# Smithsonian

## FOLKLIFE FESTIVAL

ALBERTA LATINO CHICAGO NATIVE BASKETRY NEW ORLEANS

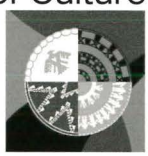
40th Annual

# Smithsonian Folklife Festival

## Alberta

AT THE SMITHSONIAN

## Carriers of Culture



LIVING NATIVE BASKET TRADITIONS

## Nuestra Música

LATINO CHICAGO

## Been in the Storm So Long

SPECIAL EVENING CONCERT SERIES

Washington, D.C. JUNE 30–JULY 11, 2006

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

Smithsonian Institution
Center for Folklife and Cultural Heritage
750 9th Street NW, Suite 4100
Washington, D.C. 20560-0953

www.folklife.si.edu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Editor: Frank Proschan
Art Director: Krystyn MacGregor Confair
Production Manager: Joan Erdesky
Graphic Designer: Zaki Ghul
Design Interns: Annemarie Schoen and Sara Tierce-Hazard
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# Smithsonian Folklife Festival

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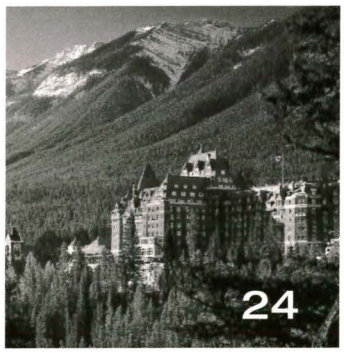
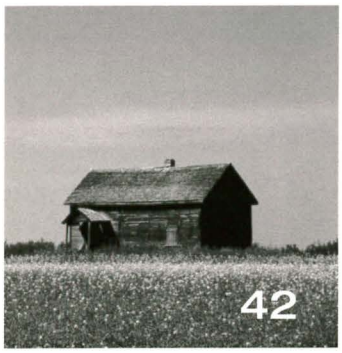









# The Festival as Cultural Partnership

Lawrence M. Small, Secretary, Smithsonian Institution

Welcome to the 2006 Smithsonian Folklife Festival! This year we feature three programs—Alberta at the Smithsonian; Carriers of Culture: Living Native Basket Traditions; Nuestra Música: Latino Chicago—as well as a special concert series, Been in the Storm So Long. The Festival, now celebrating its 40th year on the National Mall of the United States, presents a compelling, research-based sampling of the diverse traditions of America and the world to large public audiences in an educational, respectful, and profoundly democratic way. Employing a format it has both pioneered and mastered, the Festival illustrates the vital, living aspect of cultural heritage and provides a forum for discussion of issues of contemporary concern. And, it's fun: a great place to eat, sing, dance and meet artisans, musicians, and visitors from across the country and around the world.

For the first time, the Festival features a Canadian province—Alberta, which just completed its own celebration of its centennial. Albertans have created a dynamic home for diverse peoples—aboriginal inhabitants, settlers, and later immigrants—in a varied and dramatic landscape. They've built large world-class industries—oil and gas, ranching, farming, forestry—as well as two large, modern metropolises, Calgary and Edmonton, all the while being incredibly creative in the arts and sciences. On the Mall we'll learn how Alberta's scientists excavate dinosaur bones, see how the famed oil sands are mined and processed, witness ranching skills, appreciate fine Native craftsmanship, hear ballads from talented singer-songwriters, and experience their contemporary "Theatresports." Our work with key departments of the provincial government, the Royal Museum, the University of Alberta and other cultural institutions, researchers, scholars, and educators has produced not only the Festival program, but also recordings on Smithsonian Folkways, an exhibition, a series of programs with the Smithsonian Associates, concerts at the Kennedy Center, features on our Smithsonian Global Sound website, other events, and even an Alberta-Smithsonian internship program that will continue as a legacy of the partnership. Our collaboration is a testament to how good will and common purpose can effectively cross borders and serve the educational and cultural interests of Canadians, Americans, and a broader visiting public.

This kind of engaged collaborative partnership is also illustrated through the Carriers of Culture program that has brought together the Festival, the National Museum of the American Indian, Michigan State University Museum, and a network of Native basket makers' organizations around the United States. The collaboration is built upon the needs of basket makers themselves, who face various challenges to their living heritage. Basket makers need access to trees, bushes, and plants untainted by pollutants; they need recognition, appreciation, and access to markets as well as opportunities to train the next generation. At the Festival, you will

see scores of basket makers from dozens of Native communities from every part of the United States. They will be demonstrating their masterful techniques, making baskets of meaning and delight in every imaginable shape and texture. Their participation in the Festival, including sales at the marketplace and related public programs and consultations at the National Museum of the American Indian, is part of a cultural self-help strategy. That strategy, shaped by participatory research led by Michigan State University in concert with Native basket makers' organizations, aims to assure the vitality of long-lived traditions. The wonderful alliance with those organizations, MSU, and the Smithsonian enhances Native abilities to achieve that worthy purpose.

Nuestra Música: Latino Chicago reflects another substantive partnership. The Festival joins the Smithsonian Latino Center and Chicago's Old Town School of Folk Music to present a small sampler of Chicago's Latino cultural heritage. More than a million Latinos—largely from Mexico, but also from Puerto Rico and just about every nation in Latin America—have made the Chicago area their home. Less known nationally than the Latino communities of California, Texas, Florida, and New York, the Chicago community has a storied past and a dynamic present. Institutions such as the Mexican Fine Arts Center Museum, the Mexican community's Fiesta del Sol and the Puerto Rican People's Parade, dozens of community-based dance groups, and myriad shops, clubs, and restaurants indicate the growth and vitality of the community. Music is both a measure and symbol of that vitality. On the Mall, visitors will join in Mexican folk and contemporary dances, hear the beat of Puerto Rican *bomba* and *plena*, and enjoy Andean music and song. Through the Festival's live performances, as well as through its related Grammy nominated Smithsonian Folkways series of Latino recordings, the Smithsonian helps provide a means for Americans to understand each other, to speak, listen, and be heard—ever more important in uniting our diverse, complex nation.

Finally, the Been in the Storm So Long concert series at the Festival represents an important collaboration between the Festival and the new National Museum of African American History and Culture. The Festival itself grows in part from events on the Mall during the Civil Rights Movement, and thousands of leading figures of African American culture have graced its stages and illustrated their traditions through its programs over the past four decades. It is fitting that the Smithsonian Regents chose an area of the Mall nicknamed "old Folklife" (so called because Festivals took place there from 1977-81) as the site for the new museum. To initiate the partnership, the Museum and the Festival feature musicians from New Orleans: folks who were hit with the devastation of Hurricanes Katrina and Rita, but nonetheless strive, with determination and grace, to continue the cultural traditions that give their communities their unique character and uplifting spirit so admired and appreciated around the world. Concerts will feature New Orleans jazz, rhythm & blues, and sacred music. It's a great beginning for a partnership that will yield future Festival programs, a series of Smithsonian Folkways recordings, websites, and many other programs.

The Festival thrives on partnerships and collaborations, programmatically with the featured artists, logistically with like-minded organizations, fiscally with supportive sponsors, practically with the National Park Service, and most significantly, with you the visiting public. The Festival is at heart a large, grand, wonderful, and complex cultural expression of a participatory democracy. Thank you for coming, and enjoy all the Festival has to offer.

# On the Occasion of Our 40th Festival

Diana Parker, Director, Smithsonian Folklife Festival

On July 1, 1967, the Smithsonian welcomed visitors to the Festival of American Folklife. The four-day event was held on the National Mall, on the lawn between the U.S. National Museums. With performances, demonstrations, workshops and panel discussions, the Festival presented some 60 craftspeople and 20 performance groups, all free of charge, to an appreciative audience. The artists were largely from the Southeastern United States, but also included Navajo, Hopi, and Osage from the Southwest, and an Alaskan ivory carver. By the time the Festival closed on July 4, the event had attracted over 431,000 visitors, more than doubling previous peak attendance to the Smithsonian on the holiday weekend. The public wrote letters of praise to the Institution, and Members of Congress and journalists, both print and electronic, called for the Festival to become an annual event.

And so it did. For its second year the Festival added a state program (Texas) and a printed program book, similar to the catalogues produced for other Smithsonian exhibitions. In succeeding years culinary, occupational, and children's traditions were added. But it is a tribute to the wisdom of the founders of the event that as we prepare for our 40th Festival, little has changed.

We have experimented with different sites, different lengths of time, and different times of year, but we have settled back where we started—on the Mall, on the 4th of July weekend. The Festival had been presenting international programs since the early 1970s, and in 1998, we changed the name to Smithsonian Folklife Festival to reflect that global scope. Technology has given us some wonderful new tools for production, sound reproduction, and creating evocative contexts for presentations, but the basic elements of the Festival have remained. Its power still comes from personal interactions between artists and visitors, and we still spend a great deal of time exploring ways to enhance that interaction.

While each Festival has its own importance, we seem to have had a milestone each decade or so. In 1976, the Festival was chosen as the centerpiece of the U.S. Bicentennial celebration. The Festival ran for three months, and featured the cultures of every region of the United States. In addition, there were programs highlighting Native American, Working American, and Children's culture. Family Folklore collected stories from thousands of families attending the event. Old Ways in the New World brought together American artists and tradition bearers from their mother countries. The extraordinary African Diaspora program united African Americans with people sharing a common culture from Africa and the Caribbean. On any given day at the 1976 festival, there were some 600 musicians, cooks, craftspeople, ritual practitioners, workers,

Huge crowds attended the 2002 Festival, walking a simulated Silk Road along the Mall. Photo by Jeff Tinsley, Smithsonian Institution

Tapestry by Mississippian Ethel Mohamed captures Festival activities on the Mall for the Bicentennial. Smithsonian Institution collections

storytellers, ballad singers, and others sharing their artistic excellence and personal histories with large and enthusiastic audiences. Most of these programs brought in new participants every two weeks, creating a gargantuan production challenge. Thousands of airline reservations, visa requests, supply needs, dietary requirements, honoraria, and more had to be processed. But in the end, what is remembered is that for one beautiful summer people met and shared their songs, food, artistry, stories, and hopes for the future.

In 1985, the Festival was part of the larger Festival of India. Our office produced the Folklife Festival, which featured Louisiana, India, and a program on strategies for cultural conservation, and co-produced Aditi: The Living Arts of India, a two-month-long living exhibition in the National Museum of Natural History. Both were huge popular successes, drawing record crowds to the Mall, and in the process, affecting the way exhibitions are envisioned.

Summer 2002 brought Silk Road: Connecting Cultures. Co-produced with Yo-Yo Ma and his wonderful Silk Road Project, the Festival brought artists from a broad swath of the earth extending from Italy to Japan, including people from Central Asia, Afghanistan, Pakistan, Syria, and more. In the post-9/11 environment, it was a moment of hope, as American visitors embraced our guests with warm enthusiasm. Attendance records were set, and the critical response was overwhelmingly positive. The event received unprecedented international press coverage.

The Festival has also become a model for large-scale content-based commemorations. Festival staff have been asked to produce the Smithsonian's own 150th "birthday" celebration in 1996, the Atlanta Olympic Arts Festival that same summer, inaugural celebrations for all but two U.S. presidents since Jimmy Carter, the grand opening of the National Museum of the American Indian in 2004, and the commemoration for the dedication of the World War II Memorial, also in 2004, among others. Each of these events has called for thoughtful programming, sophisticated technology, and careful production. But most of all, they have needed that special element that has made the Festival the unique event that it is. They have required us to present the participants in a dignified, respectful way; to create for them a stage from which they can share with the public their particular perspective on who we are at any given point in our history as a nation, and as citizens of the world.

I cannot imagine where the Festival will go in the next 40 years, but I am sure it will continue to challenge and engage us, and to remind us from time to time who we are at our best.

# We Are Very Much Still Here!

Richard Kurin

This summer we mark the 40th Smithsonian Folklife Festival. Decades of thought and work have gone into making the Festival the longest-lived, largest, and preeminent educational event on the National Mall of the United States. We relish that presence, but more so, are proud to have helped to enable people and communities to declare for themselves in the most public way to their fellow human beings that "We are very much still here!"

## The Festival

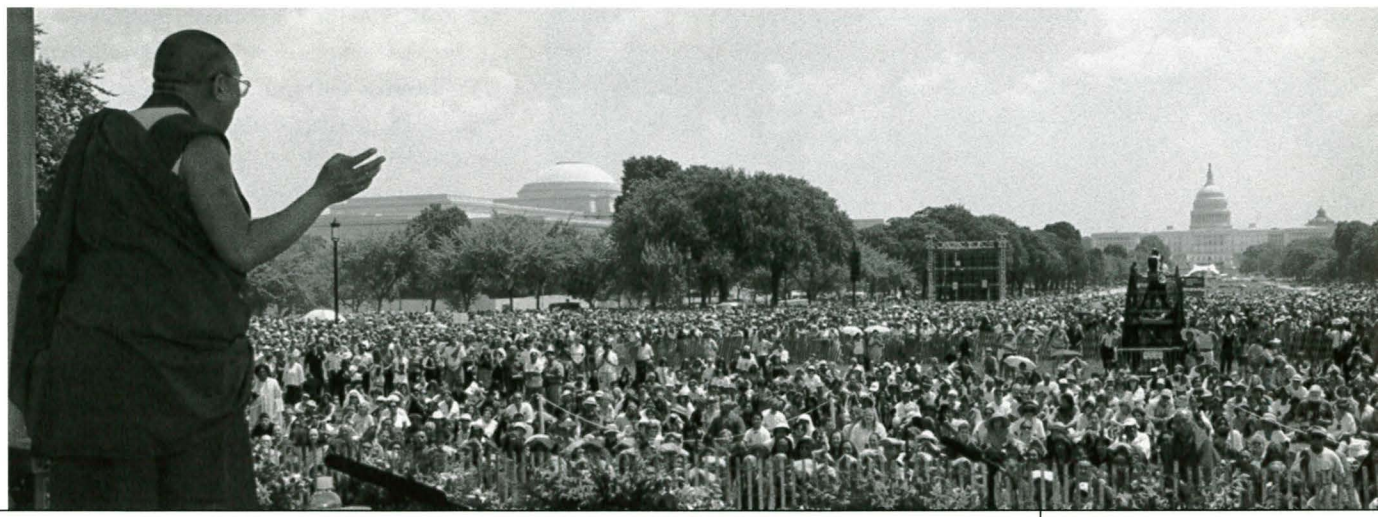
As might be imagined, the arrangements for the Festival—legal, logistical, fiscal, and bureaucratic—are formidable. Each Festival must be created and produced anew. Given the contingencies, the Festival has had a remarkable staying power. This was perhaps not so obvious when the Festival was first invented by James R. Morris and Ralph Rinzler back in 1967. The Festival began as a somewhat counter-cultural experiment during tumultuous times. Though located organizationally in the Smithsonian and conceptually within the museum world, it featured performances and demonstrations of cultural traditions by living, active practitioners and exemplars. It challenged the authoritative curatorial voice, foregrounding instead the authentic voices of its participants.

In the years to come, sound disciplinary knowledge applied to preparatory research and Festival presentations by folklorists, ethnomusicologists, cultural anthropologists, and historians coupled with strong collaboration with the represented cultural practitioners and communities became its methodology. Its mission of encouraging the understanding and vitality of diverse cultural traditions across the nation and around the world emerged clearly and resonated strongly in Congress and numerous communities back home. Year after year, the public has flocked to the Festival, engaging and enjoying the presentations. Visitors have learned from these thousands of culture bearers, and purchased their crafts, recordings, books, and other products. Media coverage has been nearly universally positive. And its impact upon cultural workers and the tens of thousands of participants has proved helpful in actually preserving and revitalizing numerous cultural traditions, encouraging cultural enterprise, and bridging cultural differences.

The Center for Folklife and Cultural Heritage, spawned by the Festival, has flourished. It has grown over the years in size, scope, and stature, producing not only the Festival but its restagings in communities both domestic and abroad. The Festival became the model for producing other national celebration events—cultural programs for Olympics in Mexico City, Montreal, and Atlanta; festivals for presidential inaugurals; and major events on the National Mall including the Smithsonian's own 150th anniversary; America's Millennium on the Mall; and most

recently, the National World War II Reunion and the grand opening events for the National Museum of the American Indian. Film, video, recordings, and materials generated from the Festivals and other events constitute an archival collection, formally named the Ralph Rinzler Folklife Archives and Collections. Over the years, those collections have been mined to produce a number of publications, exhibitions, recordings, and films. Additionally, in 1987, the Center established Smithsonian Folkways Recordings—based upon the acquisition of the historic Folkways label and collection from the family of Moses and Frances Asch. This provided a whole new way to join the Festival's mission with that of research, documentation, and publication of the "voices of the people." In ensuing years, Smithsonian Folkways has distributed millions of recordings, paid millions of dollars of royalties to musicians—thus encouraging their artistry, won numerous Grammy awards and nominations, and educated millions about the world's varied music and verbal arts traditions. In 2000, the Center's collections were recognized by a Save America's Treasures grant and designated a National Treasure.

Having become a well-regarded, even iconic program within the Smithsonian, the Festival is a mainstay of the Capital's cultural life and is widely known around the nation and the world. The Center's approach and achievements are well regarded among cultural workers, museum professionals, and cultural scholars. The Festival has been the subject of several monographs, numerous studies, and scores of scholarly articles; it has also been the subject of various healthy debates about the wisdom, strategy, and tactics of public cultural representation. Much credit for the Festival's success goes to a talented and experienced staff—with more than a dozen of us having careers at the Center and with the Festival and Folkways that now span four decades. Fiscal support—a mixture of Federal appropriations, Smithsonian trust funds, revenue generated through sales of food and crafts at the Festival and of Smithsonian Folkways Recordings, gifts, grants, and contracts—has sustained our operations through thick and thin. And over the years, the Festival's methodology has permeated the Smithsonian, adopted and adapted by various museums, many of which have partnered with us on particular programs.



His Holiness the Dalai Lama gave a talk to nearly 50,000 people on the National Mall during the Tibetan Culture Beyond the Land of Snows program at the 2000 Festival. Photo by Jeff Tinsley, Smithsonian Institution

## Native American Programs as Paradigm

The approach, impact, and future of the Festival and Center are exemplified in many ways, and perhaps most vividly with regard to their four decades of involvement with Native American communities.

In his February 1967 memorandum to the Smithsonian's Board of Regents to establish the Festival, then-Secretary S. Dillon Ripley wrote:

> A program sponsored by the Smithsonian should reflect the Institution's founding philosophy and current role. Although it has the world's largest collection of American folk artifacts, the Smithsonian, like all museums in our nation, fails to present folk culture fully and accurately. Through the Bureau of American Ethnology, it has pioneered the collection, archiving, analysis and publication of American Indian cultural data, [but] neither the Smithsonian nor any other research institution has employed the methods of cultural anthropology in an extensive fieldwork program in American folk cultures.
>
> The lack of museum expertise and the absence of adequate field programs in American folklife studies has resulted from a general ignorance of the abundance of our traditional cultures. Related to the collections and based on the philosophy of the Smithsonian, an exposition of the folk aesthetic on the Mall accompanied by a seminar would be provocative.
>
> A program presenting traditional craftsmen and dancers as well as musicians would convincingly demonstrate the vigor of our folk traditions.

The Smithsonian's Frances Densmore plays back a recording to Mountain Chief, a Blackfoot, in front of the Smithsonian Castle in 1916. Photo by Harris and Ewing, courtesy National Anthropological Archives, Smithsonian Institution

The Smithsonian, through the Bureau of American Ethnology founded in 1880 and led by legendary explorer, geologist, and linguist John Wesley Powell, had been at the institutional forefront of documenting American Indian lifeways. Powell made the case for federal funds to support ethnological research on American Indians, arguing that their "original habits and customs" were disappearing and their languages were being modified and lost. Powell's efforts, and those of his colleagues, produced numerous studies and, coupled with the collections of artifacts and human remains coming to the Smithsonian, resulted in the largest body of data on American Indian cultures in existence. Included were early field recordings made of American Indian song, story, and dance on wax cylinders invented by Thomas Edison and utilized by the Smithsonian's Alice Cunningham Fletcher and Francis La Flesche.

While most of the Smithsonian's ethnographic efforts were directed toward the study of American Indians, and while many of its scholars were sympathetic with Indian peoples, their cultures, and histories, there was relatively little use of this knowledge for the benefit of Native communities. Smithsonian scholars saw other scholars and specialists, not American Indians, as their primary constituency.

This changed somewhat when Ripley became Secretary in 1962. Ripley wanted to rationalize the study of human life. He pointed out to staff, quite candidly, that "defeat has a lot to do with who gets studied." He brought in Sol Tax, a distinguished professor of anthropology from the University of Chicago, to help plan a National Museum of Man. Tax was a pioneer in bringing together anthropologists internationally and founded the prestigious journal *Current Anthropology.* Working in Wisconsin among contemporary Fox Indians, Tax and his students had developed an approach called "action anthropology." This brand of anthropological work funneled knowledge about culture back into the community for its use and development. Tax was concerned not only with anthropology in the museum, but also with contemporary phenomena, with the responsibility of scholars to the communities they study, and with the collaborative use of knowledge.

This view, and similar ones held by folklorist Alan Lomax, ethnomusicologist Charles Seeger, Folkways record producer Moses Asch, and folk-singer activists Pete Seeger and Bernice Johnson Reagon, influenced Ralph Rinzler. Rinzler was a musician, record producer, manager, and director of field research programs at the Newport Folk Festival who had been hired by operatic tenor and music impresario James R. Morris, the head of the Smithsonian's Museum Services office, to direct the first Festival in 1967. Rinzler, who specialized in old-time Appalachian, Cajun, and African American musics, had worked with a number of American Indian artists and craftspeople at Newport as well as with a number of contemporary musicians including singer-songwriter Buffy Sainte-Marie.

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

The first festival—named the Festival of American Folklife (until it officially changed to the Smithsonian Folklife Festival in 1998)—was held from July 1-4, 1967, in two tents, one for crafts and one for sales, with a music stage and performance area on the terrace of the National Museum of History and Technology—now the National Museum of American History. It drew national attention and a massive crowd. Among the 84 participants were the King Island Eskimo dancers from Alaska, Navajo sand painter Harry Belone and Acoma Pueblo potter Marie Chino. The Festival was lauded as a success in Congress and among the public, and plans were put in place for another year.

Rinzler concentrated on lining up states to be featured at the Festival—Texas in 1968, Pennsylvania in 1969, Arkansas in 1970. These were the primary Festival presentations. While there were Lummi Indian performances and Seminole crafts, Rinzler was well aware of his own lack of knowledge with regard to Native cultures. He had been dissatisfied with the presentations of American Indian artists at Newport. Given the status of the Smithsonian and the location of the Festival in Washington in literally the center of government power, he knew the representation of Native cultures had to be handled carefully, knowledgeably, and ethically.

## The Festival's Native American Program

Rinzler hired Clydia Nahwooksy in 1969 to establish what was first called the American Indian Program and later became the American Indian Awareness Program and then the Native American Program of the Festival. Clydia, a Cherokee who had earned her B.A. in anthropology a few years before, immediately became the highest ranking Native American at the Smithsonian.

Well connected in the American Indian community, Nahwooksy organized fuller, more comprehensive programs at the Festival, featuring Southern Plains Indians in 1970, Northwest Coast Indians in 1971, Southwest Indians in 1972, and Northern Plains Indians in 1973. A Native Americans Advisory Group chaired by prominent Native anthropologist Alfonso Ortiz and including such scholars as Dell Hymes, Barre Toelken, and William Sturtevant helped guide programs. Vine Deloria and LaDonna Harris, among many others, spoke from Festival stages. In 1974, the Festival featured California tribes (Tolowa, Pomo, Hoopa, Yurok, Karuk, Luiseño, Maidu, and Cahuilla) and Basin and Plateau tribes (Paiute, Shoshone, Kaibab, Northern Ute, Ute Mountain, Southern Ute, and Nez Perce), as well as traditional sports and games from Creek, Cherokee, Eskimo, Acoma, Athabaskan, Jemez, and Laguna communities. In 1975, the Iroquois Confederacy was featured along with representatives of other eastern tribes, and in a massive 1976 program for the American Bicentennial, Native Americans came from scores of tribes and communities from every region of the United States. With the expansion of programs came more permanent, temporary, and contract Native American staff for the Festival. Lucille Dawson (Narragansett) coordinated programs and went on to an accomplished career in the U.S. Department of Health and Human Services. Rayna Green (Cherokee) and Barbara Strickland (Lumbee) came to the Smithsonian for specific Festival programs and have played prominent roles continuing to the present day. Green went on to found the Native American Program at the National Museum of American History. Strickland has served continuously with the Festival and the Center and is currently its assistant director for finance and administration. Helen Schierbeck (Lumbee), directing the Office of Indian Education at the U.S. Department of Health, Education, and Welfare, chaired the Indian Education Task Force of the American Indian Policy Review Commission and helped assure vigorous Native American programs for the Bicentennial years. She came to the Smithsonian years later, first as a board member and then as a staffer to direct public programs at the National Museum of the American Indian. Rinzler also hired non-Native experts including anthropologist Thomas Kavanagh (an honorary member of the Comanche) who served as assistant coordinator and later at Indiana University's Mathers Museum, and Thomas Vennum, a Harvard-educated ethnomusicologist who specialized in American Indian musical and performance traditions.

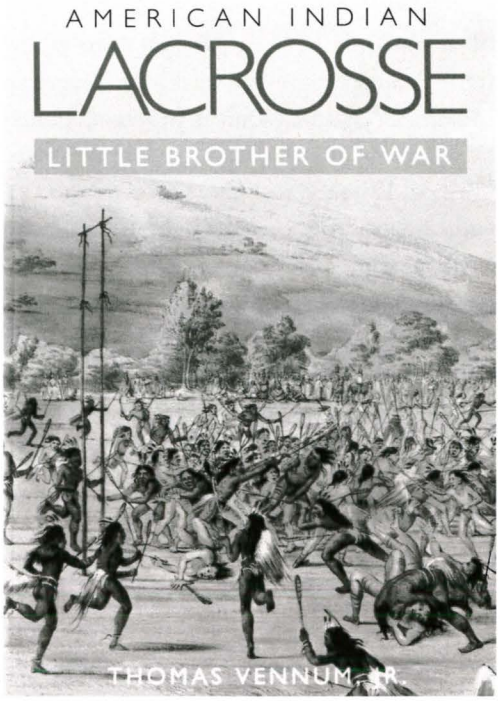
Veteran Festival staffer Barbara Strickland (center), with Navajo code talkers Sam Smith (left) and Keith Little (right) at the National World War II Reunion in 2004. Photo by Ginevra Portlock, Smithsonian Institution

## Post-Bicentennial Programs

Though the Festival itself was much reduced in size after the 1976 extravaganza, Native American programs continued in 1977 with Ojibwa, Tolowa, San Juan Pueblo, Navajo, and Seneca participation, and in 1978 with the San Juan Pueblo. In 1979, scholar Peter Nabokov developed a program focused on Native American vernacular architecture. Vennum developed an Ojibwa program in 1981, and published *The Ojibwa Dance Drum: Its History and Construction* the next year as part of the Smithsonian Folklife Studies monograph and film series, to accompany his award-winning 1978 documentary film, *The Drummaker.* A contemporary drummer—Mickey Hart of the Grateful Dead—was captivated by these works, and established a friendship and professional collaboration with Vennum that continues to the present and has led to a variety of recordings and numerous other projects.

Vennum was also "borrowed" by the Library of Congress to serve as the initial director of its groundbreaking Federal Cylinder Project. This project took the old wax cylinder recordings from the Smithsonian's Bureau of American Ethnology—that had been transferred to the National Archives and then to the Library of Congress—and reproduced them on cassettes with notes for distribution back to the tribes and communities that had originally generated them. Members of those communities, and in some cases descendants of those originally recorded almost a century earlier, helped identify the recordings and supplement them with precious additional details.

In 1982, the National Endowment for the Arts initiated its National Heritage Fellowships program under the direction of Bess Lomax Hawes, who had been Rinzler's assistant director for the Bicentennial Festival.




