



# Talk Story

Center for Folklife and Cultural Heritage

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2002 Smithsonian Folklife Festival

## The Silk Road Connecting Cultures, Creating Trust

For a few precious moments this past summer, Washington, D.C., was a Silk Road town, and the better for it. Visitors braved the hot, humid weather to trek across a 20-acre site on the National Mall to watch Syrian and Uzbek weavers, meet Kazakh nomads, listen to Tajik musicians and Chinese storytellers, be guided around an elaborately painted Pakistani truck, view the inspired scenography of India's Rajeev Sethi, and catch a free concert with Yo-Yo Ma and his Silk Road Ensemble. The Festival was extraordinary by any measure. Attendance — 1.3 million — broke records. Visitors thought it the best program in the Festival's 36-year history. Food and beverage sales and sales at the marketplace and bazaar, of Turkish ceramics, Turkmen carpets, Japanese paper, Uyghur

calligraphy, and books about Central Asia, also reached record levels. Beneficiaries included hundreds of artists, musicians, cooks, crafts cooperatives, and small business folks whose earnings hopefully will encourage the continuity of their cultural practices. The media coverage of the Festival was outstanding; more than 5,000 media stories on hundreds of Web sites, radio and television stations, and in newspapers here and abroad enabled millions to learn about the Silk Road and the significance of the gathering. Timely, highly visible, striking in appearance, comprised of outstanding artists and artistry, the 2002 Silk Road Festival stands as a new benchmark in Festival history, and indeed in the history of living cultural exhibition programs.

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Photo by Jeff Tinsley © Smithsonian Institution

## DIRECTOR'S TALK STORY – RICHARD KURIN



Festival scenographer Rajeev Sethi helps National Park Service Director Fran Mainella light a *diya* to inaugurate the 2002 Festival as (left to right) CFCH Director Richard Kurin, Secretary of State Colin Powell, His Highness the Aga Khan, Yo-Yo Ma, Senator Ted Kennedy, Senator Sam Brownback, and Smithsonian Secretary Lawrence Small look on. Photo by Terry McCrea © Smithsonian Institution

### A RECEPTIVE PUBLIC

Some 370,000 visitors carried Festival brochures; more than 35,000 children picked up Festival passports to guide their journeys; the program book sold out in a matter of days. For a Washington tentative about public gatherings, the Festival was a clear affirmation of the desire to assemble for the purposes of civic expression and enjoyment. As the *New York Times* opined, the Festival was “the ideal place in Washington to find the meaning of America during the time of trial and terrorist threats.”

The aim of the Festival program was to have visitors learn about the Silk Road region — particularly Central Asia — and its connections to American life. Important as this may have been during three years of planning, it assumed added significance after September 11.

The reaction to having musicians, artisans, storytellers, and cooks from the region out on the National Mall could have been “so what.” Or it could have been negative. Why have “these strange people” on *our* front lawn? Instead, the American response was to explore, to discover, and to learn. Visitors listened to performances and watched artistic demonstrations in a most respectful manner. They read signs, they contemplated the giant mural rendering of the Bamiyan Buddhas, they ate new foods. Learning as a mass public response is in itself an affirmation of inclusivity that marks American culture at its best. It is a wonderful and humbling thing to witness on our national commons.

What people learned was more than a history lesson about the Silk Road of old and how it tied together various Asian and European societies through a network of trade in luxury goods and ideas. Visitors learned from contemporary people of the region. They saw the masters of Turkish porcelain ceramics, a vital industry that currently employs 40,000

The warm reception of the audiences also helped dispel tensions that might have existed between participants of different religions and nations; what mattered to audiences, according to Andranik Michaelian, manager of the Shoghaken Folk Ensemble from Armenia, was the quality of the participants’ art and the feeling with which it was presented. One of the singers in the ensemble, Hasmik Harutyunyan, remarked: “I am very happy and proud to have participated in such an important Festival. I saw music and culture from the Eastern world, and learned much. From the first concert, I understood that honesty and expertise in one’s art were noticed and appreciated by the audience. I also understood that the folklore of the world comes from the same roots. The spring or source of folklore is love and goodness, independent of one’s faith or religion.”

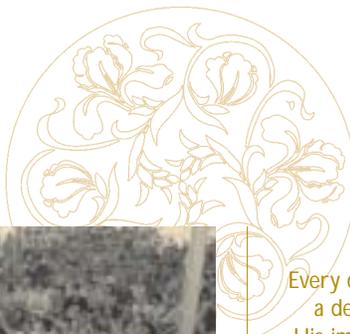
people in Kütahya and is based on a 500-year-old tradition drawn from China. They reveled in the work of fashion designers from Uzbekistan and Kyrgyzstan who use traditional motifs for modern silk dress. They “oohed” and “aahed” at the demonstrations of Asian martial arts that traveled from India to China to America.

A parade of tourists, suburban families, inner-city kids, and such distinguished visitors as the president of the World Bank, the President’s national security adviser, members of Congress and the diplomatic corps paid their respects to the participating artists. Consistent with past Festivals, visitors said they learned more from directly meeting the practitioners of cultural traditions than by reading books — general and scholarly — seeing films, attending lectures, visiting Web sites, or seeing exhibitions.

### COMMUNITAS ON THE MALL

More than four hundred artists, cooks, musicians, and scholars — Muslims, Christians, Hindus, Buddhists, Jews, Sikhs, and followers of other religious traditions — drawn from more than two dozen nations, speaking more than 30 languages, were the teachers. They showed that in an era of globalization, they had something to offer the world. Afghan musicians enjoyed overflow audiences; hard-working women from the Self-Employed Women’s Association (SEWA) in Gujarat, India, found a receptive market for their handmade goods. Like on the Silk Road of old, good artistry travels well. In becoming a Silk Road town, Washington showed, even if temporarily, equity toward cultural and commercial exchange — even the World Bank had a sales booth at the Lotus Bazaar alongside Aid to Artisans and the Cultural Survival Tibetan Weaving Project.

Six dozen anthropologists, ethnomusicologists, folklorists, and other scholars helped frame presentations. Graduate students served as cultural liaisons, translating for artists and helping them navigate daily dietary, medical, and other con-



Manganiyar musicians from Rajasthan, India. Photo by Jeff Tinsley © Smithsonian Institution

Every day when he arrived at the Festival site, Haripada Pal, a devout Hindu sculptor from Bangladesh, would pray. His immediate neighbors in the Ceramics Courtyard were several less observant Muslims from Turkey and Buddhists from Japan. Reyhan Ilhan, an assistant participant coordinator, observed that they began to join him in his brief morning ceremony, becoming through this act — without need for interpreters or other intermediaries — wonderful friends.

cerns. It is no small matter to say “get on the bus” in 20 languages, or to make sure the hotel gets the number of *halal*, kosher, vegetarian, and other special meals right.

Organizers had hoped the Festival would yield some interchange among participating artists. But the exchange and the feelings of *communitas* exceeded even what Victor Turner, who had been associated with Festival projects decades ago, might have expected. Artists and scholars discovered their own interconnections and during the Festival became a community in their own right. They learned from each other, trading methods and jamming together. Indian Manganiyars and Pakistani *qawwals* performed on the same stage. Armenians and Turks, Muslims and Jews worked together. Cooks from Italian, Persian, and Chinese traditions traded recipes and techniques. Nomadic bards held friendly competitions. All gathered at the hotel for nightly socials, dances, and conversation. Perhaps because of the timing, the place, the attention of the famous and the powerful, the sense of community and familiarity created seemed genuine and heartfelt. Many who came as strangers left as friends.

The production of the Festival itself was a Silk Road story transcending boundaries of nation, class, religion, discipline, and sector. The four principal organizers were the Silk Road Project, created by a Chinese-American musician born in France; the Aga Khan Trust for Culture, established by a wealthy Muslim humanitarian and spiritual leader; the Asian Heritage Foundation, founded by an Indian designer/social activist; and the Smithsonian, whose staff and researchers brought a wide range of backgrounds and expertise to the project. They worked in the same spirit of collaboration.

### LASTING INSPIRATION

The offshoots of the Festival included Smithsonian Folkways Recordings' marvelous *The Silk Road: A Musical Caravan*, a Smithsonian Associates lecture series, the Silk Road Project education kit, Web sites — especially

[www.silkroadproject.org/smithsonian](http://www.silkroadproject.org/smithsonian) — a publication for children, *Caravan to America*, and concert tours of the Silk Road Ensemble; forthcoming are a Festival review booklet and possibly a documentary film. After their time on the Mall, many of the Turkish artisans and performers traveled to North Carolina and set up a most successful mini-festival. Exhibitions continue in the Smithsonian museums. Several organizations around the world, inspired by the Festival, have adapted the Silk Road as a theme for future programs, including the Australian National Folk Festival. Many of the wonderful items fabricated for the Festival site by Rajeev Sethi's Asian Heritage Foundation will find a second life. Much will be mounted back in India. But the city of Denver will enjoy the tents of the Paper Garden. The Capital Children's Museum received much of the bamboo and decoration. The Dartmouth College museum now has one of the Kazakh yurts; the other is at the Field School in Washington, D.C. The Campbell School in Arlington, Virginia, has the large model of the Hagia Sophia. Many of the Smithsonian's own museums, its zoo and horticultural division will also reuse materials. The fabulous astronomical canopies, painted by Gyan Prakash Soni and his Rajasthani village colleagues and sponsored by a generous gift of Arthur Pacheco, will become part of the Smithsonian's permanent collection. And the now famed Pakistani decorated truck sat outside the Sackler Gallery of Art in the Smithsonian's Haupt Garden for months, attracting the wonder of visitors.

Margaret Mead once said, “We are all participants in the Folklife Festival.” If we are to provide meeting grounds for significant cultural exchange in a contemporary global context, we, as artists, organizers, scholars, and the public, need to be fully involved and engaged in that effort. This summer, we were, and its results were evident for all to see. ✨

This column is adapted from an article in the September issue of the *American Anthropological Association Newsletter*.

