. Native American cultural activists and experts Lucile Dawson and Clydia Nahwooksy joined the Folklife staff for the 1976 Bicentennial Festival program.

Still edgy are debates and decisions about evaluating the institution’s progress in employing diverse staff based on their commands of their fields and knowledge of their communities’ cultures, or evaluation based on their ethnicity, gender, and pay-levels. Nevertheless, Folklife’s example inspired the Smithsonian to seek diversity in employment and programming. The ADP led to development of the National Museum of American History Program in African American Culture. Sometime in the early to mid-1970s, the already



S. Dillon Ripley, led by Lucille Dawson, participates in an honoring ceremony at the 1975 Festival; Rayna Green with Ralph Rinzler follow. Photo by Reed and Susan Erskine, Lightworks

When embraced and managed effectively, diversity increases productivity, broadens perspectives, improves morale, and fosters creativity. . . . I ask that you join me in making these goals a reality through your conformance with and support of this policy.

—Cristián Samper, acting secretary, May 16, 2007

legendary folklorist, Américo Paredes, self-described “Mejicano” and inventor of “Greater Mexico Studies,” became co-coordinator with me at Folklife of what likely was the first Smithsonian Latino-focused program.

In 1984, I joined Assistant Secretary Rinzler as his deputy, and a year or so later at his suggestion, we established the Smithsonian Cultural Education Committee, co-chaired by Board of Regents members Jeannine Smith Clark and Peggy Cooper-Cafritz. Richard West, prior to becoming the founding director of the National Museum of the American Indian, was among the citizen members. We strategically engaged the entire institution from the Board of Regents to the janitorial staff to address the relationship of racial and ethnic employment diversity and the Smithsonian’s mandate to increase and diffuse knowledge. The ensuing debate about the importance of employment diversity to Smithsonian objectives, especially in senior policy-making positions and on the Board of Regents, was, as might or might not be imagined, highly emotional and, at times, explosive. The Smithsonian under secretary at the time was initially of the strong, legally uninformed view that affirmative action was restricted to African Americans.

Ralph’s out-front and behind-the-scenes administrative and activist support for culturally and

ethnically diverse employment encouraged staff and administrators across the Smithsonian to look beyond Black and White America. He and his colleagues, who began their Smithsonian careers in Folklife, went on to play key roles in establishing what is today the Smithsonian Latino Center, the Smithsonian Institution Gay and Lesbian Issues Committee (now SI GLOBE and a founder of the Federal GLOBE [Gay, Lesbian, Bisexual, Transgender Employees of the Federal Government]), and the Smithsonian Asian Pacific American Program.

Why now this trip down memory lane? Because the passing of mid- to late-twentieth-century Smithsonian leadership, the graying and retirement of the 1960s folk, and the lack of racial and ethnic diversity in leading Castle positions and many Smithsonian museums are signs that the pot needs to be stirred anew.

In the twenty-first century, with a culturally diverse America; global cultural heritage policy discourses; and racial, ethnic, and cultural conflicts, the Center and the Smithsonian at-large are in transition. The Institution has the opportunity and the responsibility to update its mandate of increasing and diffusing knowledge. The Smithsonian must reflect and engage the lived diversity of the country and the world.



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