During the first two years of that program, the Fellowships were conferred at the Festival, and such Native artists as ribbon worker Georgeann Robinson (Osage) from Oklahoma, basket maker Ada Thomas (Chitimacha) from Louisiana, potter Margaret Tafoya from Santa Clara Pueblo, New Mexico, Eskimo mask maker Paul Tiulana from Alaska, and hula master Emily Kau'i Zuttermeister from Hawai'i were among the early honorees.

Through the 1980s, scores of Native musicians, artisans, storytellers, and other cultural exemplars were represented in a range of state programs—Oklahoma in 1982, Alaska in 1984, Louisiana in 1985, Tennessee in 1986, Michigan in 1987, Massachusetts in 1988, and Hawai'i in 1989. These programs all raised the visibility of Native American communities and cultural exemplars, both nationally and back home in their respective states. Other thematic programs such as one on Cultural Conservation featured case studies of how

Native people were preserving their traditions in a contemporary world. An American Indian Access to Resources program curated by Vennum in 1989 examined how Yaqui, Washoe, Paiute, Shoshone, Ojibwa, Mandan, and Hidatsa utilized their natural and social environments and faced legal, political, and technical challenges toward the continued practice of their cultural traditions. Two more books by Vennum, *Wild Rice and the Ojibway People* and *American Indian Lacrosse: Little Brother of War* complemented this theme.


Earl Nyholm, an Ojibwa Indian, and Dwight Bowman from Hawai'i discuss comparative canoe making techniques at the 1989 Festival. Photo by Dane Penland, Smithsonian Institution

The acquisition of Folkways Records in 1987, and its transformation into Smithsonian Folkways Recordings under the leadership of musical anthropologist Tony Seeger, led to new opportunities. Folkways had more than a hundred albums in its historic American Indian collection, and the idea was to republish older, archival recordings, as well as make new ones. Seeger, who specialized in the musical culture of the Native people of the Amazon region, was amenable to the symbolism implicit in the proposal that our first published Smithsonian Folkways title should be an American Indian one. The intention was to re-issue *Navajo Songs*, based upon field recordings made in New Mexico and Arizona in 1933 and 1940 by documenter Laura Boulton. Getting permissions, though, delayed the project. Instead, the first Native recording was prompted by Festival research for the 1989 Hawaiian program, and turned out to be *Hawaiian Drum Dance Chants: Sounds of Power in Time.*

The 1989 Festival was noted for another birth. As part of the Festival, Mandan and Hidatsa were demonstrating the reintroduction of buffalo (bison) herding and herd management among Plains Indians. On the Mall, we had several buffalo and one, unbeknown to us, was pregnant. In the early morning hours of June 24, in a pen in sight of the Washington Monument and the National Museum of American History, she gave birth. Named Nasca Nacasire (or Summer Calf) by Mandan elder William Bell, the baby buffalo received national media coverage.

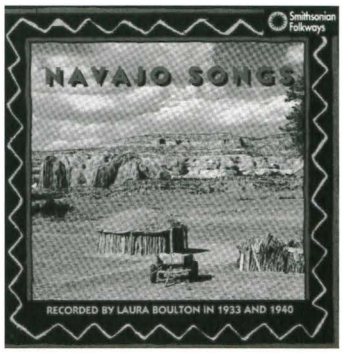
The birth came at a time when the Smithsonian had just completed a deal to acquire the amazing Heye collection of Native American artifacts then housed in New York. Legislation authorizing a new National Museum of the American Indian was pending in Congress, and was sure to pass. A new museum building would be "born" on the Mall, just as surely as the buffalo. Festival

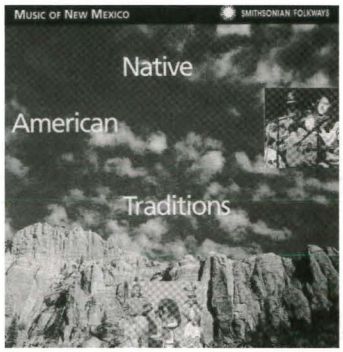
participants, seeing the linkage, wrote the following letter to Senator Daniel Inouye, the leading advocate for the museum, and Robert McC. Adams, then-Secretary of the Smithsonian.

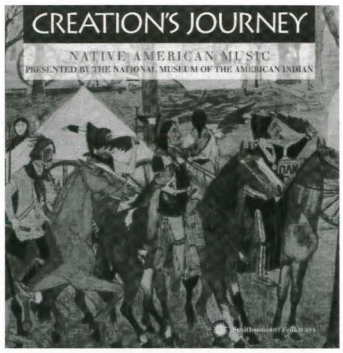
> Dear Senator Inouye and Secretary Adams:
>
> At 2:06 a.m. on Saturday, June 24, a calf was born to the buffalo cow who was on the Mall as part of the American Indian Program of the Folklife Festival.
>
> Mandan and Hidatsa people from North Dakota also had been singing buffalo songs, performing buffalo dances, tanning buffalo hides and making buffalo head dresses and bull boats as part of this Festival. There is also a great exhibit about our people in the Museum of American History. The Indian presence this year is, we hope, only a sign of what is yet to come. All of the Indian people who have been here—Yaqui, Ojibwa, Northern Paiute, Washoe, Western Shoshone, Mohawk, Onondaga, Tuscarora, Rappahannock, Cherokee, Sioux, Arikara—and the Mandan and Hidatsa people who prayed for this calf, sang for her, and named her Nasca Nacasire (Summer Calf), feel that this calf is a great sign of good for the Indian people and for the Smithsonian. We believe our buffalo dance, which calls forth the buffalo, contributes to the mystique surrounding the birth of Summer Calf on the Mall. Mandan and Hidatsa people will pray for her during her entire life, and songs will be made about what happened here.
>
> In that spirit, we are asking you to acquire her for the new Museum which we understand will be built on the Mall. Her presence would be a sign to all people that Indian people have been here and have a place on the National Mall, and that there is great hope for the future of this new museum and the Indian people. It would be a sign that this place was a place of living people and living cultures. No symbol exists like that of the buffalo—perhaps only an eagle—for its significance among the Indian people of North America. She could remain with her mother until weaned, then perhaps could stay in the National Zoo until a place is made for her on her birthplace, the National Mall.

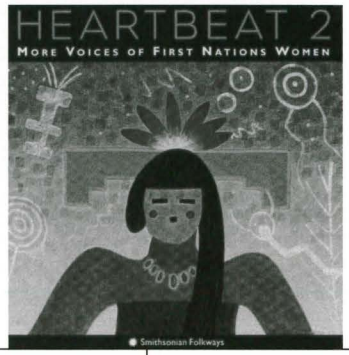
Though Summer Calf was not "acquired," the legislation establishing the new National Museum of the American Indian was signed later that year by President George H.W. Bush on November 28, 1989. A director had to be found.

In the late 1980s, issues of cultural diversity within the nation and within the Smithsonian were coming to the fore. Ralph Rinzler, who had

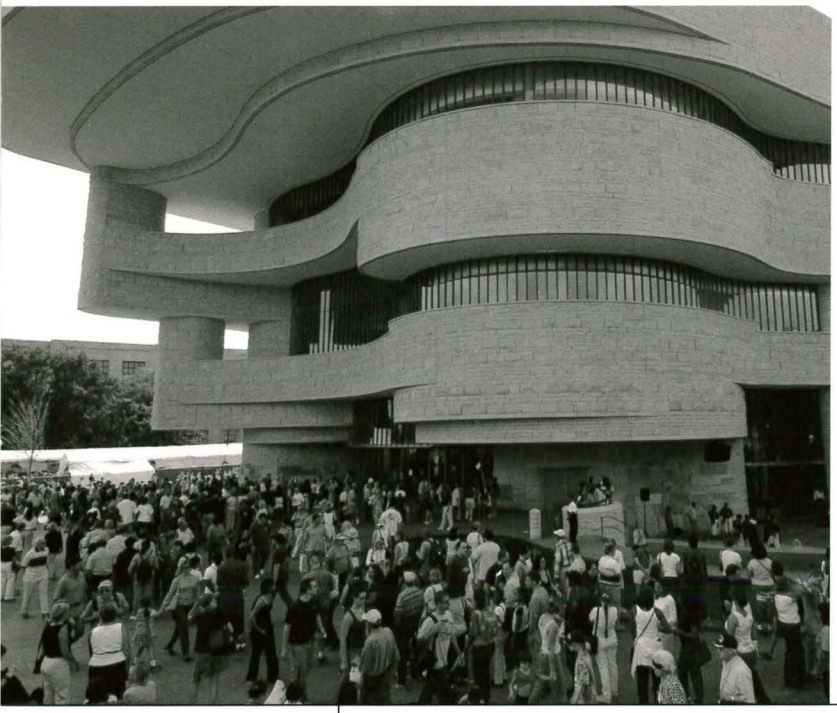


become the Smithsonian's Assistant Secretary for Public Service and Education, and his assistant, James Early, had put together a cultural education advisory committee to help the institution diversify its staffing and programs. The committee was composed of distinguished figures from outside the Smithsonian, among them Jeannine Smith Clark, Esther Coopersmith, Peggy Cooper Cafritz, Suzan Shown Harjo (Cheyenne and Hodulgee Muscogee), and a Washington-area lawyer, W. Richard West (Cheyenne and Arapaho). The committee helped forward initiatives concerning the representation of African American, Latino, Asian American, and American Indian culture and history in the Smithsonian. While Secretary Adams was amenable to hiring a Native American as the founding director of the new museum, he didn't have a candidate. Rinzler strongly recommended West, who took the job in 1990.



## Native American Programs as Paradigm

Native American programs at the Festival continued through the 1990s. Olivia Cadaval curated a program at the 1991 Festival entitled Land and Power in Native American Culture and involving representatives from Tlingit, Haida, Tsimshian, Hopi, Aymara, Quechua, Chiapan Maya, Zapotec, Ikood, Canelos Quichua, Shuar, and Achuar communities, stretching from Alaska to the Andes and the Amazon rainforest. Another program in 1994 on Culture and Development, organized with Kevin Healy and Chuck Kleymeyer, demonstrated how Native peoples in Central and South America were utilizing cultural skills and resources for the economic and social development of their communities. Vennum curated a program on The Changing Soundscape in Indian Country highlighting the ways Native musicians incorporated their own languages, musical instruments, and traditional themes into contemporary styles of rock 'n' roll, blues, country, and folk. Native participation in the New Mexico program in 1992 spawned a Smithsonian Folkways Recording produced with Howard Bass and Rayna Green of the National Museum of American History. This led to another Festival program in 1995 entitled Heartbeat: Voices of First Nations Women, featuring a panoply of traditional and contemporary American Indian singers, among them

(Top) Founding Director Rick West addresses tens of thousands of guests and national and international media during the opening ceremony for the new Museum. Photo Smithsonian Institution

(Left) The National Museum of the American Indian opened on the National Mall of the United States in September 2004. Photo Smithsonian Institution

Suyá chiefs from the Amazon rainforest perform and discuss their culture at the First Americans Festival. Photo by Michael Thompson, Smithsonian Institution

Betty Mae Jumper (Seminole), Elena Charles (Yup'ik), the Olla Maidens (Zuni), the Six Nations Women Singers, Sharon Burch, and Ulali, among many others. A Smithsonian Folkways Recording of the same title was published, and followed by a second volume.

Native American participation continued to be strong in various state programs through the 1990s with Iowa, the American South, Wisconsin, and New Hampshire. Native participation was also highlighted in various special events produced by the Center. For the Clinton inaugural festival "America's Reunion on the Mall" in 1993, the Center invited the Hawaiian hula group Halau O'Kekuhi and the Badland Singers to perform, and Tlingit carver Nathan Jackson, lei maker Marie MacDonald, regalia maker Vanessa Morgan, Pueblo potters Toni and Cliff Roller, and basket weavers Norman and Bernadine DeLorme to demonstrate their traditions. The Center co-produced the Southern Crossroads festival in 1996 in Centennial Olympic Park for the Atlanta Olympics and included among others the Kiowa and Comanche American Indian Music & Dance Show, the Kulli Homa Tribal Dancers, The Plainsmen, and Walela (Rita Coolidge and family) in the program. Later that summer, the Center produced the Smithsonian's 150th Birthday Party on the Mall. Highlights included a Native Nations Dance Procession organized with the National Museum of the American Indian and performances by the American Indian Dance Theater and Lakota Sioux Dance Theater. Buffy Sainte-Marie gave a workshop and—with Aretha Franklin and Trisha Yearwood—headlined an evening concert for some 150,000 people, culminating in fireworks over the Smithsonian Castle and Washington Monument. The National Museum of the American Indian held a "Hear Our Nations' Voices" program on the designated museum site featuring Navajo, Iroquois, Andean, and other performances and such activities as Tohono O'odham *to-ka* stick games, Chicasaw stickball, and lacrosse.

Cooperation between the National Museum of the American Indian and Smithsonian

Folkways continued, first under the leadership of Charlotte Heth, with albums produced on a variety of Native traditions, and then in more recent years with Helen Schierbeck and Howard Bass. Annual concerts at the Festival provided an important venue for highlighting and giving voice to Native traditions.

Given the Center's long history of presenting American Indian traditions on the Mall, as well as a track record of cooperation, the National Museum of the American Indian called upon it to help with the production of the museum's opening events on the Mall in September 2004. A Native Nations' Procession, Opening Ceremony, and six-day First Americans Festival were planned.

The result was a stunning, amazing, and poignant affirmation of Native American culture and identity. On September 21, more than 24,000 Native people walked down the National Mall of the United States, beginning with a call on the conch shell by Hawaiian Calvin Hoe at the Smithsonian Castle and ending near the foot of Capitol Hill opposite the architecturally striking new museum. The procession was led by Smithsonian Secretary Lawrence Small, Deputy Secretary Sheila Burke, Rick West, Senator Inouye, Senator Ben Nighthorse Campbell (Northern Cheyenne), and Alejandro Toledo (Quechua), the President of Peru. Inuit from Canada and Eskimo from Alaska walked with the Suyá of Brazil's Amazon rainforest and Aymara of the Bolivian Andes. Native Hawaiians walked with Navajo, Cheyenne with Choctaw, Hopi with Lumbee. This was not some hollow nostalgic display of costumed and fabricated ethnicity, but rather an exuberant affirmation of identity in the symbolic center of the United States. The mood was poignant and joyous, celebratory and profound. One participant opined that "this is our march on Washington," a sentiment shared by many. In this historic, stirring moment Native people representing more than 600 tribal and cultural groups announced to the world loud and clear that "We are very much still here!"


The Native Nations' Procession on September 21, 2004, stretched the length of the Mall. Photo by Charlie Weber, Smithsonian Institution

The Hawaiian hula group Halau O'Kekuhi performs at the First Americans Festival. Photo by Michael Thompson, Smithsonian Institution

The Opening Ceremony, initiated with the Hopi Honor Guard and a Flag Song by Black Eagle, was attended by hundreds of Members of Congress, dignitaries from around the world, participants in the procession, and some 50,000 others who witnessed it on six video monitors spread down the length of the National Mall. The Museum opened immediately afterward, and stayed open through the night to accommodate visitors. The exhibitions in the Museum and the performances and demonstrations at the First Americans Festival brought home the point that Native cultures were part of a heritage lived by real, contemporary human beings—indeed millions of them across the Western Hemisphere.

The First Americans Festival featured hundreds of participants, performances, and demonstrations, and some 600,000 visitors attended. There were among them dances performed by the Inupiat Suurimaanichuat Dance Group, the Quechua scissors dancers, the St. Laurent Métis Dancers, and a Yup'ik-Inuit group, Pamyua. Concerts by Joanne Shenandoah (Oneida), Keith Secola (Anishinabe), Star Nayea, Warparty (Cree), and others filled the Mall. Sessions at the Raven stage featured Kuna, Schaghticoke, Lakota, Kiowa-Apache, Sac and Fox, and Caddo-Potawatomie storytellers, while crafts demonstrations included the making of regalia by Cayuga, Jalq'a, Kamsa, Mashpee Wampanoag, and Tarabuco master artisans, as well as instrument making by those from the Cochiti Pueblo, Mayo de Sinaloa, Otoe-Missouria, and other communities. Four concessions, operated by Onondaga, Lumbee, Algonquian, and Inka, served a variety of Native food—from buffalo burgers, Indian tacos, and fry bread to turkey, venison, Peruvian corn, and pumpkin—to tens of thousands of visitors. An Indian Market was organized in front of the Museum, with some 40 booths and a big marketplace tent carrying thousands of Native crafts, recordings, books, and other items for sale. Well over a million dollars was generated in sales for these Native businesses.

The opening day evening concert was a rousing one, hosted by Charlie Hill (Oneida), and featuring Buffy Sainte-Marie (Cree), Lila Downs (Mixtec), Indigenous (Yankton Sioux), and Rita Coolidge (Cherokee)—who was joined for some numbers by Grammy winning flutist Mary Youngblood (Aleut and Seminole) and surprise guest Mickey Hart.

The significance of the whole event was the strikingly public affirmation of Native American lifeways in our contemporary world. Broadcast around the planet, events were widely seen and overwhelmingly appreciated. The reaction of participants and American Indian visitors was exceedingly positive. For those in the Center, the opening events also reaffirmed the value of the Folklife Festival. Here was the Festival as model and historical practice providing the framework for the engaged participation of Native people and a huge, broad audience interested in learning about and from them. For older Festival veterans, Rick West's awarding of a certificate of recognition to Barbara Strickland at the conclusion of the last performance wonderfully summarized careers and struggles that had gone on for decades to recognize and represent Native people on the Mall in Washington. For a younger generation of staff new to the Festival and such events, the effect was telling. Here was a world-class standard of programming and production, of widespread and heartfelt community engagement, and of immense impact upon a visiting and viewing public that could motivate professional goals for decades to come.

Mandan-Hidatsa flute maker and player Keith Bear with Gayle Hunt during the 2005 Forest Service, Culture, and Community program. Photo by Joe Furgal, Smithsonian Institution

## Old Foundations, New Beginnings

The involvement of the Festival and the Center with Native peoples and their cultures did not end with the opening of the new museum. It continues. In 2005, Clydia Nahwooksy was honored for her accomplishments at the annual Ralph Rinzler Memorial Concert. New Smithsonian Folkways Recordings are being produced. A special American Indian Heritage page was created for the Smithsonian Global Sound digital music website to reach teachers and students with audio and video recordings of Festival participants and Folkways artists—so they too might hear those compelling voices. And of course this year, the Festival brings together the National Museum of the American Indian and long-time collaborator and Smithsonian affiliate, the Michigan State University Museum, in a partnership with Native basket makers from across the United States to feature their work, accomplishments, and challenges on the Mall.

Certainly the case of helping to preserve Native American culture by working closely with its exemplars is a special and important one, meriting 40 years and more of effort. But so too are other cases. Our work with the Native peoples and the National Museum of the American Indian provides a model that we are anxious to follow with other communities and colleagues. Over the past three years we have joined with the Smithsonian Latino Center in producing the Nuestra Música programs at the Festival and on Smithsonian Folkways Recordings. Scores of performances, radio broadcasts, and several recordings—including

four nominated for Grammy awards—have entertained and educated millions about Latino cultural traditions. This year we also join with the newly established National Museum of African American History and Culture to produce a series of Festival concerts on the African American musical traditions of New Orleans, as well as a series of Smithsonian Folkways Recordings. Given our historic commitment to the research and presentation of African American culture, I expect this will be a very strong and enduring partnership.

There will of course be others as the Festival continues. For as long as there is a need for people on this planet and in this nation to understand their fellow human beings and fellow citizens—of the U.S. or the world—there is a need for the Festival. Here in a place of enormous national and global significance, people can gather in a spirit of tolerance and respect with the aim of meeting, understanding, and even learning from their fellow man. James Smithson, whose bequest founded the Smithsonian for the purpose of the "increase and diffusion of knowledge among men," would, I think, have been pleasantly surprised, but quite proud of the Festival and what it has become.

RICHARD KURIN

*Richard Kurin is the Director of the Smithsonian Center for Folklife and Cultural Heritage, which produces the Festival, Smithsonian Folkways, Smithsonian Global Sound, and other cultural programs and includes the Ralph Rinzler Folklife Archives and Collections. He first worked at the Festival in 1976.*

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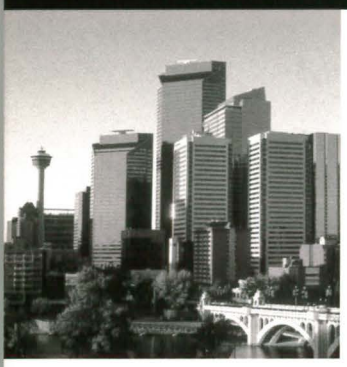


# Alberta
## AT THE SMITHSONIAN

Al Chapman and Nancy Groce

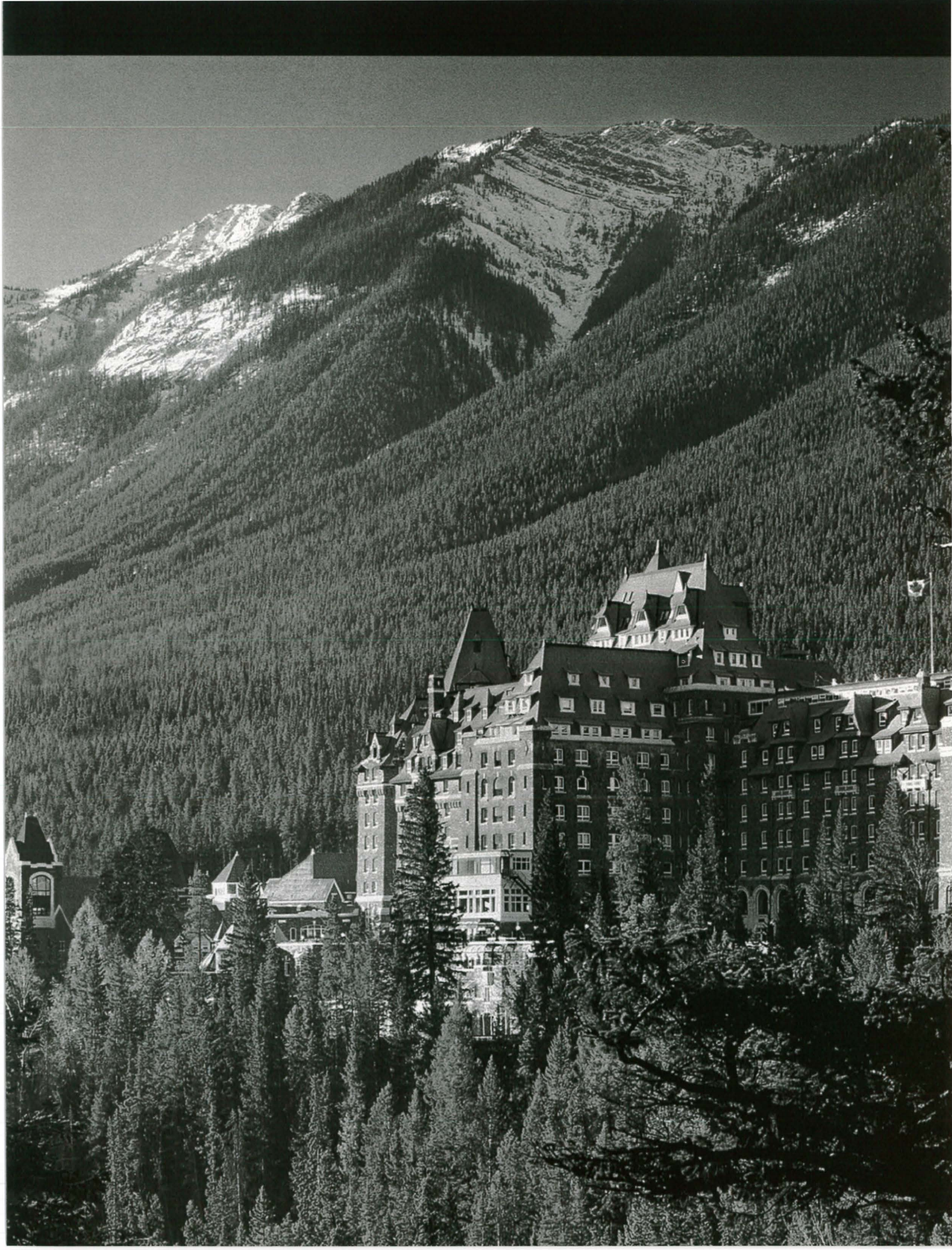
This year marks the 40th annual Smithsonian Folklife Festival. It is also the first year of the second century for the province of Alberta, which celebrated its centennial in 2005. Named after Queen Victoria's fourth daughter, Princess Louise Caroline Alberta, but familiarly called "Wild Rose Country" by its 3.26 million residents, Alberta is a land of contrasts. Its landscape is among the most diverse in North America, with badlands, prairies, boreal forests, rolling foothills, enormous freshwater lakes such as the Athabasca, and mighty rivers including the Peace and the North Saskatchewan. Its western border is defined by the spectacular ranges of the Rocky Mountains; its eastern border by the Great Plains. Alberta is enormous: it stretches 764 miles from the U.S. border (where it meets the state of Montana) to the Northwest Territories, and 412 miles east to west from Saskatchewan to British Columbia. With a total area of 255,213 square miles, Alberta is exceeded in size by only two of the United States, Texas and Alaska.

Alberta has the fastest growing economy in Canada, but its wealth extends beyond oil sands and gas fields, beyond majestic Rocky Mountains and rich agricultural plains, and beyond its legendary ranches and thriving cosmopolitan, multicultural cities. Alberta's true wealth is its people—a diverse, hard-working, innovative population whose "can-do spirit" has transformed a frontier territory into a prosperous province with a vibrant cultural landscape. Its people are tremendously proud of Alberta's past and increasingly confident of its future. Because of this rich and dynamic culture, it is most appropriate that Alberta is the first Canadian province to be featured at the Smithsonian Folklife Festival.

(Top) Calgary's impressive skyline with the famous Calgary Tower. When built in 1968, the Tower dominated the skyline, but now it is only the fourth tallest building in town. Photo courtesy Travel Alberta

(Left) Calgary's and Edmonton's identical Jubilee Auditoriums—the "Jubes"—are the province's premier arts centers. Photo by Ellis Brothers Photographers, courtesy Northern Alberta Jubilee Auditorium

(Right) The Fairmont Banff Springs Hotel was established in 1888 by the Canadian Pacific Railway to attract tourists to Banff National Park. Photo courtesy Travel Alberta



At first glance, Alberta might not impress Americans as being as exotic as some of the international programs that have educated and entertained visitors to previous Folklife Festivals, but make no mistake: Alberta is very much its own unique place. The people of Alberta pride themselves on being America's good neighbors—and they certainly are—but they might take exception to stereotypes some Americans may hold about their province. So, for the record, let's begin by dispensing with a few misconceptions:

While it is true that Alberta's climate can occasionally dip to a frigid -40°F and snow is not unknown, it is equally true that serious winter is balanced by three seasons of enjoyably temperate weather. In southern Alberta, winter cold is often mediated by the chinook winds—a front of warm air blowing in from the Pacific that can raise temperatures by fifty degrees Fahrenheit in just a few hours. Throughout the province, giant expanses of cloudless blue skies and bright sunshine are the norm year-round.

Not all Albertans live on farms or ranches. Despite enormous areas of wilderness, vast national and provincial parks, and seemingly endless prairies, open ranges, and agricultural land, four of five Albertans are urbanites. Alberta's two largest cities are Calgary (population 1.06 million) and Edmonton (population 1.01 million), the province's capital located 400 miles north of the U.S. border. Both are corporate and cultural centers with impressive skylines, lively cultural scenes, sophisticated restaurants and shops, and world-class universities. Alberta's smaller cities include Fort Macleod, Fort McMurray, Grande Prairie, Lethbridge, Medicine Hat, Red Deer, and the celebrated Rocky Mountain resorts of Banff and Jasper. Alberta is unique among Canadian provinces in that the bulk of its population does not live immediately along the U.S.-Canadian border. Many Americans would be surprised by how many towns and cities dot Alberta's landscape.

Not all Albertans are cowboys. There are still a lot of ranchers in Alberta, but a contemporary Albertan is more likely to work in a corporate office or retail store, be involved in the energy sector, or be employed by one of the province's many high-tech research centers than to work with cattle.