## The Silk Road: Connecting Cultures, Creating Trust



A member of Japanese dance theater Shingigaku.  
Photo by Mary Martin © Smithsonian Institution

### Sentinels of Arrival: Performing Arts

Shayna Silverstein

Of the more than 400 artists and scholars invited to the 2002 Smithsonian Folklife Festival from 28 countries, more than half of them were musicians, dancers, and other performing artists. How could we present distinctive musical identities within the history of cultural exchange along the Silk Road? For example, the Central Asian short-necked lute called *barbat* is the ancestor of the Middle Eastern *oud* and European lute as well as the Japanese *biwa* and Chinese *pipa* — an instrument that Chinese documents record as belonging to the “northern barbarians,” which is to say, nomads. To tell this and other stories, curators Ted Levin and Richard Kennedy organized programs along an east-west axis of what scenographer Rajeev Sethi defined as “sentinels of arrival,” performance and gathering areas demarcated by five prominent cities along the historic Silk Road. With a spirit of travel made formidable by the summer heat, musicians traversed between stages to share the performing arts of the Silk Road with Festival visitors and one another.

At the easternmost end of the Festival site, a simulation of the gate of the Todaiji temple in Nara, Japan, represented the eastern terminal point of Buddhist migration on the Silk Road. Tibetan monks, whose recent establishment of a center in Atlanta, Georgia, marks a 20th-century transoceanic migration of Buddhism, performed ritual ceremonies and overtone singing inherited through the teachings of the Drepung Monastery established in Tibet in the 15th century. A contemporary performance project from Japan, Shingigaku (“new *gigaku*”), offered a revival of the early Japanese masked dance-drama that may have been influenced by contact with the mask art of ancient Greece, Iran, India, and China. In a creative spirit perhaps roused by current times, musicians suggested a performance-workshop based on the shared Sufi traditions of ensembles from



The Xi'an Tower sentinel. Photo by Jeff Tinsley © Smithsonian Institution

Bangladesh, India, and Pakistan. Another workshop demonstrated the common ornamentation and cantorial embellishments between an Assyrian Christian vocalist from eastern Syria and a Bukharan Jewish cantor émigré from Queens, N.Y.; its organizers were surprised when on-stage interaction revealed a shared linguistic heritage of the Aramaic language.

The Xi'an Tower sentinel presented an arena-style exhibition of the varied martial and athletic arts from the Silk Road as well as performances by Chinese artists. Workshops involving the Beijing Opera troupe of National Heritage Fellow Qi Shu Fang and martial artists highlighted the close connections between the dance styles of Chinese opera performers and the movements of martial artists. One performance by the troupe presented the Silk Road story of Monkey, a character in myth who followed the historic pilgrim Xuan Zang on his trip to find original Buddhist texts in India.

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Scene from the Beijing Opera.  
Photo by Peter Dickson © Smithsonian Institution



I. Amartuvshin from Mongolia on the *morin huur*, or horsehead fiddle.  
Photo by Mary Martin © Smithsonian Institution



Muras, an ensemble from Kyrgyzstan, with the yurt in the background.  
Photo by Richard Strauss © Smithsonian Institution



The Alevi *Semah* of Hubyar, Turkey. Photo by Mary Martin © Smithsonian Institution

In another area of the site, nomads from Central Asia presented cornerstones of their traditional lifestyle through three exhibitions: camels, which arrived from Texas after learning commands in Kazakh and English; the yurt, a felt dwelling adorned with symbols of pastoral culture; and the *aitys* or *tartys*, a musical tournament between poets and bards. The specially designed yurt, transported from Kazakhstan courtesy of the U.S. Department of State and the U.S. Embassy in Almaty, welcomed visitors to the warm hospitality of nomadic culture with customs which have been adapted over the past hundred years to the apartments and sedentary lifestyle in Central Asia's cities.

The yurts at the Festival also adapted to the role of backstage dressing room for the *Aityts* Stage, a performance area for nomadic arts. Bards and accompanying musicians performed lyrical poetic texts from the ancient epics of Central Asia, specifically those of Azeri, Kazakh, Kyrgyz, Qaraqalpak, and Turkmen traditions. Festival presenters linked these widely varied traditions through common elements, such as the lute and asymmetrical rhythm which evokes nomadic spirituality's intimate relation with the natural world. Virtuoso instrumentalists from Central Asia combined humorous antics, such as strumming the Kyrgyz

*komuz* over and behind the head in the style of contemporary guitarists, with narrative works.

The sedentary populations of Central Asia reflect the spiritual and cultural force of Islam through the highly developed classical music known as *maqam*. On the Samarkand Square stage, two child *maqamists* from Azerbaijan, accompanied by the *garmon*, *ghijak*, and other instruments, demonstrated the specialized degree of cantillation and embellishment of poetic text that evolved in conjunction with the music theory and poetry of Islamic culture. Renowned masters of Uzbek and Tajik *maqam* joined the young virtuosos and other musicians in a "Panorama of *Maqam*" program which presented the musical cognates of Turkic *makam*, Uyghur *muqam*, Azerbaijani *mugham*, and Uzbek-Tajik *maqam* in a series of solo and ensemble performances. In another memorable moment, two young boys, from Azerbaijan and Rajasthan, India, climbed onstage for a joint performance of Azerbaijani *mugham* with the celebratory Islamic music of the Manganiyars. A Festival participant from New Delhi, Madan Gopal Singh, having noted the boys' interest in one another, had suggested this program, as well as one on women's religious traditions.

A workshop on the Istanbul Crossroads stage titled "Yol: Turkish Traditions from Istanbul to Kashgar" traced the instruments of the Ottoman Turkish empire to the nomadic *dombra* of Kazakhstan, and linked the mystical form of Islam known as Sufism to the Turkish *baglama saz* and the *dutar* of the Uyghur people, originally from an area now located in northwestern China. The *baglama saz* was played by *ashiqs* from the religious community of the Alevis residing in central and eastern Anatolia who recreated the *zikir*, the

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Uyghur paper maker Tohtu Baqi Turdi.  
Photo by Jeff Tinsley © Smithsonian Institution



Sculptor Maekawa Denko of Japan.  
Photo by Mary Martin © Smithsonian Institution



Weaver Shawkat Ali of Bangladesh.  
Photo by Peter Dickson © Smithsonian Institution

### Courtyards of Exchange: Crafts Traditions

Richard Kennedy

Although music, food, martial arts, religions, and ideas all traveled the Silk Road and became the means by which the story of commercial exchange as well as a contemporary story of cultural connections could in part be told, the most tangible trace of the Silk Road remains in the actual objects of exchange. Some of these objects are now obscure, while others are common and continue to be traded. Inspired by the curatorial vision of Henry Glassie, based on his research in Turkey, China, Japan, and South Asia, we categorized the products of exchange according to their substances — silk, cotton, wool, metal, paper, clay, and stone — and defined for the Festival five “courtyards of exchange”: the Paper Garden, the Ceramics Courtyard, the Silk Grove, the Family Oasis, and the Jewel Garden. Each product demonstrated in these courtyards had traveled the Silk Road, communicated something to others along the way, and was adapted or elaborated on in the process.

Replacing copper, clay, and bamboo as the major medium of communication, paper was a Chinese invention that revolutionized exchange. It also was a flexible medium, and craftspeople along the Silk Road used different local materials and various means of decoration to transform the original material. The Festival provided the first opportunity to bring together paper makers from five different traditions. Two Chinese paper makers from Hotan in Xinjiang Province and from the Xi’an region represented early forms of paper making still active today. Other paper makers refined the process and, in the case of the Japanese paper maker at this year’s Festival, added colors from natural sources such as cherry blossoms. Turkish artists developed marbling techniques, and Italian artists developed distinctive watermarks. What began as a material for written communication became a decoration in itself.

The changes that took place in ceramic traditions along the Silk Road generally didn’t refine and elaborate the original material as they did with paper, but rather copied and on occasion experimented with it. The original creators and still masters of porcelain are from Jingdezhen in central China. Unfortunately, the potters selected to represent this great ceramics center were denied visas; however, the Festival was fortunate to be able to host a ceramic painter from the Jingdezhen tradition and a potter who molds Yixing teapots. Japanese ceramicists from Arita represented the Japanese interpretation of the fine Jingdezhen tradition, while Turkish potters from Kütahya used a rougher clay body but reinterpreted the tradition with an explosion of designs and colors. The Ottoman Turks and even Japanese bought the fine blue-and-white porcelain of Jingdezhen as exotic objects like silk textiles or jewels. Porcelain still signals refinement.

Silk is emblematic of the means by which an object of Silk Road trade communicated a message of refinement and exotic origins. Romans, Greeks, Byzantines, Indians, Europeans, and Americans all have held up silk as a rare and exquisite material. And like paper, silk became a product that was elaborated and literally embroidered on by artists all along the Road. For example, the famed *ikat* technique of dyeing patterns in the weft, the warp, or both likely began in India and spread throughout Asia. Central Asia and Indonesia are particularly important centers of elaboration of this technique. One of the few representatives of double *ikat* weaving from India as well as a single *ikat* weaver from Uzbekistan participated in the Festival. We also juxtaposed two woven brocade traditions. Researchers identified a working Jacquard loom from Syria. The 19th-century Jacquard loom, using proto-computer technology, still

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Lorisa Norbu, Tuvan stone carver, and her agalatlite figurines. Photos by Peter Dickson © Smithsonian Institution



Luigi Cattelan, a beadmaker from Italy  
Photo by Peter Dickson © Smithsonian Institution

produces exquisite silk brocades from Damascus. Next to the Jacquard we set up a *jamdani* loom from Bangladesh to demonstrate the production of fine muslin saris. Both brocade traditions traveled the Silk Road.