The region's vibrant growth and development have led Alberta's population to become increasingly multicultural and multinational. The first Albertans were Aboriginal peoples. (In Alberta and throughout Canada, American Indians or First Nations peoples often refer to themselves as Aboriginals.) Tribes settled on the Albertan plains at least 12,000 years ago and were sustained by the natural resources and activities such as buffalo hunting. Evidence of their activities can still be seen at Head-Smashed-In Buffalo Jump, now a World Heritage Site in southern Alberta. Later, their descendants—who included the Blackfoot, Blood, and Peigan—tamed horses and adapted European weapons and technology, continuing their traditional culture well into the nineteenth century.

Other First Nations, including the Woodland Cree, Plains Cree, and Dene tribes, settled the woodland areas of central Alberta, where they hunted caribou, moose, and deer, and fished the lakes and rivers. During the eighteenth century, Métis (descendants of French and Scottish traders and Cree, Ojibwa, Saulteaux, and Assiniboine women) settled

Young dancers compete at the 2005 Stoney/Cree Powwow in Duffield in central Alberta.
Photo by Nancy Groce, Smithsonian Institution

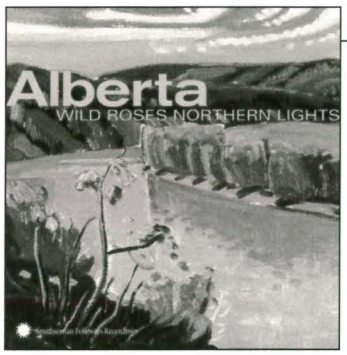
in Alberta, drawn by the fur trade. The Métis were employed as interpreters, cartographers, and guides. Their descendants still play a prominent role in contemporary Alberta.

Today, Alberta has 44 First Nations in 3 treaty areas and 123 Reserves. The most commonly spoken Aboriginal languages include Blackfoot, Cree, Dene, Sarcee, and Stoney (Nakoda Sioux). Members of Alberta's First Nations and Métis live in Reserves and Settlements as well as in urban and suburban areas.

Early European settlers included immigrants from the British Isles and Germany as well as Ukrainians, Poles, and other Eastern Europeans who were all drawn by the promise of inexpensive land and newfound freedoms. The need for specific skills attracted specific immigrant groups: for example, the building of the Canadian Pacific Railway attracted Chinese and Irish immigrants in the mid-nineteenth century. Many Sikhs immigrated to the Crowsnest Pass region of the Rocky Mountains to work in coal mines. Slightly later, Japanese settlers came from British Columbia to farm the rich lands around Lethbridge in southern Alberta. Unrest in Europe in the early twentieth century brought pacifist groups such as the Hutterites, Mennonites, and Dukhabors, whose descendants maintain their unique cultures and independent lifestyles on the Alberta plains.

Immigrants also arrived from the United States. During the nineteenth and twentieth centuries, many American ranchers and farmers moved to Alberta. Two groups of U.S. immigrants merit special mention: some American Indians—most notably Sitting Bull and his band of Lakota Sioux—found that many of the conflicts they encountered in the United States diminished as soon as they crossed the "Peace Line" and entered Canada. There were also several communities of African American homesteaders and ranchers who moved to Alberta in the nineteenth century seeking opportunities not available to them in a segregated United States.

In recent years, Alberta's energy sector, universities, high-tech laboratories, and booming economy have attracted people from around the world. From small towns to its largest cities, Alberta is now home to a sizable number of people from Asia, Africa, South America, Australia, Europe, and the Middle East.





FESTIVAL CD
Alberta: Wild Roses, Northern Lights

In conjunction with the Alberta at the Smithsonian program, Smithsonian Folkways Recordings is releasing two CDs. The first, *Alberta: Wild Roses, Northern Lights* (SFW CD 40538), a collaborative effort with the Alberta Foundation for the Arts, features contemporary music by Albertan musicians celebrating their home province. The second, *Classic Canadian Songs from Smithsonian Folkways* (SFW CD 40539), produced in collaboration with the Canadian Centre for Ethnomusicology at the University of Alberta, contains historically important Canadian recordings from the Folkways archives.

# Alberta at the Smithsonian: Festival Program

## Performing Arts

This summer's program showcases the music and dance of Alberta's folk, country, and ethnic traditions, but it should be noted that Alberta also supports equally vibrant jazz, blues, rock, world, and classical music scenes. Identical Jubilee Auditoriums in Calgary and Edmonton, the Banff Centre for the Arts, Francis Winspear Centre for Music (Edmonton), and the Jack Singer Concert Hall (Calgary) are among Alberta's many outstanding performing arts venues. Internationally acclaimed events such as the Edmonton Folk Festival, the Calgary Folk Festival, and the Canmore Folk Music Festival have drawn prominent performers and large crowds to outdoor venues each summer for decades.

The one thing shared by all this year's Festival performers is their focus on Alberta. The lyrics of singer-songwriters Ian Tyson, Corb Lund, Maria Dunn, John Wort Hannam, Tim Hus, and Sid Marty celebrate Alberta's history, people, and landscape. The bands Cowboy Celtic and The McDades draw from both Celtic and Western traditions to create their distinctive sounds. Traditional music also forms the basis of the Aboriginal a cappella trio Asani; the music and dance of Ukrainian-Albertan supergroup Zabava; the Francophone-Albertan ensemble Allez Ouest and dance troupe Zéphyr; and the Aboriginal dance ensemble, Blackfoot Medicine Speaks. Master fiddler Calvin Vollrath from St. Paul in the northeast part of the province begins with a thoroughly Albertan mixture of Métis, Irish, Scottish, and American country music, then adds a dash of jazz to create a style all his own. Cowboy poets Doris Daley, Terri Mason, and Don Wudel, along with Tsuu T'ina storyteller Hal Eagletail, use words and rhymes to paint their visions of Alberta.

## Oral History and Theater

Cultural life in Alberta is also enriched by a vibrant theater scene. In fact, Alberta prides itself as being the birthplace of "Theatresports." Theatresports pits two teams of improvisers against one another on a given topic. Judges then award points to the funniest team. During the Festival, members of two of Alberta's leading Theatresports companies—Calgary's Loose Moose Theatre and Edmonton's Rapid Fire Theatre—will explain the unique cultures of their home cities (known to harbor a bit of rivalry between them), draw attention to the distinctions between American and Canadian culture, and enlighten audience members on any number of other topics. The only assurance we can offer in advance is that their performances will be funny and unpredictable.

Oral history has long been an important part of the Folklife Festival. We are fortunate to have the 2005 Grant MacEwan Author's Award winner, oral historian Linda Goyette, at this year's Festival to introduce

several community members who have come to Washington to share their family stories and personal reminiscences. These speakers include Junetta Jamerson, a descendant of African American homesteaders and ranchers who migrated from a segregated post-Civil War Oklahoma to follow their dreams in Alberta's Amber Valley; William Chee Kay, the child of a Chinese father and Ukrainian mother, who grew up in Edmonton during the 1930s and '40s; and Lethbridge native Rochelle Yamagashi, whose Japanese-Canadian farming family settled in southern Alberta in the early twentieth century.

## Ranching

Many of Alberta's earliest European settlers were cattle ranchers, attracted by the province's fertile prairies and vast grasslands. Today, ranching remains a major factor in Alberta's economy, and for many Albertans ranching and cowboy culture are the symbols of what it means to be an Albertan.

Most ranching in Alberta takes place in southern and central parts of the province and along the beautiful "Cowboy Trail" (Highway 22) that skirts the eastern foothills of the Canadian Rockies. Cattle are the most plentiful livestock, but bison (commonly called "buffalo") and elk ranches are increasing in number. The quality of Alberta beef is legendary, and although the U.S. remains a major market, beef raised on the plains of Alberta is also in demand by fine restaurants and serious gourmets across Europe and Asia.

Organic and low-stress methods of raising livestock, as well as the preservation and stewardship of Alberta's fertile but fragile rough fescue grasslands, are of increasing concern in Alberta, especially among family ranches like those featured at this year's Festival. Challenges faced by these multi-generational ranching families include drought, land management issues, and the fluctuation of beef prices—an issue exacerbated by the 2003-05 U.S. ban of Alberta beef after the discovery of BSE (Bovine Spongiform Encephalopathy) in one Alberta cow. The U.S. ban, while perhaps merited in the interest of public safety, had a devastating economic impact on ranches and small ranching towns throughout Alberta. For tens of thousands of Albertans, ranching is more than an industry—it is a way of life central to their culture and identities. The Biggs family from the TK Ranch in Hanna, southern Alberta, Terri Mason from Eckville, Don Wudel from Meeting Creek, and D.C. Lund from Tabor will be at the Festival to speak about the realities of ranching in contemporary Alberta.

Alberta ranchers rely on traditional skills to manage livestock.
Photo courtesy Travel Alberta

Chuckwagon racing is a popular sport throughout Alberta.
Photo courtesy Travel Alberta

## STAMPEDES, RODEOS, AND CHUCKWAGONS

Each summer, the Calgary Exhibition & Stampede—a two-week long celebration of ranching and rodeo skills—draws over a million visitors to Stampede Park in downtown Calgary. Founded in 1912, the Calgary Stampede remains an important icon of Alberta culture, but many smaller stampedes (the local term for rodeos) featuring competitive ranching skills take place in cities and towns throughout Alberta. In addition to riding and roping events, stampedes often feature livestock judging, competitive cooking, canning, and homemaking competitions, as well as that most Albertan of sports—chuckwagon racing.

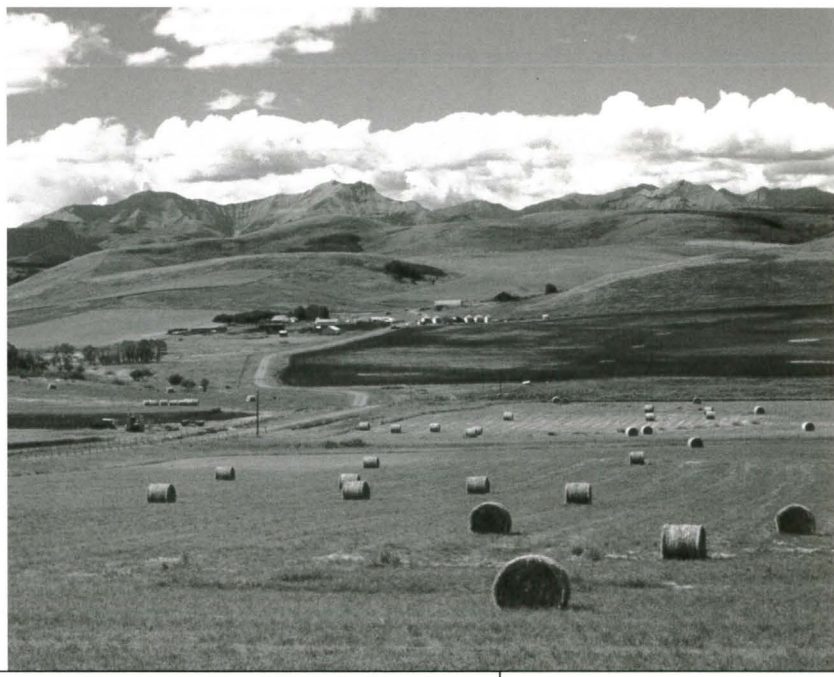
Chuckwagon racing grew out of the work skills of early cowboys. Today, specially-built racing chuckwagons pulled by a four-horse team race for glory and cash prizes at stampedes and rodeos throughout Alberta. Each wagon or "chucky" has a team of four "outriders," each on their own horse. At the starting gun, each team loads several props into the back of their wagon. (The props, although fake, are stoves and other equipment that were historically used by working chuckwagon cooks.) The wagon driver then takes off at top speed and, after completing a figure-8 starting maneuver around several barrels, races the other wagons and teams around a track. It is an exciting and dangerous sport. Many of the contestants come from multi-generation racing families and follow the circuit around Alberta from late spring to early fall. Although our Festival takes place at the height of the chuckwagon racing season, we are delighted to have retired champion racer Dr. Doyle Mullaney here from Okatoks to explain this very Albertan sport.

## Agriculture

The Great Plains of the western United States do not stop at the 49th Parallel but continue northward into Canada's western provinces. Early settlers to Alberta were quick to see the possibilities for grain farming in the fertile, treeless plains of southern and central Alberta. Despite cold winters, the rich soil and dry, sunny summers proved ideal for crops such as wheat, barley, flax, oats, and oilseeds (now called canola). Much of this land was developed through the coordination of government policies and the economic interests of the Canadian Pacific Railway. European homesteaders were attracted to inexpensive western land, issued with a $10 filing fee. Settlers came in great numbers, especially from Central and Eastern Europe. Small towns grew up along the railroad lines, many around the strategically spaced trackside grain elevators, where harvests from the surrounding countryside would be collected and stored to await shipment. Political and cooperative movements evolved as Alberta farmers fought for rights and protections against what they perceived as the railroads' and eastern government's interests. These conflicting interests became a formative theme in Alberta's early history.

Today, agriculture remains a major factor in the Alberta economy. The small towns that grew up around the giant grain elevators remain. Many of them—such as Bergen, Vilna, Bruderheim, New Norway, and Kirriemuir—still proudly bear the names of their early-twentieth-century settlers' Old World homelands. Faster and better transportation has made most of the old, gaily painted wooden grain elevators obsolete, but their hulks remain important landmarks on the Alberta prairies. In many communities, local efforts are underway to preserve and restore these structures that evoke so many historical memories.

Over twenty years ago, the Alberta Wheat Pool established the Grain Academy Museum to preserve the history and memories of Alberta's grain growers. The Grain Academy in Calgary's Stampede Park is dedicated "to the farmers who grow all types of grain, scientists who develop worthy qualities of western Canada's crops, and those who operate our grain elevators and terminals." This summer, Academy staff members bring some of their exhibits to the Mall along with their stories of elevators, fields, and the challenges of farming on the Alberta prairies.



Farms and ranches dot the foothills of the Rocky Mountains along "Cowboy Trail" (Highway 22) in western Alberta. Photo courtesy Travel Alberta

## Alberta Foodways

The earliest Albertans enjoyed a diet based on venison, bison (or buffalo), elk, deer, and moose, numerous species of freshwater fish, wild grains, and the local favorite, saskatoon berries (*Amelanchier alnifolia* or *misâskwatômin* in Cree). With the arrival of European settlers, Alberta became famous for the excellent quality of its beef and its ample harvests of grain—particularly wheat, oats, and barley. In recent years, these products have been supplemented by award-winning Alberta produce, locally brewed beers, honey, cheeses, and (with the occasional help of greenhouses) a year-round supply of locally grown herbs and vegetables. Alberta is also one of the world's major producers of mustard and mustard seeds.

Throughout the province, well-attended farmers' markets allow distinguished chefs and dedicated home cooks to buy fresh, local ingredients directly from the farmers and ranchers who produce them. Alberta's ethnic diversity is reflected in the profusion of available restaurant cuisines. Chinese, Indian, Greek, Ukrainian, Thai, Druze, Japanese, and numerous other eateries do a brisk business not only in Calgary and Edmonton, but throughout the province.

The Albertan cooks at this year's Festival range from home cook Elsie Kawulych, who carries on the food traditions of her Ukrainian-Albertan community of Vegreville, to chef Tim Wood, who blends sophisticated multicultural cuisine with local products at his small Eco Café in the central Alberta village of Pigeon Lake. Wilson Wu, owner of the innovative Wild Tangerine restaurant in Edmonton, draws on his Hong Kong youth, his training as a chemist, and his 30 years in Alberta to create such treats as a bison hot dog coated in toasted, crushed popcorn in honor of the Chinese Year of the Dog. And chefs from the internationally acclaimed Rocky Mountain resort, the Fairmont Banff Springs Hotel, and Calgary's River Café demonstrate their award-winning art using the very finest local food products. The Foodways area will be facilitated and hosted by well-known Edmonton food expert Gail Hall.

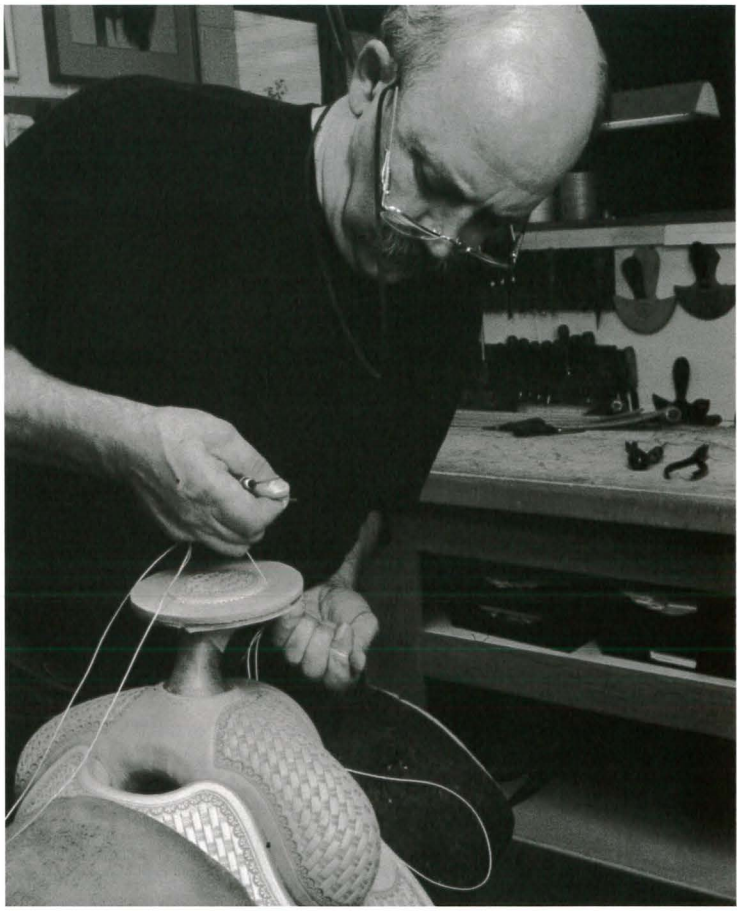
Siblings Judy and Wilson Wu fuse Asian and Albertan cuisines at their Wild Tangerine restaurant in Edmonton.
Photo by Brian J. Gavriloff, courtesy Wilson Wu

## Crafts

Careful workmanship is highly valued in Albertan culture, and this might explain why artisans of all descriptions thrive throughout the province. At this year's Festival, we highlight several distinctive regional craft traditions—those practiced by the First Nations peoples of Alberta, those practiced by immigrants to Alberta, and the western crafts that grew out of Alberta's early ranching culture.

Alberta is home to numerous Aboriginal peoples with exceptional craft traditions. We are delighted to have participants from several of the province's First Nations—including Nakoda artisans Teresa Snow and Eli Snow, Woodland Cree artisans Margaret Cardinal and Ben Moses, Métis sash maker Laura McLaughlin, and artisan-presenter Melissa-Jo Moses—to demonstrate and explain the distinctive history, crafts, and traditions of their peoples. Although the arts and craftsmanship of Alberta's First Nations share some common techniques such as beading and quill work, they also reflect each nation's individual history and unique traditions.

The work of many of the First Nations artists here at the Festival mirrors cultural change and adaptation. Many traditional crafts are still valued and taught, but their use has changed significantly over the years. For example, Margaret Cardinal, who teaches in the Native Cultural Arts program at Northern Lake College in Grouard, is a respected teepee maker. Although once a common structure in Aboriginal culture, teepees are now made and used primarily for summer retreats and at powwows. (Powwows are tribal or intertribal gatherings featuring traditional music and dance, often in competitive settings.) The furnishings that Aboriginal Albertans bring for their teepees at powwows reflect their lives as contemporary Albertans, as will the teepee that Ms. Cardinal brings to the Festival.



Master saddlemaker Chuck Stormes in his workshop near Millarville, in southwestern Alberta. Photo by Ron Marsh, Calgary, courtesy Chuck Stormes

## Western Crafts

The ranching culture that defined much of the American West also shaped the lifestyles and material culture of Alberta. The province is still home to thousands of working cowboys and the industries that provide them with the equipment and gear they need to follow their profession. The work of some artisans transcends basic craftsmanship and moves into the realm of art. Saddlemaker Chuck Stormes and silversmith Scott Hardy bring their world-class designs and craftsmanship to this year's Festival. Their work draws inspiration from the western ranching culture in which they were raised and the beauty of the foothills region of southwestern Alberta where they live.

## Clay and Clay Industries

The discovery of deposits of excellent pottery-grade clay, a large supply of natural gas for firing kilns, and the arrival of the railway in 1883 made the southeastern Alberta city of Medicine Hat the center of the clay products industry in western Canada. By the early twentieth century, the Medalta Potteries, Hycroft China, and other local manufacturers were supplying utilitarian but stylish crockery for Canadian homes and prestigious commercial clients such as the Canadian Pacific Railroad, as well as hotels and restaurants throughout Canada. At its height in the mid-twentieth century, thousands of workers were employed in Medicine Hat's pottery, clay, and brick industries.

Changes in taste and style and economic setbacks forced local companies to close during the 1960s, but the pottery industry received a second lease on life when the site was reopened as a museum within the Medicine Hat Clay Industries National Historic District. In addition to preserving the historic factory complex and establishing an interpretive center celebrating the local industry and its social impact, the Historic Clay District has also instituted the Medalta International Artists in Residence Program, which draws leading ceramic artists from around the world.

We are pleased to welcome three participants from Medicine Hat to this year's Festival: the Historic District's Barry Finkelman, an expert on the history of Medicine Hat's clay industry; Basil Leismeister, who worked at the Medalta factory at its prime and continues to demonstrate "jigging" at the Historic District; and leading Albertan contemporary ceramic artist Les Manning, the Artistic Director of the Artists in Residence program. Manning's art combines the history of his region with an innovative style that echoes Alberta's landscape.

## Wilderness

It is difficult to comprehend the sheer size and extent of Alberta's wilderness areas. In many parts of northern Alberta, the population is sparse. Some towns, even important ones such as Fort Chipewyan (population 1200) on the shores of Lake Athabasca, are accessible only by "ice roads" in the winter. At other times visitors must rely on water or air access.

The responsibility of being stewards of some of North America's most pristine and extensive wilderness areas is one that Albertans take seriously. Protection, management, and sustainability of resources in wilderness areas generate considerable public debate and are the focus of extensive government policies.

Alberta Sustainable Resource Development, the government ministry responsible for the province's wilderness areas, employs biologists, foresters, fish and wildlife officers, meteorologists, agrologists, forest officers,


(Top) Workers trim tea pots at Medalta Potteries during the 1940s. Photo courtesy Medicine Hat Clay Industries National Historic District

(Right) Maligne Lake in the heart of Jasper National Park is one of Alberta's most popular tourist attractions. Photo by Nancy Groce, Smithsonian Institution

Summer recreations include hiking and riding in many of Alberta's 500 parks. Photo courtesy Travel Alberta

technologists, and policy analysts. Their duties include assessing the impacts of wildfires, insects, or diseases; developing public education and awareness programs; planning and supervising timber harvesting operations; and conducting wildlife population studies. Representatives of its Junior Forest Rangers program, together with a naturalist from the Foothills Model Forest working on the world-famous Grizzly Bear Research Program, have come to Washington to talk about their programs and activities.

Of course, not all Albertans involved with the wilderness are associated with the government. Other Festival participants include naturalist, guide, and author Ben Gadd, an acknowledged authority on the Canadian Rockies, and fly-fishing experts, authors, lecturers, and teachers Jim and Lynda McLennan, who have made their living on Alberta's beautiful Bow River since the 1970s.

## Sports and Recreation

Recreation and sports are important aspects of life in Alberta. Many activities such as cycling, hiking, rock climbing, camping, and horseback riding take advantage of Alberta's more than 500 parks and wilderness areas. Others such as skiing, snowboarding, sledding, snowmobiling, ice skating, and heli-skiing, take advantage of Alberta's climate. Amateur and professional ice sports are particularly popular. Patrick Francey from Edmonton's Professional Skate Services (Pro Skate) has come to the Festival to explain how his shops serve skaters of all kinds. Pro Skate's clientele includes children just learning to skate, all levels of hockey and ringette players, as well as Olympic Gold Medal competitors and National Hockey League stars. Pro Skate is where Albertans who love ice sports come to "hang around," trade information, and reinforce their sports-based community.

When it comes to organized sports, none is more closely identified with Alberta than ice hockey. In addition to Alberta's two professional NHL teams—the Calgary Flames and the Edmonton Oilers—the province supports 215 hockey associations and 200 clubs. Hockey Alberta, an organization established in 1907 to promote the sport, has over 150,000 adult volunteers involved in its programs. In addition to hockey, ringette, a variant of ice hockey for women and girls, is also popular. First introduced in 1963, ringette is a fast-paced team sport in which players use a straight stick to pass, carry, and shoot a rubber ring to score goals. Several coaches join us at this year's Festival to explain their sports and discuss the important role amateur ice sports play in the culture of towns and villages throughout Alberta.

## Paleontology

It's difficult to think of landlocked Alberta as having anything to do with the ocean, but some 200 million years ago, things were very different. In the middle of the Mesozoic era, much of what is today Alberta was part of a vast, shallow inland sea. Dinosaurs lived along its shores, and when they died, their bones became part of the landscape. Millions of years later, their fossilized remains are a treasure trove for modern paleontologists. (Vegetation and marine life from the inland sea were also the source of Alberta's giant oil reserves.)

Among the pioneers of paleontology in Alberta was geologist Joseph Tyrrell, who discovered a large carnivore's skull in the Drumheller valley in 1884. On the occasion of Alberta's founding in 1905, this important discovery was named the *Albertosaurus sarcophagus.* Since then, numerous species have been named after the province or places in Alberta. Today, Alberta is one of the world's leading sites for research in paleontology, and dinosaurs are even considered a local mascot, so we are highlighting the work of Alberta's paleontologists at this year's Festival.

Southern Alberta is home to a dinosaur-related world heritage site—Dinosaur Provincial Park—as well as the Royal Tyrrell Museum, an internationally renowned paleontology center outside Drumheller. Other major dinosaur finds have been discovered in the Milk River area in southern Alberta as well as Grande Cache and Grande Prairie in northern Alberta. It is a rare paleontologist who has not spent time in Alberta. Several staff members of the Royal Tyrrell Museum in the Alberta badlands have come to the Festival to explain not only dinosaurs, but also the occupational folklore involved in being a working paleontologist.


In Drumheller, home of the Royal Tyrrell Museum, dinosaurs are part of local cultural identity. Some are even found on downtown streets.
Photo by Nancy Groce, Smithsonian Institution

## Royal Canadian Mounted Police

When the American West was "wild," the Canadian West was considerably more stable, thanks in large part to the Royal Canadian Mounted Police. In 1869, the Hudson's Bay Company turned over control of its entire Northwest holdings to Canada, and in 1872, the region was opened for settlement. To support its claim to the Northwest and to keep law and order in the region, the Canadian government formed the North-West Mounted Police (NWMP) in 1873, later renamed the Royal Canadian Mounted Police (RCMP) in 1920. The "Mounties," as they are more fondly known, established their first Alberta post in 1874 at Fort Macleod.

The Mounties are an integral part of Alberta culture. The province actually has two separate systems of law enforcement: the RCMP, responsible for provincial law enforcement, and the local police employed by each municipality. The RCMP's K Division maintains law and order throughout rural Alberta, including the province's sparsely settled northern regions. Today, the RCMP recall their proud history and uphold their honored traditions while meeting the challenges of law enforcement in the contemporary world. We are delighted that three members of Alberta's K Division RCMP are able to join us for the Festival to share their occupational culture.

## Radio

In an area as vast as Alberta, bridging distances has been essential to creating a sense of community. No medium has done this more effectively than radio. Throughout the Festival several prominent Alberta radio stations will record and broadcast shows featuring the vibrant local culture heard on contemporary Alberta airwaves.

Station CKUA, broadcasting today from both Calgary and Edmonton, was Canada's first public broadcaster. It went on the air in Edmonton in 1927 and has championed the music and culture of Alberta ever since. Today, it is a thriving member-supported nonprofit station. CKUA's eclectic, multi-genre playlist draws listeners from throughout Alberta. Its recent ability to stream broadcasts via internet is drawing enthusiastic listeners from around the world. Like all Canadian radio stations, CKUA follows Canada's MAPL regulations that require 35% of the music played between 6 a.m. and midnight must have "Canadian content" by fulfilling at least two of the following conditions: M (music): the music must be composed by a Canadian; A (artist): it must be performed principally by a Canadian; P (production): the music must be recorded in Canada or performed in Canada and broadcast live in Canada; and L (lyrics): the lyrics must be written by a Canadian.

Alberta's CFWE "The Native Perspective" is based in Edmonton and broadcasts province-wide. In addition to playing a high percentage of Native American music, its multilingual programming strives "to preserve and promote

The musical ride, a complex performance by thirty-two RCMP equestrians wearing their traditional red serge uniforms, has been thrilling international audiences since 1876. Photo courtesy Royal Canadian Mounted Police

aboriginal culture" and address the concerns of its largely First Nations audiences. Several other stations will also be making guest appearances during the Festival.

## The Energy Sector

The primary factor driving Alberta's economy today is the energy industry, or the "energy sector" as it is referred to locally. Every day, Alberta produces an average of 630,000 barrels of crude oil through conventional drilling and another million barrels through oil sands production. It exports over a million barrels a day to the U.S., accounting for 10% of U.S. oil imports. Nearly one in every six workers in Alberta is employed directly or indirectly in the province's energy sector.

In fact, there are several distinct energy industries within the sector, each with its own occupational folklore of history, traditions, and stories. Each industry also presents its own environmental risks and challenges—matters of great concern to energy producers, to those working in the energy sector, and to all Albertans. At this year's Festival, we are highlighting workers in three major components of Alberta's energy sector: oil and gas drilling, the oil sands, and laying and maintaining pipelines.

### Conventional Drilling

Geologists had long suspected that there was oil and natural gas in porous rock formations deep below Alberta's farmlands. On a bitterly cold day in 1947, after years of unsuccessful dry holes, drillers struck oil near the small town of Leduc, about 40 miles south of Edmonton in central Alberta. Within a decade, there were 7,400 wells; today, there are more than 52,000 active oil wells and 55,000 active gas wells throughout the province. Among the first wave of Albertans to leave farming and ranching for work on the oil rigs were Festival participants Dan Claypool and model maker Vern Blinn. Concerned that the early history of the rapidly changing oil industry was being lost, Claypool and some of his colleagues founded the Canadian Petroleum Interpretive Centre in 1997 to preserve and display oilfield and related artifacts of the past and give the public "a taste of what it is like to be part of our oil industry."

Since Leduc #1 "spudded in," drilling for oil and gas has become much more complicated. To ensure that Alberta maintains a workforce trained in the latest procedures and knowledgeable about health and safety requirements, the Petroleum Industry Training Service (PITS) and the Canadian Petroleum Safety Council (CPSC) established Enform, a nonprofit training center in Nisku. Enform's Doug Gibson joins us to talk about the center's state-of-the-art petroleum training facility and his own experiences in the oil patch.

### Alberta's Oil Sands

The oil sands in northern Alberta contain one of the world's largest known oil reserves. An estimated 174 billion barrels of oil are trapped in a complex mixture of sand, water, and clay. This vast resource probably originated as light crude oil from southern Alberta, formed by vegetation and marine life from the Mesozoic inland sea that was forced north and east by the same geologic pressures that formed the Rocky Mountains. Over time, the actions of water and bacteria transformed the light crude oil into bitumen, a much heavier, carbon-rich, and extremely viscous oil. The oil-saturated sand deposits left over from ancient rivers are found in three main areas: Peace River, Cold Lake, and Athabasca.

In the Athabasca region of northern Alberta, where the oil is closest to the surface,

Giant trucks used for oil sands dwarf regular pickups near Fort McMurray in northern Alberta.
Photo by Nancy Groce, Smithsonian Institution

significant open pit mining for oil sands began in the late 1960s. The largest reserves were located under state-owned Crown Lands, largely undeveloped wilderness areas with few roads and fewer amenities. As the pace and size of oil excavation increased, nearby Fort McMurray, the largest city in the area, became a boomtown. Today, Fort McMurray (population 60,000) is the headquarters of numerous oil sands companies and the primary staging area for thousands of skilled oil workers who spend rotating shifts in oil camps located even further north in the Alberta wilderness.

The complicated process of mining for oil sands begins by clearing trees, draining and storing the swampy topsoil or "overburden" for reuse when restoring the landscape, and then removing the top layer of earth to expose the oil sands. After it is mined, the thick, sticky oil sand is mixed with hot water to create a slurry. Hydrotransport pipelines carry the slurry from the mine to a nearby extraction plant, where it is separated into three layers—sand settles on the bottom, water and clay settle in the middle, and bitumen floats on the surface as a bubbly froth. The bitumen is skimmed off the top to be cleaned and further processed into the oil products we use every day.

After the bitumen from the oil sands has been "recovered" and the cleaned sands returned to the excavation site, reclamation specialists take over. It is their job to return the mined area to a healthy boreal forest. Steamed Assisted Gravity Drainage (SAGD), a new technique that pumps hot steam into the ground to extract bitumen *in situ* from oil sands, is gaining popularity.

Oil sands workers from several of the largest companies in the Athabasca oil sands—Albian Sands, Suncor, and Syncrude—as well as engineers and heavy duty mechanics from Finning and Caterpillar, whose machinery forms such an essential part of the oil sands, and interpretive staff from the Oil Sands Discovery Centre have come to the Festival to explain their work, their occupational community, and the Fort McMurray region.

### Pipelines

Pipelines are used to transport Alberta's oil and natural gas to processing plants and customers throughout North America. Natural gas travels through pressurized pipelines at speeds of up to 25 miles per hour. Modern pipelines are major construction projects, especially in Alberta where they are often laid in remote wilderness areas. However, because pipelines are usually buried, the amount of work and the engineering ingenuity involved in laying them are rarely acknowledged. Although pipelines are monitored continually and modern technology and construction techniques have lessened the number of leaks and accidents, the risks presented by pipelines and the overall impact of the energy sector on Alberta's landscape are of great concern to both environmentalists and energy producers.

## Technology

"If we don't have it, we'll build it," is a phrase heard frequently throughout Alberta. The frontier concept of relying on local ingenuity and hard work for solutions to local challenges has transformed itself into what contemporary Albertans call their "can-do spirit." This open-minded approach to solving problems might be the cultural explanation of why technology is so highly valued and nurtured throughout the province.

The SuperNet, a high-speed, high-capacity broadband network, links more than 4,700 schools, government offices, health-care facilities, and libraries throughout Alberta.
Photo courtesy Alberta Education

At major universities, private laboratories, and government-supported "centers of excellence," Alberta researchers and scientists are making major contributions in fields that range from medicine to chemistry, nanotechnology to computer science. Excellent government support and private research facilities increasingly attract leading researchers and dedicated graduate students from around the world. We are highlighting a few examples of Alberta's thriving technology sector and the scientific community behind it at this year's Festival. To do so, we've invited researchers from a few significant projects currently underway in Alberta:

The Government of Alberta recently made a substantial commitment to the future by supporting the SuperNet project, a high-speed, high-capacity broadband network that links classrooms, provincial and municipal government offices, health-care facilities, and libraries throughout the province. Today, there are approximately 4,700 SuperNet connections in 429 communities throughout Alberta, including many in remote areas where internet access had previously been expensive or inadequate. Throughout the Festival, staff from Alberta Education, the agency responsible for SuperNet, will connect the Wild Rose Stage on the Mall to selected classrooms throughout Alberta. Through interactive video conferencing sessions, visitors will have the opportunity to engage and ask questions of Alberta students and teachers.

The Light Up The World Foundation (LUTW), a project nurtured by and affiliated with the University of Calgary, seeks to improve the lives of the world's poor by bringing "affordable, safe, healthy, efficient, and environmentally responsible illumination to people currently without access to proper lighting." Like other Canadian provinces, Alberta has a long and proud history of providing international humanitarian assistance. LUTW has coupled this national spirit of generosity with Alberta's pragmatic can-do spirit, and today it is bringing solid-state lighting technology to communities in Peru, Sri Lanka, Ghana, and many other countries.

Also joining us to highlight research taking place at the University of Alberta's Faculties of Engineering and Science will be several AIBO robotic dogs and their

handlers. Getting a robotic dog to play soccer, as these do, is not the ultimate point. They are used to demonstrate the practical applications of more abstract technological innovations in areas related to sensors, locomotion, vision, localization, behavior-based control, and multi-robot communication and coordination. Researchers will explain how these breakthroughs might be applied to future technologies that will affect our daily life and work, as well as discussing what it is like to be part of Alberta's high-tech research community.

Finally, we are pleased to welcome representatives from the Alberta Chapter of the Royal Architectural Institute of Canada, who have come to Washington to demonstrate how innovations in construction materials and new approaches to design and urban planning are changing Alberta's built environment. Their work combines a need to meet Alberta's climatic challenges with increasing demand for "green," environmentally sensitive approaches to construction in Alberta's booming economy.

In its one hundred short years as a province, Alberta has grown in ways that would have astonished its earliest founders. From a frontier outpost, Alberta has transformed itself and its diverse population into a distinctive culture unlike any other. Drawing on its history, cultural strengths, and ingenuity, Alberta enters its second century poised to make increasingly significant contributions to Canadian, North American, and international culture. The many talented participants who join us this summer in Washington, D.C., draw upon the best of Alberta's past and present as they lay the cultural foundations that will shape its future. We are delighted to welcome them to the 2006 Smithsonian Folklife Festival.

AL CHAPMAN

*Project Manager for the Smithsonian Project Office of Alberta Community Development, Al Chapman has sixteen years of experience in the field of music as a musician, engineer, music educator, and arts administrator. He holds a Music Diploma from Grant MacEwan Community College, a Bachelor of Education degree in Secondary Music from the University of Alberta, and a Master of Education degree from the University of Alberta.*

NANCY GROCE

*Nancy Groce is a curator at the Smithsonian Center for Folklife and Cultural Heritage, and curated the Alberta at the Smithsonian program. A folklorist, historian, and ethnomusicologist, she holds a Ph.D. in American Studies from the University of Michigan and has authored numerous books and articles on music, folklore, and culture.*

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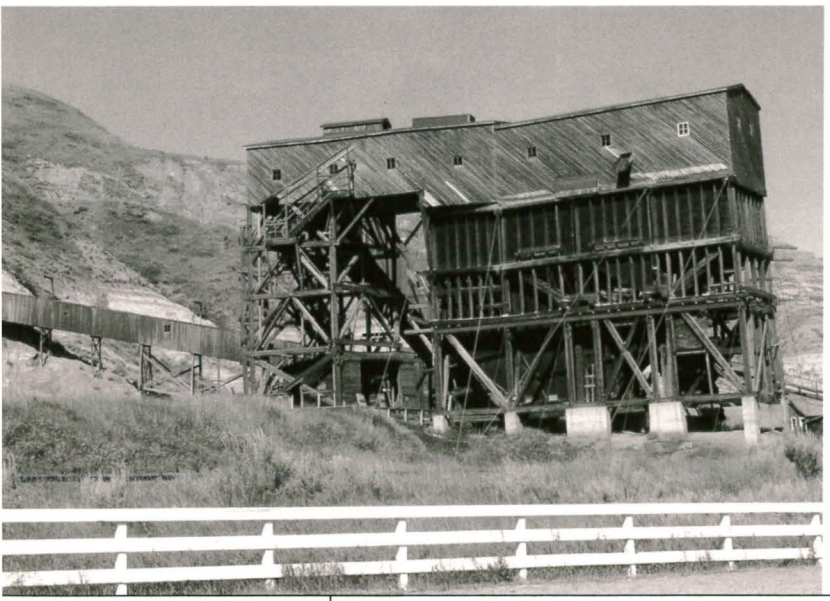
# Alberta, Canada: Frontiers and Fusions in North America's "Last Best West"

Max Foran

Alberta, Canada! Sunny, beautiful, brash, and rich. Home to over three million people, Alberta is Canada's fourth largest province, larger than California and almost as big as Texas. It straddles the eastern slopes of the Great Divide and extends south to the American border and north nearly to the Arctic. Though one of the youngest of Canada's provinces it is perhaps the most dynamic, with a rich heritage and a promising future. Successive waves of frontiers—some physical, some economic, some occupational, and some cultural—have defined its character and forged a distinct identity.

Nature has richly endowed Alberta. Breathtakingly beautiful in its wide variety of landscapes, Alberta is a land of contrasts, where mountains give way to foothills and prairie, where desert meets parkland, and where agriculture yields to vast boreal forests. Though hundreds of miles from the sea, it is a land defined by water. Several impressive rivers, headed by the mighty Peace, flow through rich farming country and semi-arid rangelands, linking the province with the Arctic Ocean, Hudson's Bay, and the Gulf of Mexico. Their harnessed strength gives life to dry soil, and power to towns and cities. But below the fields of grain and prairie sod, beneath the stands of poplar, spruce, and pine, are the resources that support Alberta's rise to global prominence. Fossil fuel deposits in the form of coal, oil, and natural gas are the forces driving Alberta's economic engine and enticing people from around the world to this "last best West."

Human activity in Alberta dates back at least twelve thousand years. Surviving teepee rings, pictograph art, and medicine wheels give evidence of several distinct nomadic hunting societies. Alberta's European heritage was first shaped by the fur trade frontier. Beginning in the late-eighteenth century, fur traders from the Hudson's Bay and North-West Companies traveled the northern river highways seeking prime beaver pelts for a thriving European hat-making industry. From their fortified river-based posts, they established trading partnerships with the Woodland Cree. The fur trade had seen its best days by the mid-nineteenth century, but its legacy can still be seen in the settlement patterns of many northern communities, the most outstanding example being Edmonton, the province's capital.



(Top) Rosebud is typical of small prairie towns established along the route of the Canadian Pacific Railway. Photo by Nancy Groce, Smithsonian Institution

(Left) Coal was the earliest of Alberta's energy resources to be exploited. The Atlas Coal Mine in the Drumheller Valley is now a National Historic Site. Photo by Nancy Groce, Smithsonian Institution

Farmhouse and barn built by early settlers stand amid canola fields in northern Alberta. Photo courtesy Travel Alberta

Southern Alberta was subject to a very different frontier. Too far south to enable a profitable fur trade, it was inhabited by the Blackfoot Confederacy, whose nomadic lifestyle was sustained by the buffalo (plains bison). By the mid-nineteenth century, a lucrative trade in buffalo robes had produced the hunting patterns that ultimately led to the near extinction of the "monarch of the prairies." Smallpox, a whisky trade, and starvation contributed further to the decimation of the Blackfoot. The arrival in Alberta of the North-West Mounted Police in 1874 ended some of the worst abuses of Aboriginal peoples by European incomers. The "Mounties" established a network of forts, including one at Calgary, that became a nucleus of pre-urban activity. Most important, their stabilizing presence ensured a peaceable frontier and paved the way for future European settlement.

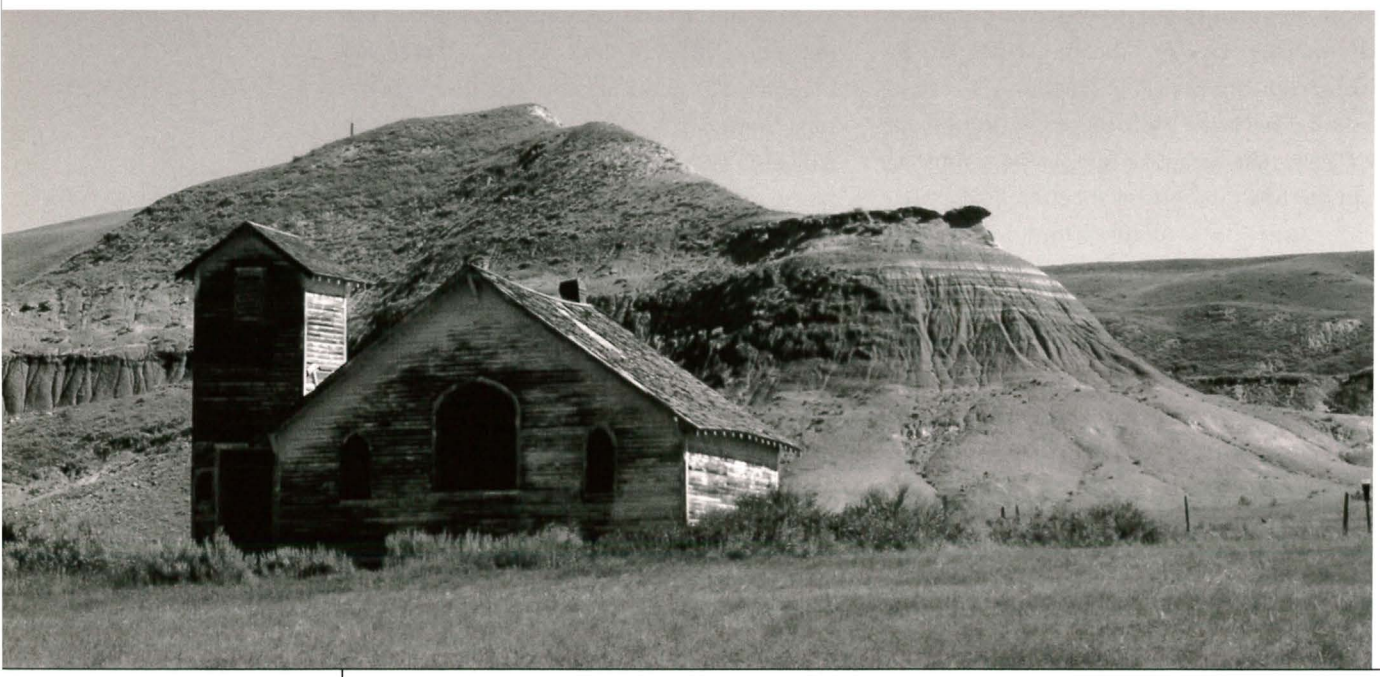
The disappearance of the buffalo led to an open range ranching frontier in the Alberta foothills in the early 1880s. Characterized by sprawling ranch leaseholds financed in part by British capital, and augmented by cowboy know-how from the United States, the early ranching experience laid the foundations of a Canadian "western" tradition, and provided the impetus for the world-famous Calgary Exhibition & Stampede. In time the ranching industry transformed itself into a billion dollar diversified mixed-enterprise industry. The popular term, "good Alberta beef," is an enduring tribute to this legacy.

The construction of the Canadian Pacific Railway across Canada in the mid 1880s enabled both the urban development and agricultural settlement of Alberta. Many towns and cities in the province owe their very existence to Canada's railroad. Beginning around 1900 and culminating in 1913, successive waves of immigrants from the British Isles and Europe established homesteads across the province. One early result was the achievement of provincial status in 1905. The new agricultural frontier defied climate. Aided by extensive irrigation projects and by early ripening wheat strains, it occupied marginal dry lands in the south and east, and opened up Alberta's Peace River country. It was the continent's most northerly and last settled agricultural frontier. In this new order, wheat was the dominant crop. In spite of droughts and other soil and climatic variables, Alberta farmers were inspired by the lure of "King Wheat." This was further evidenced between the World Wars by extensive railroad and elevator construction, the creation of small town Alberta, and the consolidation of a rural order based around wheat that lasted until the 1960s.

Mining began in the late nineteenth century. In the late 1880s, the Canadian Pacific Railway Company opened up Alberta's vast coal reserves around Lethbridge and in the Crowsnest Pass in the southwest corner of the province. Though the potential for oil in Alberta had been long recognized, it was not until 1914 that an important discovery was made in Turner Valley, southwest of Calgary. This modest oil field was superseded in 1947 by the major discovery at Leduc near Edmonton that signaled the beginnings of the modern oil era. Since then, sizable discoveries of both oil and natural gas elsewhere in the province have propelled Alberta into national economic prominence. Alberta's oil industry today has a global reach, reinforced recently by the commercial development of the petroleum-rich oil sands near Fort McMurray, where reserves are unrivaled globally in terms of potential production. The renaissance of coal as an energy source is a complementary current trend.

The discovery and exploitation of Alberta's natural resources, which in recent years have also included an increasingly far-reaching forestry industry, help explain development and human habitation within a historical context. They have also engendered fusions and imbalances, both of which offer insights into Alberta's character and identity.

One can see the peculiar nature of Alberta's longstanding political conservatism as a fusion of sorts. The fur trade was an important centralizing force and an agent of imperial power. The powerful Hudson's Bay Company was directed from England. Similarly the North-West Mounted Police was another highly centralized institution in a country that still maintained powerful imperial connections. On the other hand, Alberta has always reflected a significant American influence, via the Mormon movement from Utah into southern Alberta in the late 1880s and through the wave of American settlers into central Alberta between 1909 and 1912. This



Not all early towns thrived. Dorothy, in the badlands of southern Alberta, is today largely a ghost town. Photo by Nancy Groce, Smithsonian Institution

strong connection to the United States was consolidated by the many American oil executives who lived in the province after 1947. The fusion of various influences is illuminating. British sentiment prevailed through an historic attachment to the Mother Country and to British institutions. Conversely, the province's historic protest mentality and its reputation as a right-wing political maverick have their roots in Midwestern American populism.

Alberta's rise to agricultural prominence within Canada came through a fusion of agriculture and livestock raising. There was a belated realization that wheat could never be "King" in Alberta as it had been in more easterly Canadian provinces and the American Great Plains. Instead, optimum land-use practices were tied to mixed farming based on specialty crops, oilseeds, and intensive swine and cattle production. This realization changed the nature of Alberta's agribusiness. The large number of what are now termed "cattle farms," many on soils unsuitable for wheat, reflects this transformation. Another fusion is evident in a growing awareness of the importance of heritage and heterogeneity. An enduring commitment to progress amid social orthodoxy is complemented by world-class heritage sites and a proliferation of festivals that celebrate both past achievements and diversity.

Today, thanks to thriving agricultural, energy, and technology industries, Alberta is enjoying an economic boom. However, with wealth has come disequilibrium. One imbalance is an over reliance on the export of raw materials. Current attempts at economic diversification through tourism, high-tech, and information and knowledge-based industries, are measured responses. Another is the changing demography created by widespread immigration. Around two-thirds of Alberta's population live in Edmonton and Calgary, where more than one in five residents were born outside of Canada. This new ethnic diversity has yet to be widely reflected in Alberta's smaller towns and villages, but change is coming.

Alberta is at a crossroads. As its economy grows by leaps and bounds, so do the challenges and opportunities created by affluence. As waves of newcomers continue to arrive, Alberta's historic, unswerving adherence to individualism and free enterprise may become increasingly contestable. For the present, Alberta is a beckoning promised land. Those seeking growth and prosperity will find a palpable energy in its urban places, on the drilling rigs, and in the mines and forests where the tasks of tapping resources never cease. Yet, there is another Alberta, in many ways serene and unsullied. One can find it in the quietude of a parkland poplar woods, in the sweeping rolling grasslands of the Milk River ridge, in the clarity of an alpine meadow, in the eerie magic of a northern lake at sunset, in the silent timelessness of the badlands, and in the haunting call of the loon and cheery trill of the black-capped chickadee. Future leaders in pursuing "the Alberta way" will want to value the serenity as much as the energy.

MAX FORAN

*Max Foran is a member of the University of Calgary's Faculty of Communication and Culture. He has written extensively on various western Canadian urban, rural, and cultural topics with a particular focus on ranching, Alberta and the Great Depression, and the urban growth and sustainability process.*

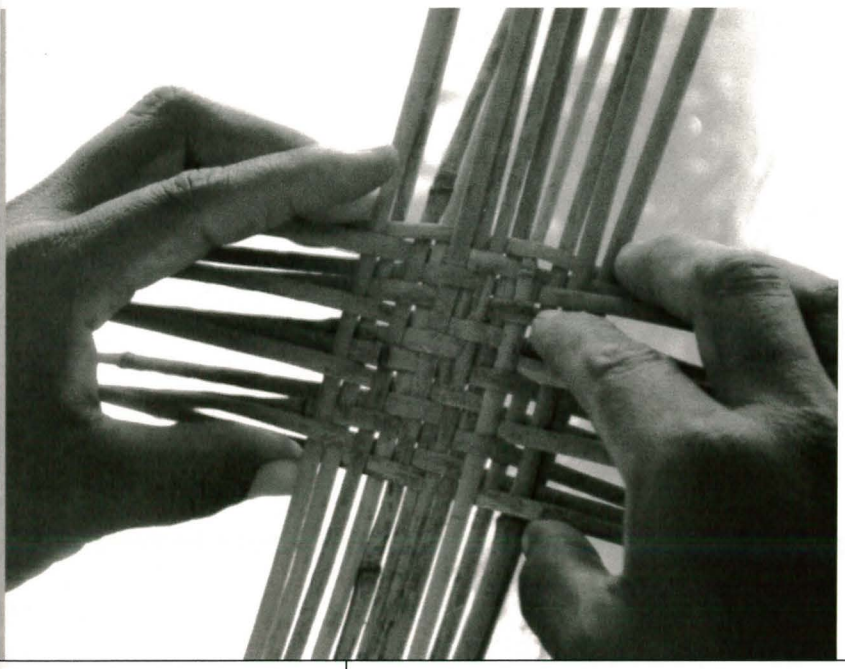
# Carriers of Culture

## NATIVE BASKETRY IN AMERICA

C. Kurt Dewhurst, Marsha MacDowell, and Marjorie Hunt

Across North America and throughout the Hawaiian Islands, Native people are engaged in artistic activities deeply rooted in the everyday and ceremonial traditions of their communities. In the face of dwindling or inaccessible natural resources, loss of elders and their specialized knowledge, the profusion of cheap mass-produced goods, and the use-it and throw-away attitude of so many, Native artists are nevertheless gathering natural materials and weaving them into objects of profound beauty and meaning. The 2006 Smithsonian Folklife Festival program, Carriers of Culture: Living Native Basket Traditions, examines the contemporary state of Native weaving in the United States and the ways in which Native baskets—and their makers—are "carriers of culture."

One of the most important developments in indigenous basket weaving has been the formation of Native weaving organizations over the past fifteen years, bringing together weavers from diverse places to identify and examine problems, build a sense of shared experiences, foster communication and networking, share knowledge and skills, and begin to develop strategies to address some of the most critical issues they face. At local and regional gatherings held by these organizations and at workshops or symposia hosted by other supportive agencies, basket weavers began to find common voice as they articulated their concerns and experiences. We spotlight those voices here.



(Top) The Wa:k Tab Dancers perform a traditional Tohono O'odham basket dance. Photo by Marsha MacDowell, courtesy Michigan State University Museum

(Left) Choctaw basket weaver Norma Thompson of Bogue Chitto, Mississippi, makes a basket out of swamp cane. Photo courtesy Mississippi Band of Choctaw Indians

(Right) Sabra Kauka, a Native Hawaiian basket weaver from Lihu'e, Kaua'i, makes a basket out of narrowly cut *lauhala* (pandanus leaf). Photo by Anne E. O'Malley

In 1999, Michigan State University Museum began a series of national meetings that brought together directors and/or board members of Native basket weaving organizations, curators of Native museums, individual Native artists, and a network of folklorists, historians, cultural anthropologists, tribal elders, educators, craft business owners, and other individuals involved in efforts to document, present, and support living basket traditions. Through those meetings, participants identified a number of issues concerning the current and future status of Native basketry across America and pinpointed strategies to bring national visibility to them. The Carriers of Culture: Living Native Basket Traditions Festival program is one of those strategies, and a national curatorial council has worked to insure that those issues are at the core of the Festival program.