Wool told a very different story from silk. Highly decorated woven carpets from Central Asian nomads moved with the caravans as everyday household items but also became a staple of wealthy peoples who settled in the Middle East and Turkey. Europeans saw these finely woven textiles with exotic colors and patterns and created a market for them by the 16th century. Fine Tibetan, Turkmen, and Turkish weavers at the Festival demonstrated the variety of patterns and colors that still catch the eyes of Western buyers.

These and many other artists in the courtyards of exchange were able to tell the story of the Silk Road through

their creations, but the medium of the Festival requires the concrete to communicate. The Pakistani painted truck and the Bactrian camels on the site provided occasions to speak about travel then and now. The Tibetan *thangka* painter and the Pakistani stone carver demonstrated arts that were used to educate people about the Buddhist religion. The Turkmen lapis lazuli beads that in the past have traveled to Venice and the Venetian glass beads that are found in Chinese sites both are still being made in Afghanistan and Italy respectively. Along the Silk Road people rarely had a shared language, but their products often helped communication; similarly, few visitors and participants on the Mall could talk with one another, but ideas, understandings, and even dreams could be drawn from watching paper pressed, silk woven, and glass blown. ✨



Yo-Yo Ma and the Silk Road Ensemble played with Kazakh folk-rock group Roksonaki on the Venice Piazza stage. Photo by Don Hurlbert © Smithsonian Institution

As I walked from Venice Piazza to Nara Gate, surveying the eclectic scenery of camels, jugglers, carpets, bright silk weavings, tents, dusty trails, and the painted truck — images of those early Silk Road travelers were conjured in my head. What might they have thought of this magnificent moveable feast?

This remarkable Folklife Festival materialized through the hard work of the Smithsonian's curatorial committee and staff and the production teams in both New Delhi and Washington, all of whom found ways to accomplish tasks that would have been impossible without the leadership of Richard Kurin, Richard Kennedy, and Diana Parker.

My heartfelt thanks go also to Senators Brownback and Biden, to Secretary Powell and the State Department staff, and especially to our partners at the Aga Khan Trust for Culture, who work to carry out His Highness the Aga Khan's enlightened vision. I am honored and proud to have been part of the team that brought "Connecting Cultures, Creating Trust" into being. The Festival was far more than I could have imagined, and I will never forget the people who committed their hearts and souls to making it happen.

— Yo-Yo Ma

## The Silk Road: Connecting Cultures, Creating Trust



Festival staff. Photo by Brendan Kredell



A John Bertles workshop. Photo by Mary Martin © Smithsonian Institution

### Is It Visible?

Francine Berkowitz and Karyn Caplan

The Smithsonian International Relations staff has been delivering visas for Folklife Festival participants from abroad since the inception of the Festival. But even the extended Festival of 1976 and the 1985 Festival of India *mela* did not present the challenges of the 2002 Silk Road Festival. The question coined by Festival staff — “Is it visible?” — was repeated this year in 28 countries for some 300 international artists and presenters. Not only the large number of countries involved but the new post-9/11 security procedures for travelers from specific countries, many of which were to send participants to the Festival, greatly complicated the task by requiring additional, time-consuming scrutiny for applicants, particularly males between the ages of 18 and 45. And the evolving rules and regulations of new nations added to the confusion.

Many of the artists and musicians selected for Festival participation had never traveled abroad — some had never left their villages — and often did not have the most basic documents with which to begin a process which would bring them to Washington, D.C., by the last week of June. Ordinarily, experienced Festival staff and fieldworkers would be able to help get the visa process started. This year,

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### FESTIVAL WEB SITE

In addition to material described in various articles in this issue of *Talk Story*, the Festival Web site features much more information of interest, including program book articles, images, and signs that were on the Mall. And we plan to expand it further. So visit [www.silkroadproject.org/smithsonian](http://www.silkroadproject.org/smithsonian) or [www.folklife.si.edu](http://www.folklife.si.edu) now and in the coming months.

### And for Families and Educators...

#### Family Oasis

Merrill Feather

In a corner of the Family Oasis area, wide-eyed children inched closer to the Family Activity Tent's intimate stage for performances by Chinese storytellers, puppeteers from Uzbekistan and Italy, and a juggler, magician, and impersonator from India. Crowds of adults surrounded their children for daily martial arts demonstrations as latecomers struggled to see around the densely packed audiences. Families formed long lines waiting to make kites or felt balls. News of these hands-on workshops traveled fast! Smaller, focused groups tried their hands at both Chinese and English calligraphy.

Every day during the Festival, groups of kids and their parents gathered under the tent to make two different Silk Road-inspired instruments out of trash! A loud, high-pitched scale played on a plastic straw flute sounded above the crowd, and John Bertles, an educator and musician specializing in making instruments from recycled materials, grabbed the attention of his audience. Passers-by stopped to watch as Bertles instructed children in the making of the straw flute, a set of drums, a paper horn, and the *tub-an-che*, a carpet tube fiddle based on the *kemanche* (a Near Eastern fiddle). After a chaotic hour of tying knots in fishing line strings and decorating the instruments' bodies, Bertles brought the group back to their seats for the culminating event. At the end of every workshop, Bertles was joined by members of Yo-Yo Ma's Silk Road Ensemble. First, Sandeep Das played a rhythm on his *tabla* (Indian drum), and the kids eagerly played it back to him on their own set of drums. Then Yang Wei humored the children with his version of “Yankee Doodle” played on the *pipa*, a Chinese lute. Finally, Bertles pulled the ensemble together with the unique melody of his straw flute, led the group in an

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## SILK ROAD OPPORTUNITIES FOR EDUCATORS

The popular passport activity can be adapted for use in classrooms and with other groups like Girl or Boy Scouts. We have a healthy supply of passports left, available on a first-come, first-served basis. The text also can be downloaded from [www.silkroadproject.org/smithsonian](http://www.silkroadproject.org/smithsonian).

We have printed a poster version of the "Museum Connections: Smithsonian Along the Silk Road" banner from the Family Activity Tent that identified places around the Smithsonian where visitors can learn about the Silk Road. The poster is attractive, colorful, and presents the material in an interactive question-and-answer format. This project was supported by a Smithsonian Women's Committee grant.

In October, Carus Publications published the book *Caravan to America: Living Arts of the Silk Road*, suitable for middle-school readers. This full-color book features eight interviews with people who have roots in Silk Road countries but now live in the United States, including a number of artists who performed or demonstrated at this year's Festival. The book will be accompanied by a Teacher's Guide on the Web.

Teachers can download a print version of an education kit from the Silk Road Project's Web site, [www.silkroadproject.org](http://www.silkroadproject.org). Unfortunately, this kit is no longer available with the music CD and slide set, but the text is still extremely useful and provides information on a number of other resources.

To obtain copies of the passport, the "Smithsonian Along the Silk Road" poster, or for other information on educational programs, please contact Betty Belanus at the Center at 202.275.1436 or [bettyb@folklife.si.edu](mailto:bettyb@folklife.si.edu).

improvisational number, and called on the giggling children for a group solo on their newly crafted instruments.

On the other side of the tent from these workshops, performances, and the occasional visit from the National Museum of Natural History's live silkworms were a slew of other activities for children and their families. A large banner in the tent encouraged families to see other Silk Road-related exhibits around the Smithsonian. Silk Road games such as Parchisi, chess, and Japanese *kendama* were available, and a kiosk displayed children's pictures and messages about their experiences at the Festival. For those interested in a scavenger hunt, the Festival sponsored a passport activity. Children picked up passports at information booths, got a stamp in each area of the Festival for answering a question, and then came to the Family Activity Tent for their final reward: a Silk Road coin with a Tree of Life image to commemorate the Festival. ✨

Merrill Feather was an education assistant and the Family Activity Tent stage manager.



Photo by Jeff Tinsley © Smithsonian Institution

## Silk Road Stories Project

Philippa Rappoport

The Freer and Sackler Galleries' Silk Road Stories Project is a community outreach program that was launched during the Folklife Festival. Forty local volunteers with cultural ties to sites along the ancient Silk Road trained with professional storyteller Louise Omoto Kessel in preparation to tell stories from their homelands: Turkey, Kazakhstan, Kyrgyzstan, Afghanistan, Iran, Pakistan, India, Bangladesh, China, Mongolia, Korea, and Japan. During the Festival, the storytellers performed for about 3,500 people, both in the Sackler Gallery and the Festival Family Activity Tent on the Mall.

The Freer and Sackler Galleries are in the process of documenting these important stories, which range from traditional folktales to childhood memories, historical events, and epic adventures, and putting together a one-hour audio recording of the highlights from the Festival to be used as part of a curricular resource on the Silk Road, featuring lesson plans and works of art from the collection. The recording will be available in spring 2003. In addition to the curricular packet, Silk Road volunteers will take their stories into schools and community organizations. The storytellers will also perform monthly in the Galleries on selected Sunday afternoons and also at the Asian Pacific American Heritage Month Storytelling Festival at the Freer and Sackler Galleries May 2–4.

For more information on the recording, to invite the Silk Road storytellers to your school or organization, or to join the group, please contact the F/S Education Department at 202.357.4880 x350 or e-mail [silkroadstories@asia.si.edu](mailto:silkroadstories@asia.si.edu). The Silk Road Stories Project is funded by a grant from the Smithsonian Women's Committee. ✨

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▲ *Zurkhane*, a form of Persian athletics which sets bodybuilding exercises to spiritual chant and rhythm based on the writings of Rumi, was represented by a *morshed* from Tehran and young zurkhanists from the Los Angeles area. Other sports and martial arts traditions featured at the Festival were *bukh*, a Mongolian wrestling tradition; *thang-ta*, an ancient Indian form of martial arts rooted in Manipur, in the far northeast of India, that is believed to have been carried to China by Buddhist monks and may have been one of the inspirations of kung fu; a variety of Asian martial arts represented by practitioners in the United States; and polo.