Most exhibitions, festivals, or other public programs have centered on the weaving traditions of a specific tribe or region, or focused on baskets as either objects of history or emblems of cultures past. Typically, such documentation and presentation efforts have been planned and implemented with little or no involvement of Native weavers. The Carriers of Culture: Living Native Basket Traditions Festival program, by contrast, reflects the long-term involvement of numerous people and provides an unprecedented opportunity to examine contemporary issues across tribal and geographical lines. It also presents a timely opportunity to reflect on recent efforts by Native basket weavers and others to address these issues; the ways in which weaving traditions continue to be passed on; and the meaning weaving has for artists as people and as members of distinct tribal or Native communities. *Most importantly, through demonstrations and discussions at the Festival and in the artists' own words below—gathered at project planning meetings and in interviews over the last fifteen years—weavers themselves share these perspectives first hand.*

> I've always loved basketry—the art of basketry. I love the stories that go with it—the gathering times, the families coming together. It helps identify you. It gives you a strong foundation.
> —Theresa Parker (Makah)

# On the Importance of Weaving...

I've been making baskets for 46 years. You might say it's in my blood. If they opened my veins they'd probably find them full of ash shavings. —Sara Lund (Micmac)

There is archaeological evidence that indigenous peoples in North America wove and utilized baskets over 8,000 years ago. Baskets have served in perhaps every aspect of Native life. While modern technology and materials have reduced some of the functional need for handmade woven clothing, fishing and trapping gear, household furnishings, or various containers, baskets are still important both for traditional everyday uses and for Native ceremonies and rituals. As weaver Sylvia Gabriel (Passamaquoddy) recalls, the process of making baskets provides an important mechanism to learn and pass on specific cultural practices and knowledge: "We grew up seeing my grandmother, mother, aunt—my whole family—make baskets. It's a part of our life. Not every Indian knows how to make a basket. It's a tradition that's handed down, perhaps like a family of lawyers or doctors. When you grow up in a family of basket makers, you just become a basket maker."

For some weavers, making baskets is an important emblem of their identity as a Native person and a vehicle to express their affiliation with a specific cultural tradition. "Weaving is important to Native culture," explains Linda Cecilia Thompson Jackson (St. Regis Mohawk), "because each weave, no matter what kind, is locked in by another weave to make it stronger and firmer—resembling the community." For some, weaving is a means to express experiences, feelings, and beliefs that are inextricably tied to both their Native past and current life. "The first hour of my life I was put in a basket," Vivien Hailstone (Yurok, Karuk, and Hoopa) recalls, "and we never got away from baskets. There were baskets for every occasion. There were baskets for cooking and for sifting, for drying, for ceremonial things.... They made baskets to give away. Say I became ill and somebody took care of my baby. When I got better I would make the best basket I could, and I would be giving a part of myself to that person." For others such as Gladys Grace (Native Hawaiian), basket weaving is the means to rediscover and nurture those connections: "Weaving *lauhala* [pandanus leaves] is like weaving a relationship.... It is weaving together the older with the younger generation.... We are all connected through weaving." And for some individuals, weaving is simply in their blood and something over which they have little control: being a weaver is who they are. "It is a privilege to carry on a tradition, and to honor the memory of my grandmother. But, mostly, I weave because it is who I am, and what I carry inside of me," weaver Cynthia Kannan (Washo) concludes.

Our work, like our people, is rooted in the ash and coastal sweetgrass.... Our Creation says that from the ash came the first people singing and dancing. —Theresa Secord (Penobscot)

(Left) Makah basket weaver Theresa Parker is the educational curator of the Makah Cultural and Research Center in Neah Bay, Washington. Photo by Fritz Dent, courtesy Washington State Arts Commission

(Above) Penobscot basket maker Theresa Secord of Old Town, Maine, is the founding director of the Maine Indian Basketmakers Alliance. Photo by Jennifer Neptune, courtesy Maine Indian Basketmakers Alliance

# On Learning to Weave...

I learned to make baskets when I was nine by carefully watching my mother. I started using *yé'ii* and *yé'ii bicheii* [Night Way] designs because my mother used to weave them in her rugs. And when the *yé'ii bicheii* come during a ceremony, they give you a blessing. —Sally Black (Navajo)

I learned to weave in 1931 when I was 11 years old. As a child, I wanted to play, go swimming, and ride my horse. But my mom wanted me to learn to weave *hala* [pandanus], and she took my horse away for three months until I finished a hat. I kicked and cried. My mom took me to an orchard to learn how to pick *hala*. She taught me to wipe the *hala*, soften it with a damp cloth, how to roll it, how to pull it out of the water to drip, and how to strip it. We had a stripper: my pa put phonograph needles on a board and we cut one strip at a time. At the end of the three months I got my horse back.
—Emmaline Kaaualauloa Agpalo (Native Hawaiian)

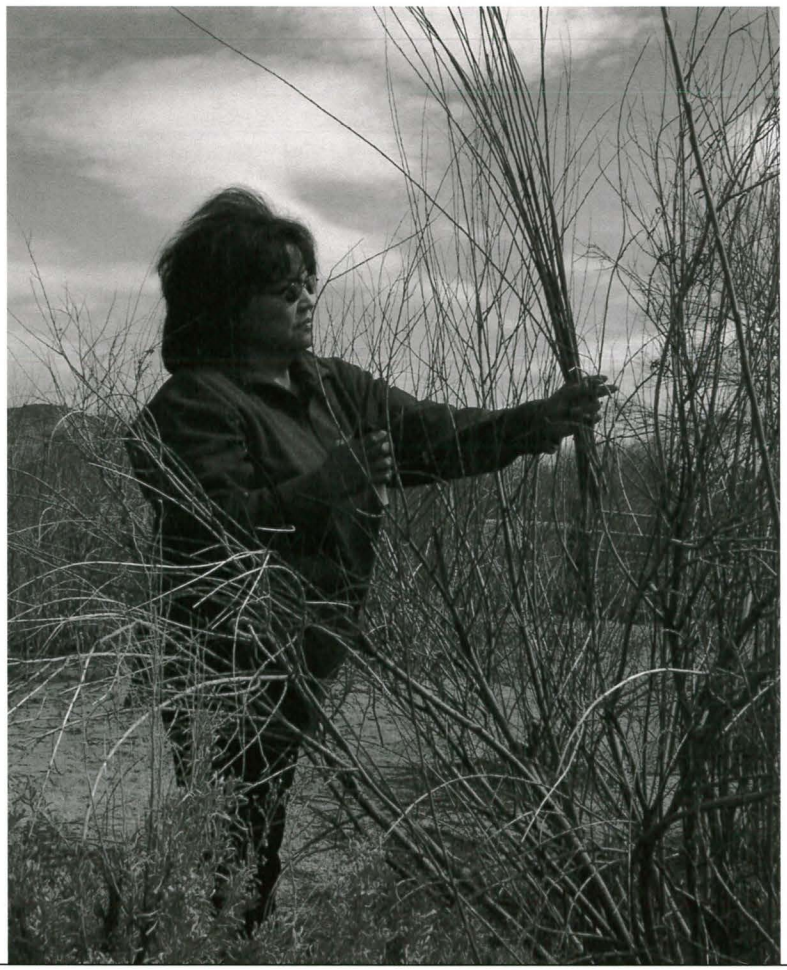
Native basket makers point out that learning to make a basket starts with knowing where, how, and when to gather and prepare the materials. Only after those are mastered does one begin to learn to weave. Learning in Native culture means having respect for the plants you gather, for your teacher, for the traditions of your tribe, and for your ancestors' knowledge that has been passed along from generation to generation.

Many weavers recount growing up with baskets, even being surrounded by them at times, learning to weave by watching and imitating the skills and practices of community and family members, then applying their own creativity and talent. One such weaver is Kelly Jean Church (Grand Traverse Band of Ottawa and Chippewa Indians), who recounts: "I began black ash weaving at the age of 33 after three years of 'trying to figure it out on my own' after watching demonstrations by my dad and cousin.... I am a fifth generation basket maker. If you asked my grandma she would call it an 'unbroken line' of basket makers."

Learning to weave is not simply learning to weave: it is also learning to live. The knowledge imparted by elders, the skills one gains through practice, and the care one puts into the work all contribute to the weaver's development as an artisan and as a member of family and community. "You have to develop the skill on your own," explains weaver Joseph "Mike" Sagataw (Hannahville Potawatomi). "It's like a dancer who is taught the basic steps of dance," he continues, "That's what basketry is really all about. You learn the steps and then you develop your own technique.... To make a good basket, with fine splints and the right shape, just takes practice."

The latter part of the twentieth century saw a decline in weaving in many communities for a variety of reasons. Today, thanks to the

establishment of new programs for structured formal and informal learning, there has been a revitalization of Native weaving. Programs offered through Native organizations, tribal governments, museums, and state and national arts agencies include classes with master weavers and traditional arts apprenticeship programs. Weaver Marques Hanalei Marzan (Native Hawaiian) first studied in one such program: "I first learned weaving from Minewa Ka'awa at the Bishop Museum. My inspiration to learn came from my great grandmother's weavings that my family cares for. The weavings made me want to bring back and awaken that knowledge in my family. Minewa Ka'awa was the beginning of my journey." These programs are ensuring the transmission of weaving culture and contributing to a renaissance of Native weaving within many Native contexts in the United States. A new generation of young weavers is emerging, determined to "keep the chain" of traditional weaving unbroken.



I wanted to learn when I looked around the reservation where I grew up and realized there were only a handful of weavers left. I didn't want it to die. —Sue Coleman (Washo)

(Far left) Navajo basket weaver Sally Black, the eldest daughter of Mary Holiday Black, splits sumac, locally known as willow, in preparation for making a basket. Photo by Carol Edison, courtesy Utah Arts Council

(Left) Washo basket weaver Sue Coleman gathers willow to use for making baskets. Photo by C.J. Coleman, courtesy Sue Coleman

## On Transmitting Weaving Skills and Knowledge...

> My *kumu,* Aunty Gladys Grace, says that for a weaver to be good, you also have to give back. She wants us to take in the knowledge that she's passing on to us, but she also wants to pass it on to the next generation in a traditional way of learning.—Michael Naho'opi'i (Native Hawaiian)

Native basket makers not only recall how they learned to gather and weave but also speak often about the importance of their revered teachers. The words of mentors guide weavers, and their names are invoked with great respect for the knowledge they have shared.

Recent years have seen a growing awareness in Native communities that weaving practices and related indigenous knowledge systems are at risk. Weavers and cultural leaders have stepped forward to ensure that weaving knowledge is passed on to the next generation of weavers. Deborah E. McConnell (Hoopa, Yurok, and Quinault) is one who has taken on this duty: "Weaving has become a way of life for me and is always on my mind," she explains. "It keeps me balanced and makes me feel like I have a place in the world. I especially like teaching basketry to youth because it is an integral part of our culture and who we are as people."

> Basket making has been a large part of my people's past. It provided a means of survival for some families but not enough recognition was given to this art. I want to make sure it remains strong in the present and in the future by teaching my daughters and granddaughters this great tradition. —Sheila Ransom (St. Regis Mohawk)

Regional, state, and tribal gatherings of Native weavers over the past fifteen years have brought new opportunities for master teachers to share information within and across tribal and geographic lines. The California Indian Basketweavers Association is such an opportunity, explains weaver Jennifer Bates (Miwok): "This is what CIBA is all about: helping weavers find support and understanding; not being alone in what you do; finding out that you don't have to feel isolated, there are others like yourself out there weaving and keeping the traditions alive.... We as an organization, and we as people coming together, should be very proud of the time, effort, teaching, laughter, tears, song, and sharing that we once again accomplished through this gathering." Both weaving education and mastery of weaving have at times been taken for granted within communities, but they are now more valued as symbols of Native identity.

> I hope to continue to honor my teachers by passing on the art of Cherokee basketry. Teaching Native basketry is now more important to me than actually weaving baskets. What I hope my students remember is that their past is as important as their future, and what they do now affects seven generations to come. —Peggy Brennan (Cherokee)

(Upper left) Navajo basket made of willow by Sally Black of Mexican Hat, Utah. Photo by Pearl Yee Wong, courtesy Michigan State University Museum

(Left) Sheila Ransom, a St. Regis Mohawk basket weaver from Akwesasne, New York, holds one of her award-winning fancy baskets made of black ash and sweetgrass. Photo courtesy Sheila Ransom

(Above) Cherokee basket weaver Peggy Brennan of Edmond, Oklahoma, teaches students about Cherokee traditional art and culture. Photo by Michael Vore, courtesy Union Public Schools, Tulsa, Oklahoma

## On Weavers as Indigenous Botanists...

You have to really dig hard, but the best place is along the river, where the spring waters have come down into Yosemite Valley and washed the sand away. The bracken fern loves to have its feet in water and near the wet soil, and so the soil is very soft and damp, and you'll pull away the soil. —Julia Parker (Kashaya Pomo and Coast Miwok)

To harvest red cedar I travel two or more hours up the mountain to elevations of two thousand feet or higher. The cedar grove I am searching for has a few alder trees in it and the grove is somewhat lacking in sunshine. The sunshine causes many limbs to grow on the tree. I am looking for the tree with limbs beginning twenty feet or higher so I will get a nice long piece of bark without limb holes. The tree must be healthy, straight, and the bark not twisting. The outer bark gives the tree nourishment and protection from disease. Pulling the bark off a tree with twisting bark will girdle the tree and the tree will die. You may strip one third of the perimeter of the cedar bark without harming the tree, I choose to harvest only one quarter of the bark to be safe. —Lisa Telford (Haida)

Native weavers are indigenous botanists. To gather and prepare their materials, they must have extensive knowledge in many domains: where plants grow, when and how to harvest them in ways that will insure their sustainability and provide the proper materials needed for particular baskets, how to manage the land to sustain plant growth, and how to prepare materials for weaving. Joyce Ann Saufkie (Hopi) offers one example: "The material I use for weaving is yucca—we pick from the inside part of the yucca. And the yellow, green, and white are natural. We pick yellow in winter, when things freeze. We split it and dry it out in the sun, and when it's been snowed on, the sun makes it yellow. You pick white in summer, in July and August." It is not uncommon for weavers to begin to learn basket making by first spending time—sometimes weeks or even years—learning how to gather and prepare materials. "The most important part is picking the right material, having the eye to see what you are looking at," explains weaver Wolf Sanipass (Micmac). "I can walk in there and find trees. Looking at the bark tells you a lot; straight, very straight grain tells the whole story." Through their artistry, the skilled weavers transform simple natural materials into objects of beauty, as Judith L. Jourdan (Oneida) observes, "I am impressed with what can be done with a natural resource.... What is remarkable is that the week before, the basket was just a tree in the swamp."

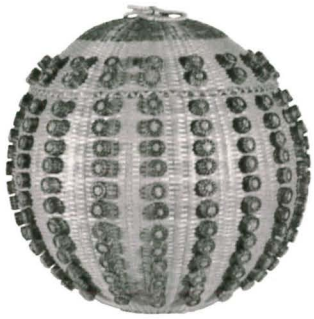
With their intimate and extensive knowledge of plant ecology, Native weavers are also among the first to notice changes in plant habitat and be affected by them. "I am extremely concerned about the lack of access to weaving materials," basket maker Leah Brady (Western Shoshone) remarks, "and environmental issues—such as pesticide spraying and toxic chemicals that are used by agricultural and mining companies in our area that affect the air and water quality—also affect our willows." Environmental changes may be decades long and due to long-time encroachment by non-Natives on land that was once the home of Native peoples. For example, Robin McBride Scott (Cherokee) explains the impact of pioneer settlement in Indiana: "Finding sources for harvesting river cane is a great concern to Cherokee weavers. Only a few patches of river cane still reside in Indiana. Southern Indiana once was the home of cane breaks. Now due to the early pioneer settling, farming, and raising cattle and pigs on the land, the river cane in Indiana has almost been eradicated." The changes may also be more recent, as in Hawai'i, where "finding *lauhala* [pandanus leaves] on O'ahu is extremely difficult," according to Gwen Mokihana Kamisugi (Native Hawaiian). "In the past, it was abundant on the windward coast. You have to climb mountains to get it now. Cities and counties in the state are planting *lauhala*, but it's next to the freeways so it gets soot from the cars."

The use of chemical pesticides and fertilizers, construction of developments where certain plants have long been harvested, and introduction of non-native and often invasive species have had profound effects not only on basketry but also on the health of the weavers themselves. Kelly Jean Church discusses one current threat and the responses of Native weavers: "In the summer of 2002, a foreign bug called the Emerald Ash Borer was brought into Michigan by a ship from China. This proved to be devastating to our people. The bug eats the inside of the black ash tree, and bores its way throughout the tree, eventually killing the tree altogether. We share what we learn with other Native communities in hopes of saving our black ash trees from dying out, which would also take away our chances of teaching many future generations basket weaving with our native trees."

> We cannot weave without *launiu* [coconut palm leaves] or *lauhala* [pandanus leaves] or *makaloa* [sedge], or the aerial roots of the *'ie'ie* [freycinetia]. We cannot practice our art without those plants. We are related to these plants. Our legends tell us that when certain of our plants disappear, we, too, will disappear.
> —Sabra Kauka (Native Hawaiian)

(Left) Julia Parker, a Kashaya Pomo and Coast Miwok basket weaver from Midpines, California, demonstrates grinding techniques in Yosemite National Park where she works as a Master Cultural Demonstrator. Photo by Denise Guidi, courtesy National Park Service

(Above) Sabra Kauka, a Native Hawaiian basket weaver from Lihu'e, Kaua'i, makes a basket out of *lauhala* (pandanus leaves). Photo by Anne E. O'Malley



## On Stewardship of Resources and Knowledge...

> We try to take care of the plants, to take care of the land, always remember that our people were the first caring for the land and remember that always, no matter what other people do, our duty is to take care of the plants. —Theresa Jackson (Washo)

Native weavers are careful and concerned stewards of plant resources. They have deep and abiding respect for the land and extensive knowledge of how to harvest and care for plants in order to sustain healthy growth and insure the availability of these precious resources far into the future. "I never pick more than needed and leave the area looking the same as upon arrival," explains Deborah E. McConnell. "I don't gather in another tribe's area unless invited. If the land is managed by public land managers, I believe that it is the right of the original people to say it is okay to gather there." Similarly, weaver Gladys Grace emphasizes the importance of stewarding not just plants, but the knowledge of how to gather and use them: "We need to be aware that we need to protect the *lauhala* [pandanus leaves] and the weaving," she notes. "We need to be careful who we teach."

# On the Interrelationship of Basketry and Ceremonies, Language, Stories, and Other Practices...

> When I start to make my baskets, I like to burn sweetgrass and I always talk to my late grandmother, my mother (who was proud of me for doing baskets carrying on the tradition), and my godmother, and thank them for my skills—and when my basket is complete I thank them again." —Sheila Ransom (St. Regis Mohawk)

The production and use of baskets are intrinsically linked to an array of other aspects of cultural knowledge, beliefs, and practices in Native communities. Baskets often figure prominently in creation stories and trickster tales, and in some communities the Basket Ogre or Basket Woman is a being to be treated with respect, caution, and even fear. Traditional stories and clan symbols are woven into basket designs, as weaver Peggy Brennan (Cherokee) recalls, "The clan symbols woven into mats and baskets identified who we were. When we attended a council meeting, our mat with the clan symbols hung above us and we sat on a mat with our symbols. By keeping the designs alive in our baskets, we are remembering our past." Native beliefs often determine the shape and form of the baskets. "Baskets must always have an opening in them—the spirit line," explains maker Agnes Gray (Navajo). "For traditional ceremonies it's to let the bad stuff out. Story baskets need spirit lines too."

Basket dances incorporate choreography that mimics the motions of weaving, and the dancers hold special baskets or wear woven hats and clothing. Among the Northern Paiute and Washo, Norm DeLorme explains, "Traditionally the Basket Dance is taken from our traditional Spring Ceremony when Indian foods and seeds are offered and scattered back to the land.... In the spring my family has a Spring Ceremony to bless family baskets." In other cases, as weaver Karen Reed (Chinook and Puyallup) describes, songs and dances are part of the weaving process: "When I first learned to weave from Anna Jefferson, I was taught to place my plaited bottom on the floor and to dance on it and sing to it. I sing a song that came to mind and have sung it ever since."

Baskets are used as gifts or payment in weddings, purification ceremonies, coming of age ceremonies, initiation rites, seasonal ceremonies, or any ceremony where an object of value is required. They are also used in some communities to hold the bones or ashes of the deceased. Indigenous languages are maintained in the Native terms for plants, weaving processes, and finished objects, as well as the songs sometimes sung while gathering or weaving, or when thanking Mother Earth for her materials.

> Every ceremonial basket has a story. There are many basket stories. If we stop making the baskets, we lose the stories. —Mary Holiday Black (Navajo)

(Upper left) Striped gourd basket woven from sweetgrass and black ash by Akwesasne Mohawk basket weaver Florence Benedict with help from Rebecca and Luz Benedict of Rooseveltown, New York. Photo by Pearl Yee Wong, courtesy Michigan State University Museum

(Left) Robin McBride Scott weaves a Cherokee mat out of rattan. Photo by Gwen Yeaman, courtesy Robin McBride Scott

(Above) Navajo basket weaver Mary Holiday Black of Mexican Hat, Utah, received a National Heritage Fellowship from the National Endowment for the Arts in 1995. Photo by Carol Edison, courtesy Utah Arts Council

## On Weaving and the Marketplace...

> It's really hard to say how much time you've got into that basket. And you charge $25 or $30 for the basket and my God, they fall over. They don't realize how much time went into that basket. So when an Indian sells a basket, he shouldn't feel bad if he gets a good price for it. —Aubrey Tomah (Maliseet)

Making baskets for sale has long provided an important source—and sometimes the primary source—of income for many Native weavers. Basket maker Peter Park (Native Hawaiian) recalls how his family depended on basketry: "When I was 10 years old, my grandmother taught me to make baskets for coffee picking. When I was a child, if you wanted to play, you had to weave first, because that's the way our life was. We took our woven hats to the store to exchange for food, not money. A hat probably went for less than 30 cents. Every day after school I had to weave one *ipu* [container], and on Saturdays, I had to weave six *ipu* before I could play." Park's experience—and the price of his hats—is echoed by Harriet Shedawin (Ojibwa). "We used to go down to Richard's Landing to sell baskets. Imagine 25 cents for one market basket!" she remembers. "I had to make baskets when I wanted clothes. I never had new clothes. Trading baskets for clothes—this was my way of dressing. Some of them were made over. I still buy clothes off what I make from baskets. I'm still clothed by my baskets."

Even today, however, Native artists rarely receive a fair market value for the special skills and knowledge and the hours of collecting, preparing, and weaving that their work represents. The issue of fair compensation continues to deter people from weaving, but efforts are being made to assess market value more fairly and to expand sales opportunities through both non-Native and Native agencies, including cooperatives, museum stores, festivals, powwows, and even on-line marketing channels. "It's no picnic being a basket maker," weaver Donald Sanipass (Micmac) explains. "It's not what you call a good risk thing. But we get by—we keep the wolf man off the door."

The marketplace has long influenced the forms and designs of Native baskets. In order to appeal to new markets, Native artists have created new products and designs, sometimes resulting in work that seems very disconnected from traditional forms. The ability to adapt and respond to market influences has enabled weavers to use their products as a means of vital income. For weaver Teri Rofkar (Tlingit) and others, basketry serves as a primary occupation: "I'm a full-time artist," she notes. "I have been selling my work since 1986. I often describe myself as a 'Basket Case'... I weave all the time, and the rest of the time I am out in the forest harvesting materials."

## On Tradition and Innovation...

> I like to experiment with new ideas that you normally don't see on baskets.... I almost always sketch out my designs before beginning, even though this is not traditional. My baskets are made from yucca and bear grass. I use devil's claw and yucca root to make the patterns. I sign my baskets on the bottom with my initials, although this is not traditional either. Sometimes I have trouble pricing my baskets because my stuff is so different. —Annie Antone (Tohono O'odham)

Tradition and innovation are often seen in opposition, but many Native weavers who work within their own cultural traditions also explore new directions. While tradition is both resilient and persistent, weavers experiment with new forms, materials, and ideas. Sometimes, as for Eraina Palmer (Warm Springs, Wasco, and Hoopa), limited access to natural resources encourages creative improvisation: "We can't make the root bags with Indian hemp [dogbane], because we can't get it anymore, so we use twine and cotton linen, and I even make my baskets out of t-shirts—old tie-dyed t-shirts—and this one is out of a Pendleton blanket. I just try anything and everything I can get a hold of." For others, experimentation is embedded in their identity, as weaver Pat Courtney Gold (Wasco and Tlingit) explains: "I enjoy experimenting with new fibers and trying variations on old designs. I'm sure if my ancestor basket weavers were transplanted into this century they would be inspired to do the same." Culture is never static but always changing, and so too are the baskets made by Native weavers in the United States. "Carmakers come up with new models every year, and so will we!" Lorraine Black (Navajo) emphasizes.

Weavers look for inspiration in both traditional and new sources. "Today, my own baskets—both contemporary and traditional—often emerge from the dream process," explains maker Terrol Dew Johnson (Tohono O'odham). "New designs and styles haunt my sleep, calling me

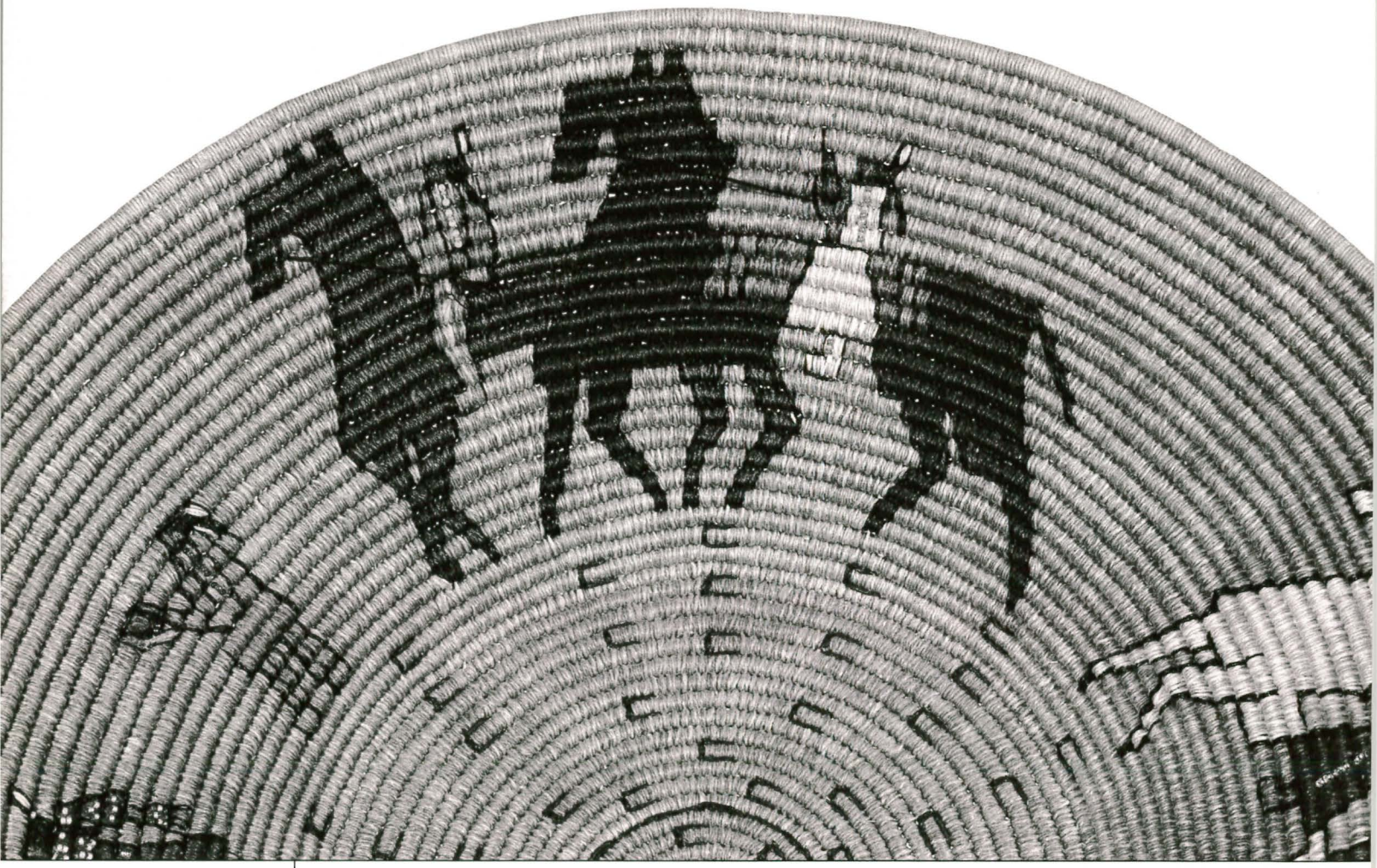
(Upper left) After the hard work of harvesting spruce roots for use in making traditional Tlingit baskets, Teri Rofkar triumphantly shows off the fruits of her labor. Photo courtesy Teri Rofkar

(Left) A basket made by Wasco and Tlingit basket weaver Pat Courtney Gold of Scappoose, Oregon, and a twined burden basket made of willow by Ardith Read, a Mewuk basket weaver from Flournoy, in California's Yosemite Valley. Photos by Pearl Yee Wong, courtesy Michigan State University Museum

(Above) This basket, made out of old ethnographic film by Onondaga and Micmac basket weaver Gail Tremblay, is titled "Homage to Wild Strawberries." Photo by Pearl Yee Wong, courtesy Michigan State University Museum

to weave them into the waking world, one stitch at a time, until they have taken on a life of their own." Some weavers use their art to make political statements and offer social commentary, for instance incorporating old ethnographic film of Native American life in their baskets or including cell phones and Game Boys in woven pictorial scenes. Art becomes a vehicle for communication and advocacy.

Inventive work often mixes old and new, and results often challenge stereotyped notions of basketry as an old-fashioned, ordinary, and static craft. In fact, exciting, innovative work is being embraced within Native communities and showcased as art in museums, galleries, and other venues that previously considered Native baskets in more restricted categories of "ethnic arts," "crafts," or "tribal arts." The individual creativity of the maker infuses the works they create. "To me, each basket is a kind of sculpture. You form it with yourself, you build it with your own hands," Carol Emarthle-Douglas (Seminole and Northern Arapaho) concludes.



# On Mastery and What Makes a Good Basket...

> Good, strong, healthy materials to start with. Good, strong, healthy thoughts by the weaver. Good, strong, healthy use by the weaver. Good, strong, healthy thanks from all.
> —Bryan Wayne Colegrove (Hoopa, Karuk, and Yurok)

Standards of excellence are firmly established and well known within Native communities and those with exceptional skills at making or teaching about baskets are given honor and respect as *kumus*, as elders, as masters. Beginning weavers know that they must pass the scrutiny of both teachers and peers and must meet community standards of excellence. Adherence to cultural values, norms, and beliefs—and perhaps equally important, the character of the basket maker—are fundamental to community-based notions of what makes a good basket. "Always remember your hat or whatever you weave is a reflection of yourself," Michael Naho'opi'i comments. "To have a good finished object, you have to have a good heart in yourself to put into that." Weaver Wilverna Reece (Karuk) reinforces this point, suggesting, "Always keep good thoughts when weaving; to have bad thoughts will ruin your basket." She continues, "Never laugh at another's basket, because it will show in yours. Never leave your basket unfinished for a long length of time. It will go out that night and dance and break its legs." In many cases, it is even the spiritual dimension of the basket that determines whether or not it will be "good."

Both within and outside Native communities, important programs recognize and honor outstanding teachers and makers of baskets. The National Heritage Fellowships of the National Endowment for the Arts, the Community Spirit Awards of the First Peoples Fund, and state heritage and governors' arts award programs are but a few of the efforts bringing wider recognition to master weavers.

(Left) Detail of "Tradition Meets Technology" basket made out of waxed linen thread, beads, and Indian hemp by Carol Emarthle-Douglas, a Northern Arapaho and Seminole basket weaver from Bothell, Washington. Photo by Pearl Yee Wong, courtesy Michigan State University Museum

(Above) Apache basket weaver Evalena Henry of Peridot, Arizona, was honored with a National Heritage Fellowship from the National Endowment for the Arts in 2001. Photo by Tom Pich

# On the Future of Native Basket Making in America...

For Native baskets to continue to be "carriers of culture" for Native traditions, there are still many challenges to overcome. The ever-changing natural and built landscape in the United States is leading to loss of plants essential to weaving. As more land moves into private ownership, weavers encounter increasingly limited access to traditional gathering sites. Non-native land management practices will continue to affect the health of plant materials and of weavers themselves.

Undoubtedly, other challenges to the continuity of the traditions of living Native basketry in the United States will also emerge. While much progress is being made to revitalize the basket traditions in many Native communities, there are other Native communities where basketry is in rapid decline. This will mean not just fewer baskets, but the irreplaceable loss of an array of indigenous knowledge linked to the art and a diminishment of the diversity and richness of our American experience.

Native baskets are not antiquated containers or artifacts of a past life; they are very much a part of Native life and identity today. Native baskets truly are "carriers of culture": they embody the knowledge of those who have gone before, those who have respect and reverence for the natural world and the plants that form their baskets, and those who have shared their knowledge with others to keep the chain of indigenous knowledge unbroken.


C. KURT DEWHURST

*C. Kurt Dewhurst is Professor, Department of English and Senior Fellow, Outreach and Engagement at Michigan State University and Director, Michigan State University Museum. He is Chair of the Advisory Board, Smithsonian Center for Folklife and Cultural Heritage.*

MARSHA MACDOWELL

*Marsha MacDowell is Professor of Art and Art History at Michigan State University and Curator of Folk Arts, Michigan State University Museum. She is the coordinator of the Michigan Traditional Arts Program, an MSU Museum statewide program in partnership with the Michigan Council for Arts and Cultural Affairs.*

MARJORIE HUNT

*Marjorie Hunt is a folklorist and education specialist with the Smithsonian Center for Folklife and Cultural Heritage. She has served as the curator of numerous programs for the Smithsonian Folklife Festival.*

*Dewhurst, MacDowell, and Hunt served as curators of the 2006 Festival program Carriers of Culture: Living Native Basket Traditions.*


(Above) Native Hawaiian basket weaver Marques Hanalei Marzan from Oahu, Hawai'i, holds his hand-woven *pe'ahi maoli* (fan). Photo by Marsha MacDowell, courtesy Michigan State University Museum

(Right) A Tohono O'odham basket made by Terrol Dew Johnson of Sells, Arizona. Photo by Pearl Yee Wong, Michigan State University Museum

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# Latino Chicago

## CONVERGING CULTURES

Juan Díes

Bop-bop boo-boo-boom bap-bap-bap traka-traka-track, dun-dun! It is 8 p.m. on a Thursday night in Chicago and you are walking down Division Street. You hear the sound of *bomba* drums and chanting coming from a storefront in a hundred-year-old building, a three-flat with bay windows, trimmed with ornate brown limestone moldings and other architectural features characteristic of the period when the former Czech dwellers of the neighborhood built it. Today's residents call the street "Paseo Boricua" (Puerto Rican Promenade). Inside, a crowd of fifty people enjoy a *bombazo* (a Puerto Rican *bomba* jam-session). The walls are decorated with a Puerto Rican flag, a map of the province of Mayagüez, a portrait of Pedro Flores, two güiros and a cuatro. As three drummers improvise, dancers from the audience take turns interacting with the drums. You can tell the dancers are regulars because they know exactly what to do. A couple of parents have brought their kids along, hoping that the experience will help them keep a connection to their cultural roots. Outside the circle, two college students who are not Puerto Rican are visiting for the first time. They wear hip-hop clothes, and are trying to decide when is the right time to jump in and try those cool moves. At one point, the master drummer gets up with an almost regal authority and takes a turn at dancing. Gracefully, he shows everyone that this is not just a pastime, but also something to take seriously and do well, because there is a responsibility to maintain this tradition. Outside, a food vendor on a wheeled cart waits for the end of the event and a chance to sell her steamed Mexican tamales, *atole champurrado,* and fried *churritos* when the crowd lets out.


(Top) Roberto Ferreyra, director of Nahuí Ollin, performs in La Peña program at the Old Town School of Folk Music in 1999. Photo courtesy Nahuí Ollin/Son Tarima

(Left) Carlos "Caribe" Ruiz, founder of the Puerto Rican Congress of Mutual Aid, leads the first Puerto Rican Parade in 1966. Photo courtesy Puerto Rican Congress of Mutual Aid

(Right) Young people are a vital force in the Chicago Latino community. Photo © 2006 Jon Lowenstein


cta bus stop
Zemsky's
Family Fashions
School Uniforms
60 TO CICERO
LOS ANGELES
07


(Upper) In 2004, Latinos were almost 20% of the Metropolitan Chicago population. Map shows census tracts with more than 10% Latino population.

Chicago has one of the largest and most diverse Latino communities in the nation, with a rich history and a thriving artistic life; yet this population remains one of the least known to the rest of the United States. Latino Chicago is a multinational, multicultural community. The largest population is Mexicans, followed by Puerto Ricans, then Guatemalans. Smaller groups from the Caribbean and Central and South America include Ecuadorans, Colombians, Cubans, Peruvians, Salvadorans, and Chileans. A small group of Belizeans and Brazilians also consider themselves part of the community. Metropolitan Chicago has the third largest Latino population in the U.S. and the second largest Mexican immigrant population (Los Angeles is first). One often hears that the term Latino gained currency in the 1970s, and Chicago may well have been the site (Padilla 1985). In the past 35 years, the region's Latino population has grown to 1.6 million, accounting for 96 percent of the total population growth. Latinos fuel the local economy with 20 billion dollars in household income per year, lead in filling positions in the job market, and have accounted for 38 percent of Chicago's total homeowner growth (Ready and Brown-Gort 2005). Latino Chicago is a complex and diverse community; it has a character unlike Latino Los Angeles, Miami, New York or Houston, and yet, the stories of its people can resonate with the experiences of anyone anywhere.

In partnership with the Old Town School of Folk Music, the Smithsonian Institution launched a research project in the spring of 2005. Twenty local researchers explored various aspects of Latino folklife in Chicago, recording the stories of artists and organizations, documenting special events and parades, foodways, and more. Two large questions guided the researchers: How do the arts shape, and how are they shaped by, community and identity? And, what characterizes Chicago's Latino community as unique and distinct from other Latino communities elsewhere? There were many answers and perspectives, varying with cultural backgrounds, experiences, and personal preferences. Most importantly, these questions have led to a cultural dialogue, one that will continue during the 40th Smithsonian Folklife Festival when many of these artists come to share their lives and experiences with the public on the National Mall.

Diversity among Latinos was one of the themes that emerged in many of our conversations with artists. David Hernández, a Puerto Rican poet and resident of Chicago since the 1950s, once thought about moving to New York, but decided against it. Throughout his career, Chicago has been an inspiration for many of his poems, and he felt that Chicago was the right place for his poetry to continue to develop. Hernández explains:

> Chicago's Latino community is much prettier than either coast! The term Latino, I believe, originated here. In New York, you primarily have Puerto Ricans, and then you have Dominicans and so forth; in California, you primarily have Mexicans and a scattering of others. But here we have everybody.... That's what's unique about this city. If you go to Latino art shows, you will see something from Colombia, Puerto Rico, Mexico and all of that in the same show; that's what makes it really rich.

Arturo Velásquez, long-time resident and the first Mexican jukebox distributor, describes how, after his father first came to the Heartland to work for the steel mills in 1925, he developed a profitable enterprise by catering on the one hand to the diversity of Latinos in Chicago and on the other to the strong bond that these communities maintain with their music traditions. He remembers:

> My mother put a little restaurant behind a pool hall. At that time, the industry of the jukeboxes was just starting. The manufacturers gave me credit to buy the jukeboxes because we had no money. I dedicated myself to the Mexican locations. I would cater to the music that I knew they liked. They came from different states and every state has a style. It seems like mariachi music is still in the main market. Mexicans still have the country in their heart. Even if every state has its own unique style, the *ranchera* music will never die. The tejano with the accordion came in much later from Texas and from northern Mexico, like Monterrey, San Luis Potosí.... Later on came the Cuban style of music—Pérez Prado. As other people start coming into the Chicago area—Cubans, Puerto Ricans—they have their own style. In today's market you have Latinos, which is everybody from South America, Central America, and Mexico.


In the 1920s, Cirilio López formed the Banda Mexicana of South Chicago. Mr. López fled religious persecution in Mexico during the Cristero War. Photo courtesy Rita Arias Jirasek and Carlos Tortolero

Historically, Chicago's Latino community dates back to the nineteenth century, when the city began to establish its reputation as the center of the Industrial Heartland, with railroads, stockyards, steel mills, and other industries that drew the earliest Mexican immigrants to these job opportunities. Artistically, music followed these early immigrants. There are early photographs of Latino ensembles, and Hispanic surnames appear on the credits of early 78-rpm recordings made in Chicago beginning in the 1920s. Singer Silvano R. Ramos, for example, had 15 recording sessions in Chicago for the Victor label between 1927 and 1931, suggesting that he may have been living in the city. The city has always been a "gigging" town attracting musicians who have made history from the earliest days of recorded jazz and electric blues through world-renowned polka, gospel, R&B, "techno" house music, and now to Chicago's homegrown popular Mexican dance style called *pasito duranguense.* Today, Chicago has hundreds of Latino music and dance groups, including over 30 mariachi bands, dozens of dance *bandas,* family or church-based folkloric dance groups, and scores of musicians working in clubs and restaurants who offer entertainment seven days a week.

Music has always been an important part of the Mexican community's cultural life. A young men's musical group organized by Guadalupe Vera performs at a community event around 1917. Photo courtesy Rita Arias Jirasek and Carlos Tortolero

For many Latino families, folk dance becomes a means of staying in touch with traditions from the homeland and keeping the nuclear family together. Henry Roa was one of the instrumental figures in the founding of Chicago's Mexican Folkloric Dance Company 24 years ago. His grandmother came over from Mexico in about 1918, and he was "born in a boxcar" in the railroad yards of Joliet, Illinois. He explains, "I knew nothing about Mexico, nothing at all. I was just like everybody else, American," until the Hawthorne Heritage and Culture Club at the Western Electric plant where he worked asked him to perform something "Spanish" with his daughter for their program. This awakened an interest in his cultural heritage and he looked for a Mexican dance teacher. He found Ofelia Solano-Guevara, a math teacher at Benito Juárez High School in the Pilsen neighborhood, who danced with a local troupe called Alma de México, directed by José Ovalle. Ofelia also organized an all-girls dance group called Nuevo Ideal. Roa helped bring the two groups together in 1982 to form the Dance Company, which is open to all: "There is no audition. People find out by word of mouth or through the telephone book. No one gets turned away. Most start when they are six years old or so.... Most are Mexican, half born in Chicago, half are immigrants."

In Latino Chicago, community and identity often provide a context to institutions centered on the performing and visual arts. Carmen A. Mejía, dancer and co-founder of the folk dance group Perú Profundo, finds that in the cultures of Peru, there can be little separation between dance and community. By teaching dance in Chicago, Perú Profundo also teaches about the roots of Peruvian


Puerto Rican muralist Gamaliel Ramírez's mural "La Familia" reflects South Chicago's multicultural population. Gamaliel was one of the co-founders of El Taller, an artist collective offering free silk-screen, music, dance, mural, and poetry workshops to the community from 1970 to 1980. Photo courtesy Gamaliel Ramírez, Smithsonian Institution

traditions and their role in the local community: "Our goal is to maintain the roots. The group members use this group to identify themselves as Peruvians.... If you don't maintain your roots, if you can't identify with them, then you don't know your own self, and you don't know the country where you were born."

Diversity is key to community organization and shaping of identity. In Latino Chicago many types of diversity come into play—ethnic, national, regional, and generational. Some organizations are more inclusive of diverse groups and form international, multigenerational, or multiregional groups; others focus on preservation and assemble specialized groups who champion a single form. Besides music and dance, other artists are equally active in theater, poetry and spoken word, film, and graphic and mural arts. Latino art is found in formal and informal settings from Roberto Matta's oil paintings at the Art Institute of Chicago to the bar-hopping conjunto norteño on 26th Street.

Gamaliel Ramírez, a Puerto Rican muralist and a poet, was a leader in cultural activism in the Lincoln Park neighborhood during the civil rights movement of the 1960s. At that time, this was a Black and Puerto Rican neighborhood surrounded by Italians and Germans. Ramírez was co-founder of El Taller, an artist collective that offered free silk-screening, music, dance, mural, and poetry workshops to the community. "El Taller was one of the first Latino organizations for the arts in the United States. There were always some Mexicans and some Puerto Ricans who didn't want to come together. But we persisted, Cuban artists, Mexican artists, Puerto Rican artists.... When we get together we share experiences and we talk about Latino wisdom. We gained consciousness at the same time; we all became artists about the same time." The muralist movement in Chicago Latino neighborhoods became a new voice for expressing not only connections to traditional culture but also social commentaries on the Chicago Latino experience. He says:

> Starting with respect, murals make a very important contribution to the culture of the community and the history, and to define the history as it is now. A lot of people think that *"American"* is already set, that it is the way it is, but this is not true.... A mural gets people in the community to think about what is artistic. It becomes like a poem, like a song, it is like the newspaper, it is talking to them. That's why everybody wants murals now, because there are some issues that we deal with every day, but we can't get them across. When you make a large painting somehow it gets the message across.

Traditional arts are an affirmation of identity, and they play an important role in the immigration experience. Many Latino immigrants who did not practice traditional arts in their native home take them up in the U.S. and devote a great deal of time and effort to them. Aníbal Bellido, a Peruvian guitarist who plays every week at a *peña* organized at the Taste of Peru, a Peruvian restaurant in Chicago's north side, was not always involved in traditional music. He recalls: "Here is where I learned to play *música criolla,* the folk music of Peru. Before, I played tropical, international music, but living away from one's country, one feels the melancholy—then I realized there were no criollo guitar players."

A couple dances to the rhythms of Trío Perú at a *peña* at the Taste of Peru Restaurant. Photo © 2006 Jon Lowenstein

Tito Rodríguez is a Puerto Rican dancer and percussionist, artistic director of AfriCaribe, and one of the most influential people in the 1980s revival of the *bomba* and *plena* in Chicago. He also had an epiphany as a result of an immigrant experience, when he found himself in a situation where he felt the responsibility to step up and represent his culture:

> A classmate, who is Mexican, asked me about the discovery of Puerto Rico, and I couldn't remember the date for my life. And then he asked, "Does Puerto Rico have a national anthem?" And I say, "Yes." And he says, "What is it?" And I freaked out, totally blank. And I felt so embarrassed. You're just arriving from the island and not knowing these things. And I ran into the bathroom, I started crying.... It was a rude awakening for me. After that, I promised myself that I would be the best Puerto Rican ever. I would read as much as I could and find out everything about Puerto Rico, so next time somebody would ask me a question about Puerto Rico, I would know the answer. I think that many Puerto Ricans in the United States when they go through a process like that ... it just brings up a very sentimental point. It's like somebody has taken a bandage off your eyes.... I think that's very important because it allows people to begin a process of self-discovery.

Jorge Rodríguez and Tito Rodríguez with AfriCaribe improvise together on the *pandero quinto*, or hand drum. Photo © 2006 Jon Lowenstein

Tito Rodríguez created AfriCaribe, an academy and performance group of traditional Caribbean dance and drumming, to "rescue the history of the community through culture." As a high school teacher, Tito uses music to teach Puerto Rican history:

> The whole intention of AfriCaribe is to develop cultural workers so they continue teaching this to other people. I started teaching *bomba* to teach kids about the history of Puerto Rico. I brought in popular songs from Puerto Rico that were done to *bomba* rhythms in different styles. In addition, we had agreed that they were to teach me about their experience, so they got into hip-hop and they would write raps about their experiences.... These performances were so emotional, because the different generations of Puerto Ricans are often so disconnected from each other's reality. These kids brought up in the United States often lack family cohesion and community.

Another way to affirm ethnic identity is to establish community organizations. Nilda Ruiz Pauley, a Puerto Rican schoolteacher, came to Chicago from New York as a little girl in the early 1950s. Her father, Carlos "Caribe" Ruiz, a professional dancer, organized the Puerto Rican Congress of Mutual Aid, one of the first Puerto Rican cultural and sports organizations in Chicago. At a time when Latino communities, despite their multiple national origins and identities, were all considered the same, the Puerto Rican Congress gained the recognition of the mayor of Chicago for Puerto Ricans as a distinct culture. "Many people thought the Puerto Ricans were Mexicans," she recalls. "That was a big thing in those days, understanding the differences between the Mexican culture and the Puerto Rican culture. It was not to alienate, but enlighten. And Caribe did this with music and dance, because Mexican music and dances are so different from the Caribbean."

Some elders in the Latino community worry that Latino traditions are disappearing among new generations born in the U.S. and in the face of mass media. However, the evidence does not support their apprehension. Many young Latino artists are proud of their heritage and continue to express their Latino identity, often with a new inflection.

Don Evoua, a Guatemalan rap artist, interacts with mass media culture every day, yet his art filters this experience through his own lens and creates something new, original, and true to his identity. The *reggaetón* musicians of Chicago cite a variety of influences. On the one hand, many musicians admire the breath control of Eminem or the beats of Wu Tang Clan.

Don Evoua and Casino, artists with the Latino hip-hop crew The Essence, rap in the studio. Photo by Juan Díes, Smithsonian Institution

But on the other hand, someone like Don Evoua is also interested in taking *reggaetón* back to its Latino roots by invoking more sounds of the clave and marimba: "They call it Spanish hip-hop, *reggaetón*, hip-hop. But I just call it music, man, and to me, music is universal love—it's hip-hop, and Spanish hip-hop, and *reggaetón* all mixed together. The second album I'm working on right now, I'm incorporating a lot of sounds from Latin America, like the Peruvian flute, and from my country *la marimba.*"

In a city like Chicago, mass media become an important part of the local culture. With a presence in print, radio, and TV, Latinos have created a forum for the discussion of their identity. Jorge Valdivia is a Mexican arts administrator who was until recently the station manager of Radio Arte, WRTE 90.5 FM, a radio station operated by youth under the auspices of Chicago's Mexican Fine Arts Center Museum, the largest Latino cultural institution in the country. Valdivia is well aware of the community-building power of a radio station. Radio Arte is an important space for community-centered programming, including oral histories, popular and traditional music, politics, news, information, and current events. Valdivia recalls how the organization went from playing "cool rock *en español*" to a "program that trains youth to become communicators, to mobilize and talk about issues." He explains, "When you are behind the mike, you can do one of two things: You can go on the air and say nothing in 15 seconds, or you can go on the air and you can speak about who you are as a young person, as a Latino, as an immigrant. And that carries so much power in it. When you speak about your experiences, other people identify with you, and that's how communities are built."

In Chicago, strong communities have indeed formed. Despite a recent trend where new immigrants arrive directly in the suburbs and rural areas across the Heartland, Chicago's Latino neighborhoods continue to be ports of entry where many new arrivals can feel right at home. Businesses in these neighborhoods thrive because they do not cater only to the needs of the local neighborhood; they are specialty supply centers for a large community across the Midwest. Grocery stores, music, entertainment, clothing, and bridal shops line commercial strips that extend for miles.

Because there is such strong neighborhood identity and presence, it is possible for individuals

to remain close to their traditions, food, music, language, religion, and other practices for their whole lives. However, those who leave the relative familiarity of the neighborhood and interact with people from other cultures can also explore multiple identities and add to the diversity of the community. Coya Paz, an actress and founder of Teatro Luna, prizes these multiple identities: "We get a lot of mix—one of the great things about Chicago and the group....We have people coming up to us all the time who identify with hyphenated identities. 'I'm Blaxican too, I'm a PuertoMalan.' In the group we used to have a PinoRican, a Filipino Puerto Rican, a Russiadoran."

Professional musicians who work with various clienteles find that in a diverse community they must command a broad repertoire to appeal to a broader audience and increase their job opportunities. Nelson Sosa, known as the godfather of *peñas* in Chicago, came to Chicago in 1983 from Chile to sing for the Época Quinta Latin Jazz Band at a club called La Sirena. When he arrived, his repertoire was South American folk music. In his new surroundings, he had to learn Mexican, Puerto Rican, and Cuban songs: "I try to play songs that really represent my audience." When Época Quinta dissolved, he found a job by convincing restaurant owners to let him start a *peña* series. A *peña* is an intimate gathering for sharing music with friends, often with guest artists and sing-alongs. In Latin America—especially in Chile—*peñas* were seminal in the folk revival of the 1960s. Sosa did this successfully and started a new trend that continues. Some of the more popular *peñas* in Chicago today include the Old Town School of Folk Music, El Ñandú, La Décima Musa, Taste of Peru, Fiesta Mexicana, and La Peña Restaurant.

Musicians in larger communities, particularly the Mexican community, can specialize in a particular regional style (or set of styles) and find enough work to stay busy and in demand. Víctor Pichardo, artistic director of Sones de México Ensemble, opened a new niche for Mexican music in Chicago in the early 1990s by playing traditional music

Members of Teatro Luna, an all-women Latina theater company founded in 1990, explore Latina identity and bring music and drama together in performance. Photo courtesy Teatro Luna, Smithsonian Institution

from different regions of Mexico grounded in deep knowledge of their style and authentic instrumentation. He explains:

> The son is a generic name for a music style. We can find it all over Mexico, in different regions—*son planeco, son jarocho, son de Tierra Caliente*... Sones de México tries to represent each region. When we play *son jarocho,* we play the harp, the jarana, and the *requinto;* we play huapango with the violin and *huapanguera* guitar, and we play norteño with the accordion and the *bajo sexto.* We also play the saxophone, clarinet, and trumpet, in a more Caribbean style.

What Sones de México does with traditional music, the band Ansiedad does with pop dance music. They are also Mexican, and they ride the wave of the radio-friendly *banda* music, which can be heard on car stereos, in stores and restaurants, and seemingly anywhere there are young Mexicans, any day of the week. Within this specialized style, there is a diverse repertoire to please different tastes. Simplicio Román, originally from Guerrero, Mexico, learned to play music in Chicago while he was a student at Benito Juárez High School, where Víctor Pichardo taught a mariachi class. Simplicio and his brothers formed the band Ansiedad to play for Chicago's diverse Mexican community. Their repertoire includes *música ranchera, cumbias,* and *música tropical*—a little bit of everything. Simplicio explains: "If we play for a 15th birthday party, or a wedding, we play everything from a *pasito duranguense,* to a polka with accordion, and then some *cumbias*—something romantic, calm, and then something *zapateado*.... If they ask for a *bachata,* a salsa, we will play it, but we will transform it into our style."

Among the genres Ansiedad plays is the *pasito duranguense,* a style of music and dance that evolved in Chicago and has gained such

Originally from a village near Chichicastenango in Guatemala, master musician Carlos Mejía has brought the tradition of marimba music to youth in Chicago who have studied with him. "I grew up around it—marimba music—and played it since I was little." Photo by Juan Díes, Smithsonian Institution

popularity that it is now emulated by people in Mexico. This is a remarkable phenomenon, since the more common trend is for most popular music styles to originate in Mexico. The style is rooted in traditional brass orchestra music dating back to the nineteenth century, but it is now played by smaller groups of four to six musicians who are able to reproduce the sound of large brass sections with electronic keyboards and synthesizers.

Wherever you are in Chicago's Latino neighborhoods, you encounter a rich multisensory experience that is also highly localized, rooted in the ethnic and regional identities that define this diverse community. Heading west from the corner of 18th Street and Blue Island in the Pilsen neighborhood you enter a piece of Mexico (indeed, parts of all Mexico), run by Mexicans and catering to more than a million Mexicans who live in the Chicago area or travel there for supplies. Further west stands the Mexican Fine Arts Center Museum, the largest Latino cultural center in the nation. Food vendors on the street and an assortment of cafes and restaurants provide the foods of home: such regional Mexican dishes as *birria* (goat stew) cooked in the style of Ocotlán, Jalisco, or home-made *enchiladas potosinas* so good that some visitors from Mexico have taken them back to San Luis Potosí. Stand on Division Street and California Avenue, just twenty blocks north, and walk into Humboldt Park. You know you are in a Puerto Rican neighborhood because you just walked under a forty-foot-high iron gate in the shape of the Puerto Rican flag. In the park you may stumble into a softball game with the San Lorenzo team, run into an impromptu *corrida* (street jam session) featuring assorted Puerto Rican percussion, or stop for a plate of *cuchifrito* at one of the *cocineros* (food stands) that are built inside mobile homes around the park. Guatemalans, Peruvians, Ecuadorans, or Colombians also have their own neighborhoods—each unique, but all animated by the sound of *nuestra música,* the music of Chicago's thriving and vibrant Latino communities. The Smithsonian Folklife Festival offers all an opportunity to enjoy these diverse traditions.