Photo by Mary Martin © Smithsonian Institution



▲ Clothing designers are innovators of culture, searching for new ways of seeing and being. They also draw inspiration from centuries-old textile traditions and rely on the knowledge, skills, and ongoing experimentation of craftspeople continuing these traditions. Garments of silk, cotton, and felt are still traded from east to west. At the Festival designers from Uzbekistan, Kyrgyzstan, and Japan demonstrated draping, piecing, construction, and fashion sketching. Almash Kaizabekova (left) and Rhea Combs model tradition-inspired designs by Lola Babayeva of Uzbekistan at one of several runway fashion shows.

Photo by Don Hurlbert © Smithsonian Institution

Literally hundreds of people worked together to make the Festival possible. Our sincere gratitude to staff, interns, and volunteers; to all the participants, researchers, and presenters; and to our generous sponsors, supporters, and invaluable partners:

The Silk Road Project, Inc.

LEAD FUNDER AND KEY CREATIVE PARTNER:

The Aga Khan Trust for Culture

GLOBAL CORPORATE PARTNERS:

Ford Motor Company, Siemens

FOUNDING SUPPORTER:

Sony Classical

MAJOR FUNDERS:

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# The Silk Road: Connecting Cultures, Creating Trust



▲ Distance markers were posted throughout the site. This one, near the Istanbul Crossroads sentinel, reads: "If you were in *Istanbul*, it would take you 219 hours by camel, 187 hours by foot, 13 hours by truck to get to *Damascus*. It would take you 672 hours by camel, 576 hours by foot, 40 hours by truck to get to *Samarkand*."

Photo by Jeff Tinsley © Smithsonian Institution



▲ The Silk Road site was the most elaborate and complex ever produced for the Smithsonian Folklife Festival. Rajeev Sethi designed the scenography; some 200 artisans in India fabricated it; and materials were transported in 23 sea containers and air shipments to the National Mall. A 25-member Indian production crew from the Asian Heritage Foundation joined with the Festival's dedicated crew to assemble and organize the site. The Samarkand Square sentinel is under construction here.

Photo by Harold Dorwin © Smithsonian Institution

▲ Foods — and even names of foods — traveled along the Silk Road, being adapted to local cultures. Cooks at the Festival demonstrated the preparation of flatbreads, noodles, and rice dishes prevalent through the region. Shukrieh Raad, pictured here making *boulanee*, was born in Kabul, Afghanistan, and currently works at the Voice of America. Her recipe is available at [www.silkroadproject.org/smithsonian](http://www.silkroadproject.org/smithsonian).

Photo by Harold Dorwin © Smithsonian Institution

## Smithsonian Institution

### FESTIVAL LEADERSHIP COMMITTEE:

Sen. Joseph Biden, Sen. Sam Brownback, co-chairs

### FESTIVAL DONORS:

U.S. Department of State, ExxonMobil, The Recording Industries Music Performance Trust Funds, Carolyn G. Mugar, Arthur Pacheco, Trust for Mutual Understanding, Asian Cultural Council, J.S. Lee, SKF International, Edele Hovnanian, The Armenian Assembly of America Inc., The Armenia Tree Project, Made in Armenia Direct.com, Chuba Electric Power Company

### PRODUCTION PARTNERS:

Rajeev Sethi Scenographers, Asian Heritage Foundation

### MAJOR FESTIVAL IN-KIND SUPPORT:

APL, Turkish Airlines, International Silk Association, ANA, Motorola/Nextel, Go-Ped, Fresh Fields/ Whole Foods Market, Kohler, Potomac Polo Club

## SMITHSONIAN FOLKWAYS RECORDINGS

FOLKWAYS RECORDS FOUNDER  
MOSES ASCH VALUED SCHOOLS AND  
LIBRARIES AS A PRIME OUTLET FOR

“people’s music,” spoken word and natural sound recordings from around the world. The extensive notes that accompanied its recordings and the groundbreaking cultural breadth of its offerings set Folkways apart from other record labels in educational interest. While Moe found it difficult to tear himself away from his New York City routine, when he did, it was more than likely to attend gatherings of educators, transmitting his passion for the world’s community-rooted music to them as he sold his wares.

Smithsonian Folkways Recordings has moved to recapture the spirit of this piece of the Folkways heritage. In a variation on the setting of the movie classic *Mr. Smith Goes to Washington*, our veteran marketing assistant John Smith relocated in August to Seattle and is now based in the offices of our allied music recording project, Smithsonian Global Sound. In the upcoming months, John will devote more of his time to introducing our recordings to libraries, schools, and ethnic-specific niche markets. We have high hopes that this experiment will both better fulfill our mission of “diffusing knowledge about and through music” and increase much needed revenues to support all of our activities.

Mark Gustafson has replaced John as our new marketing assistant. Previous to his most recent employment at Softland International, Mark was a representative of our North American distributor, Koch Entertainment Distribution. His Koch experience brings us a familiarity with Smithsonian Folkways Recordings, a close relationship with our principal distributor, and valuable sales experience. We welcome Mark, who already has applied his considerable energy and

dedication to his role in our strengthened marketing and sales department under the supervision of Richard Burgess.

While our releases over the past several months (listed on the following pages) are typical of Smithsonian Folkways Recordings in their cultural breadth, they also reflect several threads of current interest. Both world events and the extraordinary 2002 Smithsonian Folklife Festival devoted exclusively to cultures of the Silk Road inspired two releases, *The Silk Road: A Musical Caravan* (SFW 40438) and *Ustad Mohammad Omar: Virtuoso from Afghanistan* (SFW 40439). The two-CD Silk Road set, developed in partnership with Yo-Yo Ma’s Silk Road Project and the Aga Khan Trust for Culture, far surpassed all prior Smithsonian Folkways Recordings world music releases in sales, selling 7,000 at the Festival alone. The Mohammad Omar recording, brought to fruition with the financial assistance of the Asian Cultural Council, received excellent reviews of the late *rabab* master’s performance in a duet with *tabla* virtuoso Zakir Hussain.

Another thread is our current emphasis on adding more recordings of Latino music to our collection. *Heroes and Horses: Corridos of the Arizona-Sonora Borderlands* (SFW 40475) was the subject of considerable press and record store attention in the Southwest, particularly Tucson and southern Arizona. August releases included *Raíces Latinas: Latino Roots Music from the Smithsonian Folkways Collection* (SFW 40470), which resulted from the efforts of 2001 Folkways intern Edmé Pernia, who identified the more than 180 Latino albums in the Folkways collection, and 2001 fellow Russell Rodríguez and intern Melissa Morales, who reviewed them all, recommending the 20 tracks to be included. ¡Viva el *Mariachi!*: *Nati Cano’s Mariachi Los*

*Camperos* (SFW 40459) includes an extensive interview with its pioneer bandleader and musician Nati Cano. Supported with funding from the Smithsonian’s Latino Initiatives Fund, these releases have been followed by a recording of Latin jazz (in conjunction with a Smithsonian touring exhibition on the same subject) and music from Piura, Peru. The Latino Music Initiative also includes a Folkways Latino Web site section, brought nearer to fruition by Colombian ethnomusicologist Carolina Santamaría, who created over 300 bilingual Web pages highlighting Latino albums.

A third thread marks our desire to partner with other like-minded organizations to increase the impact of our projects. *Badenya: Manden Jaliya in New York City* (SFW 40494) is one such project, co-produced with the Center for Traditional Music and Dance. We look forward to more co-productions with CTMD. *Classic Bluegrass from Smithsonian Folkways* (SFW 40092) marked the strong interest in bluegrass music shared by the Washington-based flagship public radio station WAMU. The new WAMU Internet radio station, [www.bluegrasscountry.org/](http://www.bluegrasscountry.org/), has risen to become one of the top ten listened-to Internet radio stations in the world. *Classic Bluegrass* figured as a premium in their spring fundraiser and featured prominently on their Web site.

We are proud to announce that last year’s 3-CD release, *Bosavi: Rain Forest Music from Papua New Guinea* (SFW 40487), produced by ethnomusicologist Steven Feld, was nominated for a 2002 AFIM Indie award. The more than three hours of music on the set offer an unusually detailed portrait of a people’s music, their emerging styles and vanished genres. Congratulations go to Steve, whose more than two and a half decades of collaboration with the Bosavi people have garnered greater understanding and appreciation of

them, and to the Bosavi people themselves, whose musical message will be heard by tens of thousands more people around the world.

To close, our heartfelt thanks go to the many interns who joined us this past summer: Nathaniel Berndt, David Campana, Clancy Cox, David DePasquale, Erica Farmer, Jonathan Haupt, Jacob Rogers, Noel Oakes, Carolina Santamaría, Cormac Symington, Kerri Sheingold, Sara Waller, and Barry Weber, as well as the contributions of student volunteers May-Mei Lee and Michael Billups to our operations. We wish them well in their careers.

## NEW AND UPCOMING RELEASES June 2002



**Pete Seeger**  
*American Favorite Ballads*  
Vol. 1 SFW CD 40150

Recorded during the heart of the great Folk Revival of the 1950s and 1960s, Pete Seeger's *American Favorite Ballads* was and is a classic series of albums. *Ballads* contains definitive bits of Americana that have been part of our lives for more than a half century, including songs like "This Land Is Your Land," "America the Beautiful," "John Henry," and "Shenandoah." This CD is the first in a series of *Ballads* reissues.

## July 2002



**Brian Conway: First Through the Gate: Irish-American Fiddle** SFW CD 40481

In his long-awaited solo debut, premier Irish-American Sligo-style fiddler Brian Conway performs with a skill, grace, and

force that are steeped in tradition but distinctively his own. Well known in the New York Irish/Celtic community, Conway has won numerous fiddling competitions and has been called one of the best fiddlers of his generation. From hop jigs to hornpipes, and highlands to slow airs, Conway preserves and passes along the best of the past while melding it with the talent and imagination of the present.

## Various Artists



**Badenya: Manden Jaliya in New York City** SFW CD 40494

Originally from Mali, Guinea, and Guinea-Bissau, these artists are now part of the global beat of New York City's music scene. Though their music has a distinctively contemporary Afropop sound, they are all *jaliya* — practitioners of ancient performance traditions dating back to the 13th-century Empire of Mali. This recording showcases singing by masters of the soaring vocal style of *jaliya* and virtuoso instrumental playing on the *bala*, *kora*, *n'goni*, *tambin*, *djembe*, *dundun*, guitar, and bass. A testimony to the vitality and creativity of immigrant communities in America, this music and its performers seamlessly combine contemporary life in urban New York with ancient African traditions.

## August 2002



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

A traditionalist and a visionary, Nati Cano has both mirrored and shaped the history of *mariachi* music. He and Los Camperos, the group he founded and directs, have been a fixture in the Los Angeles area and a driving force in the *mariachi* tradition in North America for more than 40 years. His

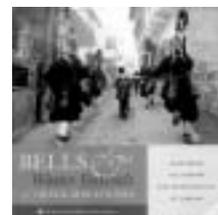
longtime association with Linda Ronstadt, backing her up in live performances and on her milestone *Canciones de Mi Padre* album, helped catapult *mariachi* music to unprecedented national prominence. In this collection of newly issued material, Cano and Los Camperos perform some of *mariachi's* most beloved songs with the vibrancy and intensity that distinguish them as one of the finest *mariachi* bands in the world.



**Various Artists**  
*Raices Latinas: Smithsonian Folkways Latino Roots Collection* SFW CD 40470

Featuring some of the finest Latino roots music the Smithsonian Folkways archives has to offer from such artists as Nati Cano's Los Camperos, Luiz Bonfá, and Cuarteto Patria and Compay Segundo (*Buena Vista Social Club*), from the Caribbean to the Andes, Brazil, and the American Southwest, this specially priced CD contains a collection of Latino sounds beyond the conventional. Much like rock 'n' roll, Latino music evolved from folk traditions. *Raices Latinas* is a celebration of these Amerindian, African, and European influences in music of Latino heritage and a representation of the lively creativity that gives birth to the music of the Americas.

## September 2002



**Various Artists**  
*Bells and Winter Festivals of Greek Macedonia, Featuring the Romani Instrumentalists of Jumaya* SFW CD 50401

During Christmas and New Year's weeks of 2000 and 2001 Steven Feld traveled in Greece with Dick Blau and Angeliki and Charles Keil to record a CD for their book *Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia*. This CD

## SMITHSONIAN FOLKWAYS RECORDINGS

evokes the world of Romani families in the ancient crossroads town of Iraklia (Jumaya), moving through the marketplace, the cafes and homes of the Roma neighborhood, the town church, and several New Year's parties. The recording is the first in a series of limited edition releases by Smithsonian Folkways Recordings on their brand new *Collector's Series*.



**Ella Jenkins**  
*Growing Up with Ella Jenkins*  
 SFW CD 45032

For generations, singer-storyteller Ella Jenkins has captivated audiences young and old with her educational songs for children of many cultural backgrounds. This recording captures Ella and children from the Mary Crane Day Care Center performing a collection of songs, chants, rhythms, poems, dances, and games involving counting, snapping, clapping, and skipping. The majority of the songs and poetry on this recording are Ella's own compositions, and the others are those of friends she has made in her travels. A fun, interactive collection of songs, *Growing Up with Ella Jenkins* is ideal for boys and girls ages 3–9.



**Pete Seeger**  
*Folk Songs For Young People* SFW CD 45024

Pete Seeger has become an American tradition right along with the songs he sings. This recording, first released in 1959, captures and conveys Pete's personal warmth, engaging style, and ability to educate children while entertaining them. He sings old favorites such as "On Top of Old Smoky," "Skip to My Lou," and "John Henry," introducing them as songs "you never hear on the radio, on jukeboxes, or

on TV — just ordinary songs which one person teaches to another." These songs have endured as part of the American soundscape partly because of Pete's tireless dedication to their preservation. This album gives a whole new generation of children the opportunity to learn and sing these classic American folk songs. Appropriate for children ages 5 and up.

**October 2002**



**Various Artists**  
*Latin Jazz: La Combinación Perfecta*  
 SFW CD 40802

Released in conjunction with the book and the traveling exhibition of the same name, *La Combinación Perfecta* is a superb collection of Latin jazz from some of its most important innovators. From established Latin legends Tito Puente and Mongo Santamaria to renowned jazz icons Dizzy Gillespie and Charlie Parker, this release is a journey through one of the most important American genres to emerge out of the 20th century. This unique collection of 15 landmark recordings outlines the historical development of Latin jazz for the casual listener and simultaneously provides fresh insight for the aficionado into the musical connections and innovations that make this tradition such a rich and dynamic genre.



**Various Artists**  
*Classic Mountain Songs From Smithsonian Folkways* SFW CD 40094

Riding the wave of renewed interest in traditional American music, *Classic Mountain Songs From Smithsonian Folkways* showcases a handful of the greatest mountain ballads as performed by some of the most influential folk singers of the 20th century. This

collection features many classic performances from a wide variety of regional instrumentals and song styles: old-time fiddle and banjo pieces, early bluegrass, and traditional ballads, with a special emphasis on Appalachian vocal traditions, from the mountain communities of North Carolina, Virginia, Kentucky, and Tennessee. Doc and Merle Watson, Roscoe Holcomb, Clarence Ashley, and Dock Boggs are just a few of the revered roots artists who appear on this stellar compilation.

**November 2002**



**Various Artists**  
*Traditional Music of Peru 8* SFW CD 40451

This eighth and final volume of the acclaimed series *Traditional Music of Peru* features the musical and cultural diversity of Piura. From the coastal areas influenced by indigenous Tallan and Afro-Peruvian traditions to the Andean highlands, this CD contains ceremonial music, secular songs, and music for dances and popular theater. Many of the performances feature brass bands, others are performed by string ensembles, while others are sung to guitar, flute, harp, or drum accompaniment. Recorded throughout 1994, this collection brings forth another facet from the richness of traditional music and cultures in Peru.

Proposed releases in 2003 include: *Burmese Harp Music* (2-CD set); *Buck Ramsey* (2-CD set); *Cowboy Poetry*, from our *Collector's Series*, a release by the *Old Regular Baptists*; *Classic Blues From Smithsonian Folkways Recordings*; *Rev. Gary Davis*, compiled and produced by John Cohen; *Mike Seeger's Music From the True Vine*; and *Roscoe Holcomb!* ★

**Diana N'Diaye** has been appointed a research associate of the Michigan State University Museum as of 2002.

**Marjorie Hunt** has been invited to join the board of the Humanities Council of Washington, D.C. **James Early** was invited to be a member of the new Democracy, Diversity and Voice project of the Democracy Collaborative of the University of Maryland and of the Scholars Council of TransAfrica Forum. In September he gave a talk to the British Council of the Arts on "Participatory Cultural Democracy" in response to an invitation to address a topic that "demonstrates the centrality of culture and cultures in politics and international relations, in educational work, language teaching, regional and country policy making in the area of cultural relations, and especially human rights." He also delivered the keynote address at the South African Museum Association in Durban in June on "Cultural Democracy and Museology in a Global Era: I'm Gonna Stay on the Battlefield 'til I Die."

On November 6, postdoctoral research fellow **Anthony McCann** gave a public lecture entitled "Beyond the Commons: Intellectual Property and the Masks of Enclosure." This talk dealt with issues arising from Anthony's doctoral dissertation, "Beyond the Commons: The Expansion of the Irish Music Rights Organisation, the Elimination of Uncertainty, and the Politics of Enclosure," which is available for reading at <http://www.beyondthecommons.com>. A small print run of the dissertation is also being organized, and copies can be ordered from the Web site.

**Rhea Combs** and **Ajaya Bhadra Khanal**, graduate students at the Institute of Liberal Arts (ILA) at Emory University, were research fellows at the Center this summer, studying how culture is represented at the Folklife Festival. This is the fifth year that

students from ILA have provided fresh insights into the Center's practice and the theorization of cultural heritage.

**Luvuyo Dondolo** and **Josiah Mhute** also did summer internships at the Smithsonian, through the Institutions of Public Culture Program at Emory, in collaboration with South African cultural institutions. The program is funded by the Rockefeller Foundation.

Of the 15 National Heritage Award winners for 2002, five are Smithsonian Folkways Recordings artists: **Kevin Burke**, **David "Honeyboy" Edwards**, **Bob McQuillen**, **Domingo "Mingo" Saldivar**, and **Jean Ritchie**. Some of them, as well as others (**Ralph Blizard**, **Flory Jagoda**), have participated in Festivals also.

**COMINGS AND GOINGS:** **Josh Silver** has gone "on the road" to Tibet, Thailand, and other places, having successfully completed his service as the Center's director of development. Josh helped professionalize the Center's fundraising organization and was instrumental in generating funds for the Romania and New York City Festival programs. After three and five years respectively, **Caroline Brownell** and **Kristen Fernekes**, the Center's design team, have moved on to pursue other projects. They did a wonderful job and will be missed.

**PASSINGS:** **Dennis Place**, Gombey mask maker from Bermuda; **Saul Kurin**, long-time Festival volunteer; **Jim Dixon**, husband of **Kate Rinzler**; **Mikey Enoch**, Brooklyn steel pan tuner and participant in the 2001 Smithsonian Festival.

### **Beverly Robinson**

*Diana N'Diaye*

Dr. Beverly Robinson, in addition to her many credits as folklorist, theater and film historian, producer, writer, director, professor, and mentor

to many students at UCLA and elsewhere, researched and curated programs on African-American folklore for the Festival. She was responsible for some of the pioneering research on African-American children's games and songs, including work with Bess Lomax Hawes and Kate Rinzler on the songs of Bessie Jones documented in the book *Step It Down*. She was also a member of the African Diaspora Advisory Committee initiated by the late folklore scholar Gerald Davis. She was an organizer and presenter of the Arts of Black Folk: A Conference on African American Folklore in 1988 co-sponsored by the Schomburg Center for Research in Black Culture and the New York State Council for the Arts. More recently, she curated a program with African-American musicians and talkers for the African American Folklore Conference organized by the New York Folklore Society. She retained a lifelong interest in youth and performance. She began the Folklife Research Program at MindBuilders, a community-based organization for young African-American community scholars in the Bronx, N.Y. A consultant on several major feature films including *Coming to America*, *The Color Purple*, and *Ms. Evers' Boys*, she also was a member of the National Task Force on Folk Arts and Education.