JUAN DÍES

*Juan Díes is a musician, producer, and arts administrator in Chicago. Executive Director of Chicago's Sones de México Ensemble, he also serves on boards, panels for state and national granting agencies, and in numerous advisory capacities. Raised in Mexico, he came to the United States at the age of 18. He majored in Anthropology and Music at Earlham College and received his M.A. in Ethnomusicology at Indiana University.*

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# Chicago Latino: Culturas Convergentes

Juan Díes, traducido por Berenice Sánchez

¡Bop-bop boo-boo-boom bap-bap-bap traka-traka-track, dun-dun! Son las 8:00 de la noche un jueves en Chicago y estás caminando sobre la calle Division. Escuchas el sonido de tambores y cantos de bomba que viene de un aparador en un centenario edificio de arquitectura típica de la época, construido por los checoslovacos, anteriores habitantes del vecindario. Hoy en día los residentes llaman a la calle "Paseo Boricua". Dentro, unas cincuenta personas disfrutan un bombazo (sesión improvisada de bomba de Puerto Rico). Una bandera de Puerto Rico, un mapa de la provincia de Mayagüez, un retrato de Pedro Flores, dos güiros y un cuatro decoran las paredes. Mientras tres percusionistas improvisan, los asistentes se turnan al son de los tambores. Se puede ver que los que bailan vienen regularmente porque saben exactamente qué hacer. Un par de padres de familia han traído a sus hijos, deseosos de que la experiencia les ayude a mantener conexión con sus raíces culturales. Fuera del círculo, dos estudiantes universitarios que no son puertorriqueños visitan por primera vez. Visten ropa hip-hop y están tratando de decidir el mejor momento para entrar en el baile. En un momento, el maestro en el tambor, con una autoridad casi majestuosa, se levanta y se pone a bailar. Elegantemente les demuestra a todos que no sólo es un pasatiempo sino algo para tomar en serio y que debe hacerse bien porque hay una responsabilidad de mantener la tradición. Afuera una vendedora de comida con un carrito espera el final del evento y la oportunidad, cuando todos salgan, para vender tamales mexicanos, atole champurrado y churritos fritos.

Chicago tiene una de las más grandes y más diversas comunidades latinas del país, rica en historia y con una vida artística floreciente que sin embargo es una de las menos conocidas en el resto de los Estados Unidos. Chicago latino es una comunidad multinacional y multicultural. La población mayor es de mexicanos, seguida de puertorriqueños y luego de guatemaltecos. Grupos más pequeños son del Caribe y Centro y Sudamérica e incluyen ecuatorianos, colombianos, cubanos, peruanos, salvadoreños y chilenos. Un grupo pequeño de beliceños y brasileños también se considera así mismo como parte de la comunidad. El área metropolitana de Chicago cuenta con el tercer lugar en población latina en los Estados Unidos, y

(Arriba) Aún en el crudo invierno de Chicago, los vendedores ambulantes mexicanos ofrecen elotes, tamales y atole champurrado a los transeúntes creando una parte importante de la vida diaria en el barrio. Foto de Juan Díes, Smithsonian Institution

(Izquierda) A fines de los años 1940 y los 1950, Don Roberto y sus Rumbaleros formaban parte del circuito regular tocado en varios salones de baile en la ciudad y por la región. Foto cortesía Rita Arias Jirasek y Carlos Tortoleroo

Raquel Ontiveros canta en 1953 con el Mariachi Jalisco de Arnulfo Martínez, uno de los primeros mariachis en Chicago.
Foto cortesía Raquel Ontiveros

el segundo lugar, después de Los Ángeles, con población inmigrante mexicana. Se escucha a menudo que el término latino se hizo popular en los años 70, y Chicago pudo haber sido el lugar en que se originó (Padilla 1985). En los últimos 35 años, la población latina de la región ha crecido hasta llegar a 1.6 millones, representando el 96% del crecimiento total de la población. Los latinos impulsan la economía con un ingreso familiar anual de 20 mil millones de dólares. Llevan la vanguardia en llenar nuevos puestos de trabajo y representan el 38% del crecimiento en la compra de casas en Chicago (Ready and Brown-Gort 2005). Chicago latino es una comunidad diversa y compleja con características diferentes a las de los latinos en Los Ángeles, Miami, Nueva York o Houston, sin embargo sus relatos pueden tener resonancia con las experiencias de cualquiera, en cualquier otro lugar.

En colaboración con la Old Town School of Folk Music, la Institución Smithsonian inició un proyecto de investigación en la primavera del 2005. Veinte investigadores locales exploraron varios aspectos de la vida tradicional latina en Chicago, grabando historias de artistas y organizaciones, documentando eventos especiales y desfiles, y otras cosas. Dos preguntas principales guiaron a los investigadores: ¿qué relación hay entre las artes, la identidad y la comunidad? y ¿qué caracteriza a la comunidad latina de Chicago como única y distinta de las comunidades latinas en otras partes? Las respuestas fueron muchas y variadas debido a los diferentes antecedentes culturales, y las experiencias y referentes personales de cada individuo. Aunque no se llegó a una respuesta definitiva, sí se inició un diálogo cultural que continuará durante el Festival de Tradiciones Populares del Smithsonian cuando muchos de estos artistas vengan a compartir sus vidas y experiencias con el público en la Explanada Nacional.

La diversidad entre los latinos fue uno de los temas que surgió en muchas de nuestras conversaciones con artistas. David Hernández, poeta puertorriqueño residente en Chicago desde los años 50, en una ocasión pensó en mudarse a Nueva York pero luego decidió no hacerlo. Chicago ha sido inspiración para muchos de sus poemas, y él sintió que era el lugar indicado para continuar el desarrollo de su poesía. Dice Hernández:

La comunidad latina en Chicago es mucho más bonita que cualquier costa. El término latino, me parece, fue originado aquí. En Nueva York, hay principalmente puertorriqueños, después dominicanos y así sucesivamente; en California, hay principalmente mexicanos y una mezcla de otros. Pero aquí tenemos a todo el mundo. Esto es lo que es único en esta ciudad. Si vas a exposiciones latinas verás algo de Colombia, de Puerto Rico, de México, todo en una sola exposición. Esto es lo que realmente lo hace grandioso.

En 1941, Adrián Lozano pintó el primer mural mexicano en Hull-House en el barrio Near West Side, donde vivían muchos mexicanos.
Foto cortesía Rita Arias Jirasek y Carlos Tortolero

Arturo Velásquez, residente desde hace mucho tiempo y el primer mexicano distribuidor de rocolas, describe como después de que su padre llegó a la ciudad para trabajar en las fábricas de acero en 1925, desarrolló una provechosa empresa en parte respondiendo a la diversidad de los latinos en Chicago y en otra a los fuertes vínculos que estas comunidades mantienen con sus tradiciones musicales. Dice:

Mi madre puso un restaurante detrás de un billar. En esa época, la industria de las rocolas estaba empezando. Los fabricantes me dieron crédito para comprar las rocolas porque no teníamos dinero. Hemos estado aquí desde 1936. Les daba la música que yo sabía que les gustaba. Venían de diferentes estados y cada estado tiene su estilo. Parece que la música de mariachi aún sigue en el mercado principal. Los mexicanos aún tienen su país en el corazón. Aún cuando cada estado tiene su estilo propio, la música ranchera nunca morirá. El tejano con el acordeón vino mucho después de Texas y del norte de México, de Monterrey y San Luis Potosí.... Más tarde vino el estilo de música cubana—Pérez Prado. En cuanto otras personas empezaron a venir al área de Chicago—cubanos, puertorriqueños—que tienen sus propios estilos. Hoy en día en el mercado hay latinos, siendo todos de Sudamérica, Centroamérica y México.

Históricamente la comunidad latina en Chicago data del siglo XIX, cuando la ciudad empezó a establecer su reputación como centro de la industria: con los ferrocarriles, los rastros, las fábricas de acero, y otras empresas que atrajeron a los primeros inmigrantes mexicanos a estas fuentes de trabajo.

Artísticamente la música siguió a estos inmigrantes. Una evidencia son los apellidos hispanos que aparecen en los créditos de los primeros discos de 78 rpm hechos en Chicago a principios de los años 20. El cantante Silvano R. Ramos, por ejemplo, tuvo 15 sesiones de grabación en Chicago para la disquera Víctor entre 1927 y 1931, lo que indica que pudo haber estado viviendo en la ciudad. La ciudad siempre ha sido un lugar que atrae a músicos por sus oportunidades. Han hecho historia

desde los primeros años de las grabaciones de *jazz* y *blues* eléctrico hasta los reconocidos mundialmente polka, *gospel*, *R&B*, *"techno" house music*, y ahora, originario de Chicago, el baile popular mexicano llamado "pasito duranguense". Hoy en día, Chicago cuenta con cientos de grupos latinos de danza y música incluyendo más de 30 mariachis, docenas de bandas para bailar, grupos folclóricos asociados con iglesias o familias y decenas de músicos que trabajan en centros nocturnos y restaurantes que ofrecen música en vivo siete días a la semana.

Para muchas familias latinas la danza folclórica se convierte en algo importante para conservar las tradiciones de su tierra natal y para mantener el núcleo familiar unido. Henry Roa fue una de las figuras claves en la creación de la Compañía de Danza Folclórica Mexicana en Chicago hace 20 años. Su abuela vino de México alrededor de 1918, y él nació en "un vagón de tren" en Joliet, Illinois. Henry explica, "yo no sabía nada de México, nada en absoluto. Yo era como todos los demás, un americano", hasta que el Hawthorne Heritage and Culture Club en la planta eléctrica Western, en donde él trabajaba, le pidió que presentara algo en "español" con su hija para su programa. Esto despertó el interés en su herencia cultural y buscó a un profesor de danza mexicana. Encontró a Ofelia Solano-Guevara, maestra de matemáticas en la preparatoria Benito Juárez del barrio de Pilsen, que bailaba con una compañía local llamada Alma de México dirigida por José Ovalle. Ofelia también organizó un grupo de danza de niñas llamado Nuevo Ideal. Roa ayudó a unir los dos grupos en 1982 para formar The Mexican Folkloric Dance Company of Chicago, que abrió sus puertas a todos: "No hay audiciones. Las personas saben de nosotros a través de otros o del directorio telefónico. A nadie se la rechaza. Muchos comienzan a los 6 años de edad. La mayoría son mexicanos, la mitad nacidos en Chicago y la otra mitad son inmigrantes y vienen de todas partes de la ciudad".

En Chicago latino, la comunidad y la identidad generalmente se convierten en la base de instituciones centradas en las artes escénicas y visuales. Carmen A. Mejía, co-fundadora del grupo de danza tradicional Perú Profundo, encuentra que en las culturas de Perú hay muy

Ramón Íñiguez y Raquel Ontiveros eran algunos de los danzantes que integraban en 1964 el Ballet Folklórico Mexicano, la primera compañía de danza folklórica mexicana en la ciudad. Foto cortesía Raquel Ontiveros

poca diferencia entre danza y comunidad. Enseñando danza en Chicago, Perú Profundo también imparte conocimientos sobre las raíces de las tradiciones peruanas y su papel en la comunidad local: "Nuestra meta es mantener las raíces. Los participantes en el grupo lo usan porque se identifican como peruanos. . . si tú no te identificas, no te conoces a ti mismo, ni tampoco conoces a la patria donde naciste".

La diversidad es clave para la organización de una comunidad y la definición de su identidad. En Chicago latino muchos tipos de diversidad están en juego—la étnica, la nacional, la regional y la generacional. Algunas de las organizaciones son más inclusivas y forman grupos internacionales, multigeneracionales y multiregionales y cultivan el pan-latinismo; otras se enfocan en la preservación de formas específicas y forman grupos especializados en conservar un estilo en particular. También, además de música y danza, otros artistas son igualmente activos en teatro, poesía, artes gráficas y muralismo. Por todas partes, el arte latino se puede encontrar en entornos formales e informales, desde las pinturas al óleo de Roberto Matta en el Instituto de Arte de Chicago hasta el conjunto norteño en un bar en la calle 26.

Gamaliel Ramírez, un muralista y poeta puertorriqueño, encabezó el activismo cultural en el barrio de Lincoln Park durante el movimiento de los derechos civiles de los años 60. En ese tiempo, ese era un barrio de negros y puertorriqueños rodeado de italianos y alemanes. A principio de los años 70, Ramírez fue co-fundador de El Taller, un grupo artístico que ofrecía a la comunidad talleres gratis de grabado, música, danza, muralismo y poesía. "El Taller fue uno de las primeras organizaciones latinas para las artes en los Estados Unidos. Siempre hubo algunos mexicanos y algunos puertorriqueños que no quisieron formar parte. Pero fuimos persistentes. Artistas cubanos, artistas mexicanos, artistas puertorriqueños.... Cuando nos reuníamos compartíamos experiencias y hablábamos acerca de la sabiduría latina.

El muralista Gamaliel Ramírez pintó "In Rhythm with the Arts" con los estudiantes artistas de la escuela Greeley en un proyecto de Urban Gateways. Foto cortesía Gamaliel Rámirez, Smithsonian Institution

Adquirimos conciencia al mismo tiempo; todos nos convertimos en artistas más o menos al mismo tiempo". El movimiento muralista en los barrios de Chicago latino se convirtió en una nueva voz para expresar no sólo conexiones con la cultura tradicional sino también para hacer comentarios sociales sobre la experiencia Chicago latina. Ramirez dice:

> Empezando con respeto, los murales hacen una contribución importante a la cultura de la comunidad y la historia, y definen la historia como es ahora. Muchas personas piensan que el término "americano" ya está determinado, que así es como es, pero esto no es cierto.... Un mural hace a las personas de la comunidad pensar acerca de lo que es artístico. Se convierte en un poema, en una canción, es como el periódico que les habla. Es por eso que hoy en día todo el mundo quiere murales, porque hay problemas con los que lidiamos a diario que no podemos expresar de otra manera. Cuando haces una obra grande, de alguna manera el mensaje es expresado.

Las artes tradicionales son una afirmación de identidad y juegan un papel importante en la experiencia de los inmigrantes. Muchos inmigrantes latinos que no practicaban artes tradicionales en su país natal las practican en los Estados Unidos y dedican gran parte de su tiempo y esfuerzo a ello. Aníbal Bellido, guitarrista peruano quien toca cada semana en una peña organizada en El Sabor de Perú, un restaurante peruano al norte de Chicago, no siempre estuvo involucrado en la música tradicional. Él recuerda: "aquí fue donde yo aprendí esta música criolla, la música folklórica de Perú. Antes lo que yo tocaba era tropical, era música internacional, pero al estar fuera del país de uno, uno siente la melancolía—entonces yo me di cuenta que no había guitarristas criollos".

Tito Rodríguez es un danzante y percusionista, director artístico de AfriCaribe, y una de las personas con más influencia en la revitalización de la bomba y la plena en Chicago durante los años 80. El también tuvo una epifanía, resultado de su experiencia como inmigrante, al encontrarse con la responsabilidad de representar su cultura:

> Un compañero de clase, un mexicano, me preguntó acerca del descubrimiento de Puerto Rico, y no pude recordar la fecha. Entonces preguntó, '¿Puerto Rico tiene un himno nacional?' Yo contesté, 'Sí'. El preguntó, '¿Cómo es?' Me quedé paralizado, totalmente en blanco sintiéndome muy avergonzado. Acabas de llegar de la isla y no sabes esas cosas. Corrí al baño y empecé a llorar.... Fue un despertar muy duro para mí. Después de eso, me prometí que iba a ser el mejor de los puertorriqueños. Leería todo lo que pudiera y descubriría todo acerca de Puerto Rico, de esa forma la próxima vez que alguien me preguntara algo acerca de Puerto Rico, yo sabría la respuesta. Creo que muchos puertorriqueños en los Estados Unidos, cuando se encuentran en un proceso como este... toca un punto muy sentimental. Es como si alguien te quitara una venda de los ojos.... Creo que eso es muy importante porque le permite a la gente un proceso de descubrimiento propio.

Tito Rodríguez creó AfriCaribe, una academia y grupo de danza y tamboreo tradicional del Caribe, para "rescatar la historia de la comunidad a través de la cultura":

La intención de AfriCaribe es desarrollar trabajadores culturales para que ellos puedan continuar enseñando a otros. Empecé enseñando bomba para enseñar a niños la historia de Puerto Rico. Traje canciones populares desde Puerto Rico que tenían ritmo de bomba en diferentes estilos. Acordamos que ellos me enseñarían acerca de sus experiencias y entonces le entraron al hip-hop y escribían *raps* para contarlas. Estas presentaciones eran muy emotivas, porque las diferentes generaciones de puertorriqueños están desconectadas de su realidad. Muchas veces, estos niños criados en los Estados Unidos no sienten vínculos con familia ni comunidad.

Otra forma de afirmar identidad étnica es establecer organizaciones en la comunidad. Nilda Ruíz Pauley, una profesora de escuela puertorriqueña, vino a Chicago desde Nueva York a principios de los años 50 cuando era pequeña. Su padre, Carlos "Caribe" Ruíz, un danzante profesional, organizó el Puerto Rican Congress, una de las primeras organizaciones culturales y deportivas puertorriqueñas en Chicago. En ese tiempo las comunidades latinas, a pesar de sus múltiples orígenes e identidades, eran consideradas todas iguales. El Puerto Rican Congress obtuvo reconocimiento del alcalde de Chicago para los puertorriqueños como una cultura diferente. "Muchas personas pensaban que los puertorriqueños eran mexicanos", ella recuerda. "Eso fue gran cosa en esos tiempos, entender las diferencias entre la cultura mexicana y la cultura puertorriqueña. No se trataba de excluír, pero sí de educar. Y Caribe lo hizo con danza y música".

En 1948, Carlos "Caribe" Ruiz vino de la ciudad de Nueva York a Chicago como danzante bajo un contrato de corto plazo pero decidió quedarse hasta su fallecimiento en 1987. Foto cortesía Puerto Rican Congress of Mutual Aid

Algunas personas mayores en la comunidad latina se preocupan de que las tradiciones latinas estén desapareciendo entre las nuevas generaciones nacidas en los Estados Unidos bajo la influencia de los medios de comunicación masiva. Sin embargo, la evidencia no justifica sus preocupaciones. Muchos artistas jóvenes latinos están orgullosos de su legado y continúan expresando su identidad latina, algunas veces con nuevas variantes. Don Evoua, un artista rapero guatemalteco, aprovecha los medios de comunicación masiva culturales a diario, su arte filtra su experiencia a través de su propia visión y crea algo nuevo, original y apegado a su identidad. Los músicos del reggaetón en Chicago citan una variedad de influencias. Por una parte, muchos músicos admiran el control de la respiración de Eminem o los golpes de Wu Tang Clan. Por otra parte, alguien como Don Evoua está también interesado en volver al reggaetón a sus raíces latinas invocando sonidos de la clave y de la marimba. "Le llaman *hip-hop* español, reggaetón, *hip-hop*. Pero yo sólo le llamo música—es *hip-hop*, y *hip-hop* español y reggaetón


Las tiendas latinas con sus letreros acentúan la presencia latina en la ciudad. Foto de Susan Eleuterio, Smithsonian Institution

todo mezclado. En el segundo disco en el que estoy trabajando ahora, incorporo muchos sonidos de Latinoamérica, tal como la flauta peruana y de mi país, la marimba".

En una ciudad como Chicago, los medios de comunicación se convierten en una parte importante de la cultura local. Con una presencia en la imprenta, la radio y la televisión, los latinos han creado un foro de discusión sobre su identidad. Jorge Valdivia es un administrador de arte que fue, hasta hace poco, director de Radio Arte, WRTE 90.5 FM, una estación de radio dirigida por jóvenes y bajo el auspicio del Mexican Fine Arts Center Museum de Chicago, la institución cultural latina más grande en el país. Valdivia conoce bien el poder que tiene una estación de radio para crear una comunidad. Radio Arte es un espacio importante para crear una programación enfocada en la comunidad y que incluye historias orales, música popular y tradicional, política, noticias, información y eventos actuales. Valdivia recuerda cómo la organización creció desde que comenzó transmitiendo *"cool rock* en español" hasta que llegó a convertirse en "un programa que entrena a jóvenes a ser comunicólogos, a movilizarse y hablar sobre sus problemas". Valdivia explica, "Cuando estás detrás del micrófono, puedes hacer una de dos cosas: puedes salir al aire y no decir nada en 15 segundos, o puedes salir al aire y hablar acerca de quien eres como persona joven, como latino, como un inmigrante. Y eso trae consigo mucho poder. Cuando hablas acerca de tus experiencias otras personas se identifican contigo, y es así como las comunidades se constituyen".

Ciertamente, en Chicago se han formado comunidades fuertes. A pesar de una tendencia reciente en la que los nuevos inmigrantes llegan directamente a los suburbios y áreas rurales alrededor de la ciudad, los barrios latinos de Chicago continúan siendo puertos de entrada en donde personas recién llegadas pueden sentirse como en su casa. Los negocios en estos barrios prosperan porque no sólo responden a las necesidades del propio vecindario sino que se convierten en centros de abastecimiento especializados que atienden a una enorme población establecida en la región centro del país. Una junta a la otra, un sinnúmero de tiendas de comida, de música, de entretenimiento, de ropa y vestidos de novia forman un corredor comercial que se extiende por kilómetros.

Debido a que existe tan fuerte presencia e identidad dentro del vecindario, un individuo puede permanecer cerca de sus tradiciones—comidas, música, lenguaje, religión y otras costumbres—por toda su vida. Por otra parte, aquellos que se alejan de la relativa familiaridad del vecindario e interactúan con personas provenientes de otras culturas pueden explorar múltiples identidades y aportar a la diversidad de la comunidad. Coya Paz, actriz y fundadora del Teatro Luna, galardona estas identidades

múltiples: "Nos llegan muchas mezclas—una de las grandes cosas de Chicago y del grupo...tenemos personas con una fusión de identidades. 'Soy blaxicana también, soy una puertomalteca . . . .' En el grupo tuvimos una pinorriqueña, una filipina puertorriqueña, una rusadoreña".

Los músicos profesionales que trabajan con públicos diversos, encuentran que deben de manejar un repertorio más extenso para atraer a una audiencia mayor y así aumentar sus posibilidades de trabajo. Nelson Sosa, conocido como el padrino de las peñas en Chicago, vino a Chicago en 1983 de Chile para cantar en el grupo Época Quinta Latin Jazz Band en un centro nocturno llamado La Sirena. Cuando llegó, su repertorio era de música tradicional sudamericana. En su nuevo entorno tuvo que aprender canciones mexicanas, puertorriqueñas y cubanas: "Traté de tocar canciones que realmente representaran a mi público". Cuando Época Quinta se desintegró, encontró trabajo convenciendo a los dueños de restaurantes de que lo dejaran empezar con una serie de peñas. Una peña es una reunión íntima para compartir música con amigos, y a veces con artistas invitados. En Latinoamérica—especialmente en Chile—fue un espacio importante en la revitalización de la música tradicional de los años 60. Sosa logró establecer peñas en Chicago durante los años 80 y comenzó una nueva corriente que continúa hasta el día de hoy. Algunas de las peñas más populares en Chicago hoy en día incluyen la Peña de la Old Town School of Folk Music, El Ñandú, La Décima Musa, Sabor a Perú, Fiesta Mexicana, La Peña Restaurante y otras más.

La orquesta de cuatro de Chicago (Chicago Cuatro Orchestra) toca en el festival puertorriqueño de cuatro. Foto de Nashma Carrera Massari, Smithsonian Institution

Los músicos en comunidades más grandes, por ejemplo en la comunidad mexicana, pueden especializarse en un estilo regional particular (o conjunto de estilos) y encontrar suficiente trabajo para mantenerse ocupados y en demanda. Víctor Pichardo, director artístico de Sones de México Ensemble, abrió un nuevo mercado para la música mexicana en Chicago a principios de los años 90 tocando música tradicional proveniente de diferentes regiones de México, basada en un profundo conocimiento de su estilo y una instrumentación auténtica. Pichardo explica:

> El son es un nombre genérico para un estilo de música. Podemos encontrarlo en todo México, en diferentes regiones–son planeco, son jarocho, son de Tierra Caliente. Sones de México trata de representar a cada región. Cuando tocamos son jarocho, tocamos el arpa, la jarana, y el requinto; tocamos huapango con el violín y la guitarra quinta huapanguera, y tocamos norteño con el acordeón y el bajo sexto. También tocamos el saxofón, clarinete y trompeta, en los estilos de banda más istmeños, yucatecos o caribeños.

Lo que hace Sones de México con la música tradicional, el grupo Ansiedad lo hace con música de baile grupera. También son mexicanos y siguen la onda de la música de

banda popular que se escucha en la radio, en los automóviles, en tiendas y restaurantes, y aparentemente en cualquier parte en donde haya jóvenes mexicanos. Dentro de este estilo especializado, hay un repertorio diverso para satisfacer diferentes gustos. Simplicio Román, originario de Guerrero, México, aprendió a tocar música en Chicago mientras era estudiante en la preparatoria Benito Juárez, en donde incidentalmente Víctor Pichardo enseñaba una clase de mariachi. Simplicio y sus hermanos formaron el grupo Ansiedad para tocar para la comunidad mexicana en Chicago. Su repertorio incluye música ranchera, cumbias y música tropical—un poquito de todo. Simplico explica: "Si vamos a una quinceañera, o a una boda, tenemos que tocar desde un pasito duranguense, una polca con acordeón y después algunas cumbias—algo romántico, calmado, y después algo zapateado.. . . Si nos piden una bachata o una salsa, se la hacemos, pero la vamos a transformar a nuestro estilo".

Entre los géneros que Ansiedad interpreta está el pasito duranguense, un estilo de música y baile que evolucionó en Chicago y que ha ganado tanta popularidad que es ahora imitado en México. Este es un fenómeno extraordinario si se toma en cuenta que la tendencia común es que la mayoría de los estilos de música popular se originan en México. El pasito duranguense, así como otros estilos de banda, está arraigado en la música tradicional de orquesta de vientos del siglo XIX, pero interpretado ahora por grupos más pequeños conformados de cuatro a seis músicos que reproducen el sonido de las secciones de viento con teclados electrónicos y sintetizadores.

En donde quiera que te encuentres en los barrios latinos de Chicago, te encontrarás con una enriquecedora experiencia multisensorial que puede ser a la vez híbrida o muy localizada y arraigada en las identidades étnicas y regionales que definen a cada segmento de esta diversa comunidad. Dirigiéndose al poniente desde la esquina de la calle 18 y la calle Blue Island en el barrio de Pilsen entras ahora a una parte de México (de hecho, a partes de todo México) mantenida por mexicanos que abastecen a más de un millón de mexicanos que viven en el área de Chicago o vienen de fuera a hacer sus compras. Más adelante se encuentra el Mexican Fine Arts Center Museum, vendedores de comida en la calle y una variedad de cafés y restaurantes que ofrecen platillos regionales mexicanos como la birria al estilo de Ocotlán, Jalisco, o enchiladas potosinas tan buenas que algunos visitantes potosinos se las han llevado de regreso a San Luis Potosí. Viaja solo veinte cuadras al norte y detente en la calle Division y la avenida California; camina hacia Humboldt Park y sabrás que estás en un barrio puertorriqueño porque acabas de pasar bajo una entrada acero de 40 pies de altura que tiene la forma de la bandera de Puerto Rico. En el parque te puedes encontrar con el equipo de San Lorenzo y un juego de pelota, topar con una corrida improvisada con percusionistas puertorriqueños, o parar a comer un delicioso plato de cuchifrito con "los cocineros" en una de las casas móviles transformadas en puestos de comida que se encuentran alrededor del parque. Los guatemaltecos, peruanos, ecuatorianos y colombianos también tienen sus lugares especiales–cada uno de ellos único, todos animados por el sonido de nuestra música, la música de las prósperas y vibrantes comunidades latinas de Chicago. El Festival de Tradiciones Populares del Smithsonian ofrece a todos una oportunidad para disfrutar estas tradiciones diversas.