### **Irene Vásquez Valle**

*Olivia Cadaval*

"Por aquí pasó volando una calandria amarilla" (a yellow lark passed through here), from a Michoacán *son* recorded by Irene Vásquez Valle and sung by Los Caporales

I was greatly saddened to hear that my dear colleague and mentor Irene Vásquez Valle passed away on December 4, 2001. I met Irene in 1976 when I worked with her as cultural liaison for the Smithsonian Folklife Festival during the U.S. Bicentennial celebrations. Irene was the lead field

## NEWSMAKERS

researcher and coordinator for the five music groups that came from Mexico to the Festival, representing the diverse *son* traditions from the states of Veracruz, Guerrero, Michoacán, and Puebla.

I remember how easily we talked as soon as we met, as we rode on the bus from the airport to Georgetown University where all the Festival participants were staying. This was the first of many conversations that *la maestra* Irene, as the participants fondly called her, and I would have on this bus. I fondly remember her very distinctive chuckle when the participants carried on in the bus with their salty jokes and double-entendre songs. She had a very soft giggle which was full of appreciation for the rich humor but which defused any embarrassment that the multiple meanings may have caused in mixed company. Irene, the Huasteco dancer Francisca Orta Juárez, and I were the only women among the 24 musicians, Irene's fieldwork assistant Salvador Ortega, and the group's presenter John McDowell. Irene was very much at the center of the tight community we formed over the two weeks of the Festival. We had many good times, but that did not detract from her vigilance over the well-being of the participants, and in particular her concern for the respect due them as traditional musicians as well as individuals.

When Irene returned home, she left me with a bibliography in hand and a growing appreciation for the richness of Mexican music and its interpreters. Upon visiting her the following summer on my way to visit the musicians back in their communities, she treated me to a collection of traditional Mexican music recordings produced by the Instituto Nacional de Antropología e Historia (INAH). Irene was an ethnomusicologist with INAH and had done many of the

extraordinary field recordings for this series.

I worked with her and some of the same Mexican musicians in the 1978 Smithsonian Folklife Festival as part of a larger *Mexico Today* project. My appreciation for her knowledge, her collegial relationship with the musicians, and her ability to broker many delicate situations in a project that featured known luminaries like Octavio Paz together with traditional musicians only grew.

Irene opened a world to me. Her knowledge and passion for the traditional music of Mexico were only surpassed by her appreciation and respect for the musicians. Her approach to culture and local traditional communities has influenced every project I have done since that Bicentennial Festival. But I still need to work on my chuckle.

### Alan Lomax: An Appreciation

*Richard Kurin and Daniel Sheehy*

Alan Lomax, a profound forbear and esteemed research associate of the Center, passed away in July, at the age of 87. Alan played a key role in the development of the Smithsonian Folklife Festival, Smithsonian Folkways Recordings, and the research and policy framework underlying much of the Center's work. He was a major intellectual figure in the field of folklore and ethnomusicology, known for his theoretical work, cultural advocacy, and involvement in public programs. Alan was awarded the National Medal of Arts in 1986.

The son of pioneering American scholar and advocate of folk culture John Lomax, Alan, with his father, began a major effort in 1933 to record living folk music throughout the nation and beyond and to develop the Archive of Folk Song at the Library of Congress. The thousands of field recordings they collected revealed a wealth of folk music in the United

States, Haiti, and The Bahamas, and led to the publication of popular folk song collections such as *American Ballads and Folk Songs* (1934) and *Negro Folk Songs as Sung by Leadbelly* (1936). Alan's 1949 book, *Mister Jelly Roll*, was a milestone in the genre of oral biography and inspired two Broadway musicals. In *Folk Songs of North America* (1960), Alan emerged as a leading theoretician on music and culture. His *Folk Song Style and Culture* (1968) and *Cantometrics: An Approach to the Anthropology of Music* (1976) explicated measurement-based systems for the cross-cultural analysis of song, speech, dance, and movement styles. His 1993 monograph *Land Where the Blues Began* described his 1940s excursions into the musical and cultural world of African Americans in the South and earned a National Book Critics Award.

Alan lamented the increasing, homogenizing effects of mass commercial culture upon local, traditional cultures worldwide. "Cultural gray-out" is what he called the loss of distinctive local traditions. He coined the term "cultural equity" as a principle for advocating the right of local cultures worldwide to have their say and to be heard. He early on saw the importance of the print and electronic media as a means for such cultures to display their arts and values. Indeed, the media played a major role in his own work.

"The main point of my activity," he once remarked, "was . . . to put sound technology at the disposal of the folk, to bring channels of communication to all sorts of artists and areas." In the 1970s, Alan produced three teaching films, *Dance and Human History*, *Step Style*, and *Palm Play*, designed to introduce students to choreometrics and the anthropological analysis of dance. His award-winning five-hour television series *American Patchwork*, documenting American regional cultures, aired nationally on PBS in 1990. In the

1990s, Alan and his team launched another major undertaking, *The Global Jukebox*, a multimedia interactive database that would survey the relationship between dance, song, and social structure.

Working with the Newport Folk Festival in the early 1960s, Alan enlisted Ralph Rinzler to conduct field research on traditional music. It was during this period that Ralph documented a variety of genres, including Cajun music, and met up with hundreds of artists, including Dewey Balfa, with a view to bringing them to Newport. Following Alan's participation in Jim Morris's American Folk Festival in Asheville, North Carolina, Jim hired Ralph to help develop the folklife festival proposed for the Smithsonian. Alan also served as an advisor and presenter for the early Smithsonian Festivals. In 1968, the Festival was the first large-scale public gathering in the wake of civic unrest following the assassination of Rev. Martin Luther King, Jr. A huge and diverse audience

gathered on the Mall for the final concert; Alan, as host, eloquently declared:

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**This is the Festival of the common man. This is the Festival of the democratic art the American people have made out of their experience. In affairs like this we realize our strength. We realize how beautiful we are. Black is beautiful. Appalachia is beautiful and even old, tired, Washington sometimes is beautiful when the American people gather to sing and fall in love with each other again.**

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Alan participated in seminal planning meetings shaping the Smithsonian's study and presentation of folk culture. He regularly attended the Festival and always offered analysis of

its presentations. His advocacy for cultural equity inspired the Festival's cultural conservation programs in the 1980s and continues to characterize the Center's cultural policy work.

Alan Lomax was a force to reckon with — skilled and smart, a man of his own mind with a strong and engaging personality. His humility was reserved for the folks he thought most deserving — the people whose culture and lifestyles he studied and appreciated. At the opening ceremony of the 1997 Festival on the Mall, the wife of the governor of Mississippi asked those in the audience from the Mississippi Delta to stand up and be counted. Though weakened by illness, Alan got to his feet. He stood proud with the bluesmen and the cotton pickers, the riverboat workers and the preachers, and joyously waved his hand, testifying to his solidarity with and respect for the people. If Alan taught us anything, it was where to stand — and we are grateful to him for the lesson. ✨

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*Visible, from page 8*

though, there were so many countries that in-country coordinators, inexperienced in the eccentricities of documentation for international travel, had to take over. But cope these intrepid coordinators did, and eventually the documents were obtained and the information conveyed to CFCH. At this point, long lists began to form, by country, of the artists and artisans who would enliven the event. Maybe this was really going to happen.

So the task was large even before the Office of International Relations was brought into the game. Now the work began in earnest on this side of the oceans. Francine Berkowitz, Ray Seefeldt, and Brian LeMay sent long messages to embassies and consulates alerting all that the march of the folks from often faraway villages to the big

city centers was about to begin. Some participants even had to travel to other countries — Iranians to Turkey and Tajiks to Kazakhstan, for example — and sometimes three times, to apply for and eventually obtain their visas. Mornings during the months of May and June began with urgent e-mail from consular officers in Istanbul and New Delhi or messages and telephone calls from Rich Kennedy or Karyn Caplan. Someone was in trouble. Midnight calls to Tokyo and Madras. Faxes to Bangladesh and Uzbekistan. Communication went on for days. Almost all the invitees were called in for interviews; sometimes musicians were asked to perform; welders were questioned regarding modern versus traditional methods; and frequently paperwork had to be redone. In the end, fewer than 20 applicants were not

granted visas — all for reasons made perfectly clear. The consular officers were strict. The process was tough but fair. The challenge was posed and met. And life on the Mall hasn't been the same since. ✨

Francine Berkowitz is director of International Relations at the Smithsonian; Karyn Caplan was an assistant participant coordinator for the Festival.

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## 2003 SMITHSONIAN FOLKLIFE FESTIVAL

June 25-29, July 2-6

Features programs on

Appalachia: Birthplace of Country Music

Mali

Scotland

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## Bermuda Connections

Diana Baird N'Diaye

From April 21 through April 23, 2002, just nine months after the traditions of Bermuda were highlighted at the 2001 Smithsonian Folklife Festival, the cedar carvers were at hand, and so were the doll makers, the dinghy racers, celebrants of the Portuguese *feira* tradition, guest house managers, Gombey troupes, and the legendary Cup Match cricket players — all bringing the mutual respect, pride, and the energy they generated at the *Bermuda Connections* program back home to their family, friends, and neighbors. Hats off to the people of Bermuda who produced and participated in a spectacularly successful Bermuda Homecoming, the first folklife festival on Bermuda soil. The festival took place on the grounds of Bermuda's botanical gardens concurrent with the 65-year-old Agricultural Exhibition (Bermuda's version of a state fair). The Agricultural Exhibition is an occasion for island farmers, gardeners, beekeepers, equestrians, and preserve makers to display their prowess in their respective domains. Children have a day off from school to visit the fair with their families. The Bermuda Homecoming and the Agricultural Exhibition complemented each other, bringing record attendance and new vitality to both events.

To Bermudians, the Smithsonian program was never just about 10 days on the U.S. National Mall. From the very beginnings of the *Bermuda Connections* project in 1999, when Smithsonian staff met with Bermudians to begin the process that would lead to participation at the 2001 Festival, it was hoped that a collective and inclusive look at the traditions of the island might help Bermudians of all stripes to better recognize and value each other in the context of the diversity and uniqueness of their shared cultural life. It was very important, we were often reminded, that young Bermudians learn to appreciate the work of their elders in passing on the culture. Soon after the initial visit, a draft proposal was submitted to the Bermuda parliamentary cabinet for a multi-year process during and after the Festival program in Washington that would effectively facilitate the participatory cultural democracy that many Bermudians had called for in concert with the increase of political democracy shared among a wider pool of Bermudians. The proposal included a restaging of the Festival in Bermuda, training of a corps of educator folklife fellows and development of an education kit, and the establishment of an ongoing folklife presence within Bermuda's Department of Community and Cultural Affairs, building on the archive of interviews and photos collected in preparation for the Festival. Immediately

after the Festival, work began on some of the long-term initiatives, including collaboration with the Education Ministry on an education kit and teacher training.

Close collaboration with Bermudian colleagues on the compilation of the education kit has continued, with the support of the Bank of Bermuda Foundation. At the Bermuda Homecoming, educator fellows Lisa DeSilva, Sharmaine Nusum, Deirdre Dawn Ross-Nwasike, Tony Spriggs, Louise Tannock, and Anthony Wade joined Betty Belanus, Lisa Falk, and me to display the work of their students who had documented Bermuda's folklife over the past year. The student work included some spectacular posters presenting the results of their investigations. In March and May, Smithsonian video producer Charlie Weber, with John Paulsen and Mark Griswald, recorded students from several schools on videotape documenting Bermuda traditions and making classroom presentations. Khalifa Hinds and Kallena Douglas interviewed Gombey costume maker Janice Tucker. Josh Milton Hill interviewed cricket historian Warrington "Soup" Zuill and cricketer/commentator Colin Blades. Ethan Saltus spoke to kite maker Vincent Tuzo, and Tiffany Medeiros, Kaurie Daniels, and Celia Medeiros documented Fernanda Pacheco as she demonstrated the making of Portuguese egg bread, a holiday bread from the Azores. The video team and student researcher Taylor Heron even photographed dinghy racing from the side of the lead boat, as sailor and boat maker Michael Hooper and crewmates of the *Elizabeth II* explained the basis of dinghy racing. The footage from these projects will be incorporated into the video components of the *Bermuda Connections* education kit.

We received word recently that Bermuda folklife events won three awards in the *Bermuda Royal Gazette* magazine's annual recognition of outstanding island activities. The honors included Best Bermuda Booster and the most prestigious Best of the Best award for the *Bermuda Connections* program at the Smithsonian. The restaging, Bermuda Homecoming, won the award for Best Cultural Event. *Bermuda Connections* at the Smithsonian also had a substantial impact on tourism to Bermuda. Despite 9/11, tourism was up 10 percent, a new Bermuda tourism office was opened in Washington, and direct flights have been initiated from this region to the island. Notwithstanding the kudos and impacts, though, most of the contributions to the Smithsonian Festival, the Homecoming, and the education kit were made as an investment of Bermudians in and for themselves. ✨

# UNESCO Draft Convention for Safeguarding Intangible Cultural Heritage: “No Folklore without the Folk”

James Early and Peter Seitel

After three decades of deliberations among nation-states, informed by periodic consultations, primarily with cultural and legal experts, and the occasional participation of tradition-bearers, the Executive Board of the UNESCO General Conference invited UNESCO Executive-General Koichiro Matsuura to develop a preliminary draft convention for the safeguarding of intangible cultural heritage. UNESCO emphasizes that “this new normative initiative aims to satisfy social and cultural needs not yet adequately met by international law.” Mr. Matsuura convened the first of future meetings in September of this year, to define the scope and move forward the work on a preliminary draft convention. This is a very significant development for tradition-bearers, cultural communities, and other civil society actors, particularly professional cultural workers in various culture-related disciplines who collaborate with communities in self-representation. The preliminary draft points out that this initiative, while building on previous stages of UNESCO work on the topic, is being launched in a new era characterized by “the accelerating process of globalization and social transformation.” In this context it is notable that an increasing number of cultural workers in various disciplines and types of work along with a variety of cultural communities are coming together like civil society actors around the environment, global economics, H.I.V./AIDS, etc., across national, regional, and global frontiers, to be more actively and consistently involved in cultural policy deliberations in and among states.

What is referred to as intangible cultural heritage has not been included in standard-setting measures reflected in all of UNESCO’s Cultural Heritage Conventions (1954, 1970, 1972, 2001) and in its general *Recommendations on Cultural Heritage*. Formal attention to intangible cultural heritage was prompted in 1973 by a proposal from the Bolivian government to regulate the conservation, promotion, and diffusion of folklore. UNESCO responded with a series of studies which led to agreement on a universal standard-setting measure through the General Assembly’s adoption of a non-binding agreement: *Recommendation on the Safeguarding of Traditional Culture and Folklore*, in 1989.

Between 1995 and 1999 UNESCO held eight regional seminars throughout the world to evaluate the application of the 1989 *Recommendation*. Among other observations the evaluation concluded that the 1989 *Recommendation* was less

effective than expected, “mostly due to its soft law nature and lack of incentives which could stimulate Member States.” CFCH was formally requested, initially through the work of Tony Seeger, then director-curator of Smithsonian Folkways Recordings, to collaborate with UNESCO to analyze and produce an official summary of the eight regional evaluation seminars, to coordinate and convene an international conference to discuss and debate the evaluation of the 1989 *Recommendation*, and to recommend next steps.

Drawing upon its first principles — recognition of, respect for, and collaboration with agency in cultural communities — CFCH accepted the invitation to collaborate with UNESCO with the proviso that tradition-bearers be invited to fully participate in discussions and recommendations to advance the protection of intangible cultural heritage. “There is no folklore without the folk” emerged as a useful catchphrase in CFCH staff and associates’ discussions and debates about how to improve the 1989 *Recommendation*. The UNESCO-Smithsonian international conference, “A Global Assessment of the 1989 *Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Co-operation*,” held in Washington in 1999, emphasized the indispensable roles of cultural practitioners as guarantors of the conscious transmission and adaptation of living and past cultural heritage, and stressed the need for new and revised elements in the instrument regarding the scope and the definition of intangible cultural heritage. *Safeguarding Traditional Cultures*, a publication of the Center in cooperation with UNESCO including conference papers and recommendations, was distributed worldwide. Peter Seitel was requested by UNESCO to prepare a working definition of intangible cultural heritage and folklore for deliberation in Turin, Italy, in March 2001 (see Fall 2001 *Talk Story*).

Through co-organization of the 1999 conference and participation in subsequent meetings in Turin, Rio de

*Continued on page 21*

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Richard Kurin was asked by the U.S. Department of State to attend UNESCO’s first intergovernmental meeting of experts to discuss the preliminary draft of a convention on intangible cultural heritage in Paris, September 22–26. His report will appear on the Center’s cultural heritage policy Web page.

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# El Río Exhibition Opening Nears

Cynthia Vidaurri

Imagine this shopping list: 4 statues of the Virgin of Guadalupe, 1 or 2 roping saddles, an armful of river cane, 1 shepherd's crook, 2 sheep pelts, 17 containers of herbs, 1 drum maker's saw horse, 3 pairs of deck boots, 8 piñatas, 1 western Keresan Pueblo-style Corn Dance breechcloth, and 1 barbed wire windmill. The activity that connects these items — and many others — is the *El Río* exhibition. Putting the full list together took us months of internal discussion and consultation with our Río colleagues in the field. It is the tangible manifestation of our understanding of what was needed to convey the exhibition's stories on the relationship between culture and environment in the Rio Grande/río Bravo Basin.

Working with Enrique Lamadrid in New Mexico and David Champion in South Texas, I set off to collect these objects. Traveling in the Southwest during the heat of summer is an experience unto itself, but add the responsibility of acquiring all these exhibition materials, staying within budget, and a somewhat undefined travel itinerary, and it raises the experience to a whole new level. Within a few days, Center colleagues Olivia Cadaval, Nilda Villalta, and I had settled into a routine. I'd work in a community until all the items had been collected and call into D.C. with an update. From our office, Nilda would identify lodging for the next stop and make a reservation. Olivia would keep me posted on the other aspects of the exhibition. Except for the few places where cell phone service was unavailable, the communications worked pretty well, and the routine allowed me to continue at a steady pace.

Although we had carefully outlined what we needed and identified sources for most of the objects, I was still fearful of returning to D.C. with something we didn't need, or worse, with only a portion of our wish list because we had not budgeted correctly. In the case of the sheep ranching story, we had no wish list. Even though Antonio Manzanares had been involved in our exhibition advisory groups, it had been difficult to get a clear idea of the objects that would help convey his sheep ranching story. While sitting at his kitchen table in Los Ojos, New Mexico, Antonio and I developed the list. Being where the activity takes place made it much easier. In Texas, I panicked for the first three days, because all I had acquired was one of Willie Mancha's *barbacoa de pozo* pots. I began to question whether we really needed one more Virgin of Guadalupe in the exhibition. That thought was quickly vanquished by Juanita Valdez-Cox's comment, "She is so much of who we are and what we do." My budgetary fears were diminished when, in case

*Continued on page 22*



Arnold Herrera and his son Tim of Santa Fe, New Mexico, select a piece of rawhide for the exhibition section on drum making. Photo by Cynthia Vidaurri

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## EL RÍO

*El Río*, a bilingual, binational traveling exhibition that explores the complex relationship between local culture and sustainable environment in the Rio Grande/río Bravo Basin, will open February 6, 2003, at the Smithsonian Arts & Industries Building in Washington, D.C.

The exhibition will then continue on a tour to:  
University of Texas — Pan American, Edinburg, Texas  
Alameda Center, San Antonio, Texas  
Monterrey, Nuevo León (site to be determined)  
Maxwell Museum, Albuquerque, New Mexico  
Centennial Museum at the University of Texas — El Paso  
La Casa Redonda, Chihuahua, Chihuahua  
Museo Taurino, Saltillo, Coahuila  
Nuevo Laredo, Tamaulipas (site to be determined)

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# “Save Our Sounds” Premieres on The History Channel on December 26

Frank Proschan

**S**ave Our Sounds: America's Recorded Sound Heritage Project will be coming into viewers' homes around the country when The History Channel broadcasts the premiere of its one-hour documentary, "Save Our History: Save Our Sounds," on Thursday, December 26, 2002, at 8:00 p.m. ET/PT. The program documents the efforts of the CFCH and our partner, the American Folklife Center at the Library of Congress, to preserve endangered sound recordings from our immense collections, recordings that chronicle the history of America and its musical traditions over the preceding century.

The History Channel documentary offers behind-the-scenes views of Smithsonian and Library of Congress archivists and sound engineers as they work with fragile wax cylinders, peeling acetate recordings, and deteriorating tapes. For Save Our Sounds, these recordings are carefully copied onto analog safety copies and digitized at better-than-CD quality sampling rates, ensuring they will be accessible to future generations even if the original source recordings may not survive the inevitable processes of decay. The documentary reminds viewers that even in the digital age, the knowledge and skill required to make good transfers from

now-obsolete media are as much art as they are science, and they are embodied in the folk knowledge and oral traditions of expert sound engineers such as the Library's John Howell and the Smithsonian's Pete Reiniger.

Testifying in the documentary to the importance of Save Our Sounds and similar efforts are musicians B.B. King, David Crosby, Mickey Hart, and Pete Seeger. Woody Guthrie's daughter Nora reminisces about when "This Land Is Your Land" was not yet known by every American school-child. From the Smithsonian, Richard Kurin sets out the Save Our Sounds vision, Jeff Place recounts his tales from the archival crypt, and we look over the shoulders of Michael Pahn and Ronnie Simpkins as they digitize recordings. Our Library of Congress colleagues Peggy Bulger, Michael Taft, and Jennifer Cutting talk about their parallel collections of responses to December 7, 1941, and September 11, 2001, and about the importance of preserving our sound heritage.

A teacher's guide developed by The History Channel will be available on its Web page, [www.HistoryChannel.com](http://www.HistoryChannel.com), and copies of the documentary will be sold for home viewing. For more information on Save Our Sounds, visit our Web site at [www.saveoursounds.org](http://www.saveoursounds.org). ★

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*Cultural Policy, from page 19*

Janeiro, and Richard Kurin's membership on UNESCO's selection committee for the project "Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity," which lists selected examples of endangered oral and intangible heritage requiring urgent safeguards and identifies "best safeguarding practices," CFCH staff and research associates have sought to contribute to the institutionalization of cultural democracy in UNESCO, the heart of which is self-representation by representatives from cultural communities. (See *Current Anthropology*, February 2002.)

Successful interplay on this pivotal matter of cultural policy between state actors, who negotiate and make decisions on cultural and educational matters in the multi-state body that is

UNESCO, and representatives of traditional cultural communities opens a major opportunity and challenge to break new ground. These consultations and negotiations will serve broad interests of cultural communities, allowing them to participate actively and qualitatively in decision-making. In this way communities can use their cultural processes and products to achieve overall community stability and fuller participation in all dimensions of national and global civic life.

This new normative initiative is a long and complex task for states to undertake and for citizens to qualitatively influence and inform. UNESCO deserves applause for arriving at this point after many years of time-consuming work. Arriving at a new international instrument will likely take

years of working through the legal complexities and consequences evoked in policies for safeguarding intangible cultural heritage. Thus, UNESCO deserves and requires support and active involvement from all quarters of civil society, especially cultural communities and professional cultural workers, if it is to make significant and timely progress in the near future. The U.S. Department of State will comment on the scope and content of UNESCO deliberations on this matter as the U.S. government proceeds to re-join UNESCO. Cultural workers, cultural advocates, and scholars, joining with representatives from cultural communities, also can presumably have their say in ensuring the inclusion of the principle of participatory cultural democracy in efforts to safeguard intangible cultural heritage. ★

# Smithsonian Global Sound to Launch by End of 2002

Jon Kertzer

Seattle-based Smithsonian Global Sound has been busy preparing for the launch of its Web site, which will make significant portions of the Smithsonian Folkways Recordings audio archive, along with music from archives in South Africa and India, available online to the general public. Funded by the Rockefeller Foundation and the Allen Foundation for Music, Global Sound now has agreements in place with two large music and audio collections — ILAM, the International Library of African Music, based in Grahamstown, South Africa; and ARCE, Archives and Research Centre for Ethnomusicology in New Delhi, India. Thousands of recordings from these archives are being preserved and digitized for the new Global Sound Web site, along with recordings from the extensive Smithsonian Folkways archive and detailed information about the recordings. Smithsonian Global Sound is in the final stages of the development and design of the Web site, which will be up and running within the next few months. It is also in discussion with several additional archives and other partners to add to its musical content in 2003.

Global Sound is taking part in a Washington state arts consortium with the Seattle International Children's Festival, the John Stanford International School in Seattle, and the Hamilton Middle School, among others. With support from an initial Washington State Arts Commission Community

Consortium Grant, the International Arts Consortium (IAC) of school administrators, teachers, artists, arts specialists, parents, arts organizations, and local businesses was formed to infuse the international curriculum with arts activities and address the arts from an international perspective. The IAC is expanding membership to include organizations that can help develop music curricula and cultural competency in international arts.

In August, Global Sound hosted a small group of elementary and middle school teachers at a two-day World Music Training Session, to discuss ways that teachers can incorporate the music found on Global Sound into the classroom. Represented were teachers of music, technology, fine and language arts. Throughout the school year, Global Sound will continue work with these teachers, to assist in the development of new music and arts curricula with the new resources provided by the Smithsonian Global Sound Web site, and supporting materials.

For further information on Smithsonian Global Sound, visit our Web site at [www.globalsound.org](http://www.globalsound.org), and watch for our test launch by the end of the year and full roll-out of the site early in 2003. And if you would like to be an early "beta"-tester of Global Sound, contact Susan Golden at [golden@globalsound.org](mailto:golden@globalsound.org). ✨

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El Río, from page 20

after case, our Río colleagues donated items or provided them at substantially reduced prices. Time and again, they expressed how they wanted to do their part to make this exhibition happen.

By the end of each trip, a new set of fears replaced my fears of not finding anything. How could I get one more thing into the vehicle? How could I possibly get everything packed in time to ship to Washington? Could I find a hotel with enough space to hold everything?

Some 40 boxes and 4,000 miles later, I returned to Washington, D.C., sporting a substantial driver's tan on my left arm. I'm happy to report that

the trips were very productive, and we were able to acquire the majority of the exhibition materials. Our designers Alex Castro and Jason Bennett can now work with real objects. I owe a special thanks to David and Enrique for all the hoisting and navigational services and to Nilda and Raad Al-Hilfy for their packing genius. The *El Río* project is greatly indebted to the Río residents who have become partners in telling their story. We hope we can do them justice. ✨

Exhibition collaborating institutions include the Southwest Hispanic Research Institute at the University of New Mexico, University of Texas — Pan American and — El Paso,

Colorado College, Tierra Wools, El Colegio de la Frontera Norte, Southwest Center for Environmental Research and Policy at New Mexico State University, Culturas Fronterizas, El Consejo para la Cultura de Nuevo León, Instituto Coahuilense de Ecología, Instituto Tamaulipeco para la Cultura y las Artes, and Misiones Colonias de Chihuahua.

The exhibition has received generous financial support from the Houston Endowment, Inc., the Rockefeller Foundation, the Smithsonian Special Exhibition and Latino Initiative Funds, and invaluable in-kind support from its collaborators. For more information, visit [www.folklife.si.edu](http://www.folklife.si.edu).

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Cynthia Vidaurri - Folklorist

Nilda Villalta - Coordinator, *El Rio* Exhibition

Charlie Weber - Media Specialist

*Sentinels*, from page 5

devotional and ritualized technique particular to Sufis, for a formal stage presentation at the Festival.

The Venice Piazza sentinel presented music which, though rooted in local traditions, is not strictly speaking “traditional.” Sabjilar, from Khakasia in south Siberia, adapted Khakas epic poems to neotraditional arrangements of *khai*, throatsinging rooted in shamanism, and the long, plucked zither known as the *chatkhan*. Roksonaki offered a contemporary jazz-pop fusion performed on the jew’s harp with drum kit, piano, and Kazakh throatsinging. Performances by cellist Yo-Yo Ma and the Silk Road Ensemble explored the relationship between tradition and innovation in music from North America, Europe, and Asia. On the closing day of the Festival, musicians from these ensembles celebrated the challenge of global connections by spontaneously performing improvisations on fiddles, throatsinging, and percussion, laid under by a live track from Roksonaki’s sold-out album.

Connections such as these link not only territorial communities but also imagined communities — communities scattered by emigration and diaspora yet joined by common cultural ideals. As music may respond quickly and resourcefully to changes in fashion and taste in the communities it serves, so did musicians respond to the community of the Festival by generating a new cultural reality. ✨

Shayna Silverstein was a program coordinator and curatorial assistant for the Festival.

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