*Juan Díes es músico, productor y administrador de artes en Chicago. Es director ejecutivo de Sones de México Ensemble y hace trabajo comunitario participando en juntas directivas, jurados de evaluación en agencias estatales y nacionales que otorgan becas. También trabaja en varias capacidades de asesoría técnica. Después de haber vivido en México desde la infancia, vino a los Estados Unidos a los 18 años. Se recibió en Antropología y Música de Earlham College y recibió su maestría en Etnomusicología de la Universidad de Indiana.*

# New Orleans Music

## SPIRIT OF A COMMUNITY

Michael White

The musical traditions of New Orleans are among the most joyous, passionate, and influential sounds to be found in America. Whether classic jazz, gospel, rhythm & blues, or brass band street music, the distinctive sounds of the Crescent City have flowed continuously and freely from the soul of a community with a unique history and way of life. Several factors contributed to New Orleans's unusual development: its founding in 1718 as an outpost of French colonization; its relatively isolated location along the Mississippi River near the Gulf of Mexico; its close proximity to the Caribbean and Latin America; and its unusual blend of cultures. Over the years, hardships resulting from a brutally hot and humid climate, several plagues, and countless hurricanes, floods, and other disasters led to a special appreciation for life. Numerous holidays and feast days of the predominantly Catholic city also contributed to an attitude among many New Orleanians that attaches greater importance to celebration and pleasure seeking—through food, drink, music, dancing, gambling, and good times, often to excess—than to "less serious" issues such as punctuality, business, and progress.

By the nineteenth century, New Orleans was full of musical activity, with everything from opera and classical music to military marching bands, dance music, religious songs, and ethnic folk music. The diverse African American population of New Orleans introduced, maintained, and transformed a number of musical styles throughout its history. Among the city's large free Black population were the mixed-blood Creoles of Color, who were often well versed in European classical styles. Some received training in Europe and returned to promote classical music as performers, teachers, composers, or devotees.

Along with other southern areas with large Black populations, New Orleans was home to African American folk music as it developed from slaves and their descendants in the form of work songs, street cries, spirituals, and dance music. A longstanding tradition of West African-derived drumming, chanting, and dancing, as performed by enslaved and later free Blacks in Congo Square and other locations, left a rich legacy of exciting rhythms and public celebration that has flavored nearly all local music to this day.

The late 1800s saw a wave of anti-Black legislation, racial violence, and social unrest. One result in New Orleans was a cultural merger between Blacks and the now disenfranchised Creoles, considered under this new legislation to be Black. African and European-derived musical traditions further influenced each other, as various kinds of teaching and exchange continued among the previously separate Black groups. In line with the celebratory spirit of New Orleans, the tension, anger, and frustration resulting from the intensified African American quest for freedom and

equality led to revolution and protest that took artistic forms in addition to legal ones.

Between 1890 and 1910 new folk traditions arose in New Orleans—most notably, jazz and the Mardi Gras Indians—as popular practices that openly expressed the hopes, aspirations, needs, and emotions of the African American community. Originating and first performed among relatives, friends, neighbors, and extended family members, these customs provided a kind of freedom, democracy, visibility, unity, and individual recognition that was restricted or absent from daily, mainstream Black existence. Both the jazz and Mardi Gras Indian traditions expressed a symbolic equality for all, allowing for creative competition, acceptance, pride, and social and spiritual uplift—both collectively and individually.

The Mardi Gras Indian tribes are groups of elaborately costumed African Americans, predominantly men, who parade through New Orleans streets on Mardi Gras and St. Joseph's Days. The intention of these Black "Indians" is to pay homage to the American Indian spirit of resistance and recognize the cultural ties between the two communities. The Mardi Gras Indian tribes are actually continuing to transform West African customs that go back to New Orleans's earliest decades. Much time, money, and effort—not to mention countless feathers, beads, sequins, and other materials—are used in preparing their boldly colorful costumes that both reflect traditional characters and constitute creative individual statements. Typically, several months of collective work from family and friends are necessary to produce each year's cherished "new suits." Dozens of tribes, with evocative names such as the Creole Wild West, Wild Tchoupitoulas, and Wild Magnolias, each have coveted positions such as the big chief, wild man, or spy boy, carrying different responsibilities and degrees of honor and respect.

Big Chief Monk Boudreaux, whose Mardi Gras Indian tribe will join the 2006 Smithsonian Folklife Festival. Photo by J. Nash Porter

Year-round activities such as preparing costumes and musical rehearsals (called "practices"), as well as actual parading on customary days, all help to constitute a transformed existence in which pride, strength, respect, and nobility mask sometimes harsh everyday socioeconomic conditions. So serious was the Mardi Gras Indian persona in the past that deadly violent confrontations often resulted from random meetings of rival tribes on carnival day. Fortunately, modern-day battles are of a friendlier nature, taking the form of competitions for the most skilled

dancing and most beautiful costume. As they parade through Black neighborhoods joined by hundreds of followers, the Indians sing and chant a variety of songs, both in English and in unknown or secret dialects. They are accompanied by a small band of drums, tambourines, and percussion instruments playing African style rhythms.


Young musicians get their start on a sidewalk of the French Quarter. Photo by Steven Cummings, Smithsonian Institution

While the Mardi Gras Indians remain a local tradition of New Orleans's African Americans, jazz spread outside of that community in its early years to have a major impact on the international music scene. It was during the socially turbulent decade before 1900 that legendary cornetist Charles "Buddy" Bolden and others began to use collective improvisation and driving rhythms and to emulate on horns the vocal styles of blues and Black religious song, thus creating a loose, exciting, and more personal way of playing ragtime, blues, marches, hymns, and popular dance music. This new style, not called "jazz" until later, replaced refined society orchestras and quickly spread to every class and ethnic group in the New Orleans area. Jazz became a visible and popular accompaniment to every type of event imaginable: both indoors and out, in any neighborhood, at nearly any time of day or night.

The typical early jazz bands of four to seven members were very competitive and represented another way in which individuals and groups could gain recognition, self-worth, and respect. Early jazz focused on group improvisation through defined instrumental roles, but the development of highly personal individual sound and expression became equally important. As jazz spread across America in the late 'teens and 1920s in the persons of New Orleans legends King Oliver, Jelly Roll Morton, Sidney Bechet, Louis Armstrong, and others, it also maintained its unique character as the voice of Black New Orleans.

New Orleans jazz's social significance and local community ties are most obvious in the large parades and funerals sponsored by Black "social aid & pleasure clubs" and benevolent societies. The annual parades of these popular mutual assistance organizations may include several divisions of members dressed in elaborately colored outfits complete with decorated hats, fans, sashes, baskets, and umbrellas. They are accompanied by one or more brass bands, which traditionally play an energetic version of New Orleans style jazz. The syncopated rhythms of the tuba and bass drum give these street bands their very distinctive and lively sound.

The procession would not be complete without the "second liners"—the hundreds or even thousands of anonymous people who follow the parade throughout its duration, dancing and cheering all the way. When public streets are filled by such community parades and the crowds of spiritually charged Black New Orleanians they attract, defiantly colorful outfits and free-form "second line" dancing combine to provide, if temporarily, a limitless freedom and a forum for symbolically acting out democratic ideals and unity, often elusive in the "real" world.

The "funerals with music," later called jazz funerals, are by tradition honorable processions that give a grand send-off to a deceased person, especially a social club or benevolent society member or a jazz musician. Life and death are juxtaposed as brass bands play both slow, sad dirges (to lament one's passing) and joyous, up-tempo songs (to recall good times and to celebrate ultimate freedom and a better existence in union with the Creator). During the slow mournful procession with the deceased, club members and onlookers strut in a graceful and respectful manner. After the body is released or symbolically "cut loose" (buried or allowed to go to the cemetery), faster-paced celebratory music is accompanied by joyous "second line" dancing.

When Louis Armstrong and others traveled north and began redefining jazz and popular music during the 1920s, New Orleans brass band activities remained vital primarily inside the Black community, like the Mardi Gras Indians, and were passed along through a continuous line of family, social club, and neighborhood traditions. As generations passed and musical tastes changed, Black New Orleans cultural practices went through various degrees of renewal, transformation, and commercial success—both inside and outside of their community of origin. In the case of religious music, no uniquely New Orleans style came to prominence, but gospel traditions shared as well by other southern Blacks were reshaped here by the sound and spirit of local music. It is no accident that the rich musical environment of jazz and street parades also nurtured Mahalia Jackson, the greatest and most influential gospel singer of all time.

All New Orleans musical traditions have been influenced by national trends and styles, which were often reinterpreted or absorbed into local cultural expressions. During the late 1940s and early 1950s New Orleans became one of several major centers of rhythm & blues and rock & roll. Though the city cannot claim to be the birthplace of these new popular music styles, a blending of brass band, blues, gospel, jazz, Caribbean, and Latin American sounds shaped the city's own unique rhythm & blues sound and style. There were a number of artists, bands, and composers whose influence went far beyond the city. Only in New Orleans could someone like Professor Longhair weave the music of Jelly Roll Morton, boogie woogie, and rumba into a unique piano and vocal music style.

Several New Orleans rhythm & blues artists used the local feel and sound to create national hits: Roy Brown, Lloyd Price, Ernie K-Doe, Aaron Neville, and the Dixie Cups, to name but a few. Gumbo-voiced singer Antoine "Fats" Domino became one of the most successful pop artists of all time with songs like "Blueberry Hill," "Ain't That a Shame," "Blue Monday," and "I'm Walking." A number of the greatest names and biggest hit makers of early rock & roll and rhythm & blues, including Ray Charles, Little Richard, Chuck Berry, and many others, used the Crescent City style of local composers, producers, and musicians on recordings and tours. Dave Bartholomew, and later

Allen Toussaint, wrote and produced dozens of major hit records between the 1950s and '70s.

Offshoots of rhythm & blues including funk and soul have also produced a local sound and several nationally successful artists. Irma Thomas, known as the "Soul Queen of New Orleans," had several successful recordings during the 1960s and remains among the most popular and beloved singers in the city. A group known as the Meters brought their "second line" and Caribbean-flavored New Orleans funk sound to worldwide audiences in the late 1960s and '70s through tours and recording both under their own name and as a back up band. The Neville Brothers continued the funk trend through a series of popular recordings, tours, and frequent television appearances.

During the late 1970s and early '80s New Orleans saw yet another major musical development: the revival and evolution of brass bands. Young groups including the Dirty Dozen and Rebirth Brass Bands established a revolutionary new street sound by blending contemporary popular music and modern jazz with local rhythm & blues, funk, traditional jazz, and Mardi Gras Indian styles. By 2000 a never-ending crop of new modern brass bands had largely replaced the few remaining traditional groups. The contemporary brass band movement has been highly successful, both in the African American community and in the worldwide commercial arena. Modern brass bands remain a popular part of social club parades and funerals, but are just as likely to bring the New Orleans street sound to festivals, nightclubs, local parties and weddings, recordings, and international tours.

At present, the spirit and sound of New Orleans music, in all of its forms, are heard and felt around the globe. Even today's urban hip hop has given birth to a local rhythmic version called "bounce." Several local rappers, among them Master P, Juvenile, Lil' Wayne, Baby, and Mystical, have been highly successful, at times using their hometown sound and culture for inspiration. New Orleans has remained among the most important and influential music centers in the world. Its laid-back lifestyle, family traditions, close community ties, Creole humor, amazing cuisine, and unique view of life promised to ensure that the communal flame and rhythms that run from Congo Square through jazz, gospel, rhythm & blues, the Mardi Gras Indians, funk, and brass bands would continue to sustain its traditions while giving birth to new and exciting music forever.

However, the arrival of Hurricane Katrina of August 29, 2005, dealt a devastating blow to New Orleans—one that has threatened the city's physical, social, cultural, and economic future. In "the worst natural disaster in American history," 80% of the city flooded. More than 1500 people perished, hundreds were injured, and many others remain missing. Many homes, businesses, and buildings were destroyed or severely damaged. Nearly a year after the storm, several hundred thousand area residents remain outside of the city or state, as many neighborhoods are abandoned and in ruin, with little or no sign of recovery. A scarcity of jobs, housing, schools, medical services, and other basic needs, as well as environmental and health concerns, have left over two-thirds of the pre-Katrina population questioning how, when, and if they can ever return home. Many experience confusion, frustration, and hopelessness as they confront a number of social, economic, political, and racial issues facing the previously majority African American city.

The neighborhoods that produced generations of musicians, social clubs, Mardi Gras Indians, and eccentric characters that gave

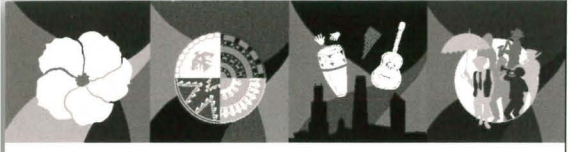
Even months after Hurricane Katrina, uncollected debris is an all-too-familiar sight. Photo by Steven Cummings, Smithsonian Institution

New Orleans its identity are devastated, their populations displaced, dispersed, and focused now on basic survival, not celebration. Many realize that the disaster is not yet over, as they struggle with a difficult and confusing process of rebuilding. Though there have been a few jazz funerals and social club parades in recent months, many neighborhood streets that once bounced with the "second lines" are now uncharacteristically quiet and still. In the predominantly Black 7th Ward, the lonely tattered remains of a once majestic Mardi Gras Indian suit are seen nailed to the outside of a house: the lifeless carcass of a once vibrant existence, but one implying a defiant vow to return.

Since the media storm that brought the fate of Gulf Coast victims of Hurricane Katrina into the consciousness of the world, there has been renewed interest in New Orleans culture. Many musicians have been the focus of relief organizations and assistance. Some have been performing steadily around the world. Several musicians have relocated for the long term, citing better conditions and pay in other cities.

The fate of New Orleans's musical traditions and cultural heritage is in serious jeopardy. Some residents have indeed returned; others are making plans to do so; many others remain undecided; and some have permanently relocated. While some predict the demise of century-old cultural traditions, others believe that tragedy will inspire musical creativity or lead the New Orleans sound farther, influencing other styles wherever displaced musicians reside. In New Orleans questions remain whether the tourist industry, large conventions, nightclubs, and other musical employment venues will return. Mardi Gras, the French Quarter Festival, and the New Orleans Jazz & Heritage Festival were held this past spring and were well attended: a promising sign.

As the vulnerable city struggles for recovery and identity at the beginning of another potentially brutal hurricane season, only time will tell if, when, and how much of the magic city will return. Now is a good time to reflect upon and savor the unique sound, spirit, and euphoria that New Orleans's musical traditions have shared with the nation and the world for generations.



# "So Much of My Life, Well, Drowned"

Edna Gundersen

While Katrina's rage and receding floodwaters left heartbreak in every ruined home, New Orleans' music culture was hit especially hard. Performers fled and have been slow to return. Trampled neighborhoods that normally vibrate with brass bands and jazz ensembles are ghost towns, unplugging crucial incubators.

Many of the city's most respected musicians suffered severe blows and yet remain committed to the jazz culture that defines their lives and New Orleans' character. Michael White, clarinetist, composer and historian, lost his home and a priceless 30-year collection of music and artifacts. White's spacious Gentilly house, bordering the breached London Canal, had been a shrine to music, each room storing vast treasures in custom-built cases. Now it's a lethal labyrinth of rust, decay and rotting documents. White enters gingerly.

"It's still hard to be here," he says. "Don't touch anything. It's been bleached and aired out, but everything's toxic. It sat in nine feet of water for three weeks. Mold and mildew took care of the rest."

White, 51, lost a huge collection of jazz and African-American archives, CDs, vinyl albums and 45s, books, artifacts and paintings. A professor of African-American music at Xavier University, he used the materials in classes.

He's particularly distressed by the loss of detailed interviews with now-dead musicians who knew Louis Armstrong and of rare sheet music—original scores, brass-band dirges, pieces by Jelly Roll Morton and Joe "King" Oliver. "They're irreplaceable, and they just disappeared into that," White says, pointing to slabs of muck at his feet. "There were so many chemicals in the water."

Surveying the chaotic debris in his office, he notices a crumpled stack of treasured biographies. "I see a new layer of black stuff has grown on these," he says flatly, standing near file cabinets that are rusted shut. "Oh, and I see copies of my dissertation!"

His books, the envy of New Orleans libraries, included autographed and out-of-print volumes on Louisiana music and culture. African masks and instruments are gone, plus 50 vintage clarinets, including those owned by Paul Barnes and Raymond Burke. He had Jabbo Smith's trumpet mouthpiece and a clarinet mouthpiece used by hero Sidney Bechet. "I scoured this place a thousand times for that one," White says.

White played as a teen in Doc Paulin's Brass Band, and later, through famed trumpeter Kid Sheik, he enjoyed a long association with dozens of jazz elders born between the late 1890s and 1910. He played in the Fairview Baptist Church Band, established by banjo/guitar icon Danny Barker, and formed the Original Liberty Jazz Band in 1981. Today he carries the traditional jazz torch with them, and in the Michael White Quartet.

"When I played with those older people, I collected things they discarded," he says. "Drumsticks, bass strings. I had thousands of photos." Ruined pictures of bandleader Kid Thomas and White meeting Wynton Marsalis in 1985 are fused to the wall. His brass band hat lies warped on a table.

On the drive away, he points out St. Raymond Church on Paris Avenue, site of numerous jazz funerals. Across the Industrial Canal into the Ninth Ward, White recognizes landmarks of his youth. His parents' home on Lizardi is abandoned. He was given his first clarinet, a toy, at St. David Catholic Church, now shuttered, along with St. David School, where he attended with Fats Domino's kids. On Caffin Street, Domino's canary-yellow house, like most others, is vacant.

"I view the city as Mardi Gras," White says. "There's reality and a masked reality. A lot looks functional, like Jazz Fest and the French Quarter. And then there's this. Musicians are gone, and that's a real threat. It's hell trying to book jobs. If we lose the Ninth, we risk losing the heart and soul of the culture.

"We have one of the most important cultures in this country. We lost a lot from neglect, but there's still so much that's unique. The spirit of the city comes from not just musicians and (Mardi Gras) Indians, but the eccentric characters. Jazz reflects a way of life that's improvisational."

White has been forced to improvise, bouncing between here and his apartment in Houston, where he moved his 83-year-old mother. "I have a FEMA trailer on campus about as big as one of my bathrooms," he says. "I have no sense of home, and I don't know how I could have any sense of my life anywhere else. My life is all about New Orleans music and culture. So much of my life, well, drowned. And the prognosis here is not good when you consider coastal erosion, global warming and the fact that the levee system is shot. I hear people say, 'It's over, move on.' We'd love to forget it, but it's ongoing. We're in limbo."

Though unsure of his future, White isn't paralyzed. He says: "Tragedy can be good for art. I've been writing songs and practicing more. I'm told my playing is more passionate. I feel a renewed sense of urgency about music. I realize it's the most valuable thing I have."

Jazz clarinetist and music professor Michael White lost his huge collection of recordings, sheet music, books and instruments at his home in the Gentilly section. Photo by H. Darr Beiser, USA TODAY.

# Joe Wilson and His Crooked Road

## RALPH RINZLER MEMORIAL CONCERT

Richard Kennedy

It wasn't any surprise to me when I heard that Joe Wilson had recently been walking down a Crooked Road. As far as I could tell he had been walking on crooked roads most of his life. Glad to know they've got a name now for that path he's happily been traveling on these past 68 years.

In 1981 I applied to work for the National Council for the Traditional Arts (NCTA), and my job interview consisted primarily of helping to buy costumes for immigrant Cambodian dancers newly arrived from refugee camps in Thailand. I guess I picked the right shade of gold because the following week I started working in a cramped little office off Dupont Circle with Joe, NCTA's director and the first signpost I met on my own crooked path through American folklife. What a place to start!

I'm a fourth-generation Californian whose eyes have always looked westward to Asia, so Appalachian flat footing, Cajun boudin, and Piedmont blues were all new to me. You can't imagine a better guru of these exotic traditions from the other East. Joe is steeped in the center of it—his family was settled for many generations on the North Carolina-Tennessee border in the heart of Appalachia. But his early travels took him out of the mountains, where he followed his own crooked road, crisscrossing the paths of so many other travelers getting out and coming home throughout the 1960s and '70s.

Joe grew up around banjos and Jack tales in the mountains of eastern Tennessee. But he wanted to get out for a while, and after high school traveled north to New York and back south to Alabama where he witnessed the early stages of the civil rights movement. He sharpened his wits and his pen reporting for civil rights publications on what he saw. His knack with words landed him on Madison Avenue in public relations, and it's a skill he's carried with him wherever he goes. Maybe it was those Jack tales and those long evenings in the mountains when there was still time for stories, tall or otherwise, but Joe has put his own twist on words, and anyone who has met him will remember some pithy, almost inappropriate phrase that sums up the situation perfectly. In Joe's world people don't avoid talking about the "elephant in the room," it's always the "turd in the punchbowl." And of course he's usually right. But Madison Avenue wasn't home.

1976 was an extraordinary year for government recognition of folklife in the nation's capital. The American Folklife Center was established at the Library of Congress, the Smithsonian Folklife Festival burst across the National Mall to celebrate the country's bicentennial over three long summer months, and Joe Wilson left New York and came to Washington to direct the National Folk Festival Association (soon to be transformed under Joe's leadership into the National Council for the Traditional Arts, NCTA). The cultural explosions of the

1960s were becoming institutionalized in the late '70s, and Joe's work, like that of Ralph Rinzler at the Smithsonian, was a part of that process.

Ralph had been playing bluegrass music in the late '50s and early '60s and went looking around the mountains of North Carolina and Tennessee for some of the sources of that high and lonesome sound. He came upon Clarence "Tom" Ashley, a neighbor of Joe's, and asked him and his friend Doc Watson if they would perform in New York at the Friends of Old Time Music. Their success there led to performances at the Newport Folk Festival and eventually the Smithsonian Festival of American Folklife. Through this connection Joe and Ralph talked on the phone and eventually met in New York in the early '70s. But it was only in 1976 when Joe came to revitalize the National Folk Festival that the connection deepened. When the Smithsonian, in the wake of the massive Bicentennial Festival in 1976, got a late start organizing the 1977 Folklife Festival, Ralph turned to Joe and NCTA to pull together a program on Virginia—a topic we will revisit three decades later for the 2007 Festival.

The venerable "National" had many firsts since its founding in 1933, and Joe drew on its strengths. He returned its focus to traditional performers and quality presenting. Since 1976 the NCTA has organized the National in eight cities and helped launch many local spin-off festivals. Joe and his staff have organized 25 national and seven international tours of traditional musicians. And the beat goes on, which brings us to the present bend in this crooked tale. Since retiring as executive director of the NCTA, Joe has taken on the Crooked Road project.

"The Crooked Road" is Virginia's Heritage Music Trail, officially designated by the Virginia General Assembly in 2004 to promote 250 miles of highways and backroads that meander through Southwestern Virginia from the Piedmont Plateau to the coalfields of the Cumberland Mountains. Joe, writing in the guide to The Crooked Road, tells us that "Virginia is one of the places where America invented its music.... This music is the old fiddle and banjo sounds which have roots in Northern Europe, West Africa and colonial America." And, he continues, this "music from early America, treasured by musical families and small communities, is keeping to small places and instruction close to the hearth." The Crooked Road project is a careful attempt to share this regional music without destroying it. Joe and his colleagues in this effort are confident that the tradition is strong and its artists hearty.

Joe Wilson, Chairman of the National Council for the Traditional Arts, produced the National Folk Festival for almost 30 years and is now a driving force behind the establishment of the Crooked Road Heritage Music Trail. Photo by Rick Massumi, courtesy National Council for the Traditional Arts

In local parlance, "taking the crooked road" also means playing an older fiddle tune, too difficult for an ensemble to tackle because it doesn't always follow a single line and offers a few too many unexpected twists. This sums up this individualistic region, its music, and one of its sons, Joe Wilson.

*Richard Kennedy is the Deputy Director of the Smithsonian Center for Folklife and Cultural Heritage.*

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The Folklore Society of Greater Washington has generously provided hospitality for participants for many years. The Festival is co-sponsored by the National Park Service.

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A Good Yarn; AAA Tree Service; American Honda Motor Co., Inc.; The Angler's Inn; Carpet America; The Catholic University of America; Chinatown Garden; Chipotle; Taryn Colberg; Costco Wholesale; Days End Farm Horse Rescue; Roger and Clare De Cesare; Duron Paints and Wallcoverings; Ella's Wood Fired Pizza; Exquisite Fabrics, Inc.; Fadó Irish Pub; Ferrara Nurseries, Inc.; Folger Theatre; George O. White State Forest Nursery, Missouri Department of Conservation; Gordon Biersch Brewery Restaurant; Hard Rock Café, Washington, D.C.; Krispy Kreme; M.E. Swing Coffee Roasters; Master Garden Products; Morning Sky Greenery; Motorcycle Industry Council, Inc.; Nash Floor Company Carpet One; National Capital Flag Co., Inc; Nidec-Shimpo America Corp.; Prairie Nursery; Potomac Horse Center; Propex Fabrics, Inc.; Quiznos Sub; Recycling Technologies International; REI; Rehabilitation Equipment Pros; Sandy and Stetson Tinkham; Select Event Rentals; Shakespeare Theatre Costume Shop; Strosniders Hardware Stores; Tyson's Bagel Market; Virginia Railing and Gates; Wheaton Park Stables.

## ALBERTA AT THE SMITHSONIAN

Alberta at the Smithsonian is produced in partnership with the Government of Alberta, with the collaboration of the Alberta Foundation for the Arts and the Ministries of Community Development and International and Intergovernmental Relations. Lead support was received from the Government of Alberta, the City of Calgary, and the City of Edmonton, with major support from the Athabasca Regional Issues Working Group (RIWG), ConocoPhillips, Enbridge Corporation, EnCana Corporation, and Suncor Energy Inc., and contributions from Alberta Beef Producers, Canadian Forces, The Fairmont Washington D.C., Nova Chemicals Corporation, and PetroCanada. Major in-kind assistance was provided by Caterpillar Incorporated, KitchenAid, Weatherford International Ltd., and Whole Foods Market. Collaborative support was provided by Alberta Canola Producers Commission, Australian Outback Collection (Canada) Limited, and City Lumber Corporation.

### Cooperating Institutions

Alberta Aboriginal Affairs and Northern Development, Alberta Economic Development, Alberta Education, Alberta Energy, Alberta Sustainable Resource Development, Canadian Petroleum Interpretive Centre, Glenbow Museum, Oil Sands Discovery Centre, Reynolds Alberta Museum, Royal Alberta Museum, Royal Architectural Society of Canada, Royal Tyrrell Museum, University of Alberta, University of Calgary.

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## CARRIERS OF CULTURE: LIVING NATIVE BASKET TRADITIONS

This program is produced in collaboration with the National Museum of the American Indian and Michigan State University Museum. Major support comes from the National Museum of the American Indian, the W.K. Kellogg Foundation, the Institute of Museum and Library Services, the National Endowment for the Arts, and the Smithsonian Women's Committee on the occasion of its 40th anniversary.

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## NUESTRA MÚSICA: LATINO CHICAGO

Latino Chicago is part of the multi-year Nuestra Música: Music in Latino Culture project produced in partnership with the Old Town School of Folk Music in Chicago, in collaboration with the Cultural Institute of Mexico and supported by the Smithsonian Latino Initiatives Fund and the Music Performance Fund. The Smithsonian Institution thanks the Illinois Arts Council, a state agency, for supporting the participation of AfriCaribe, Carlos Mejía, Gustavo López, The Mexican Folkloric Dance Company of Chicago, Nelson Sosa, Nahuí Ollin/Tarima Son, and Sones de México Ensemble.

### Interviewees

Montserrat Alsina, Robin "The C.R.I.B." Alma, Sr., Los Cocineros Unidos de Humboldt Park, José Alfonso Alverio Sánchez, Sijisfredo Avilés, Charlie Barbera, Leo Barragán, Aníbal Bellido, María del Carmen, Dora Casas, Marisa Cordeiro, Thomas "P.R.ism Puerto Ricanism" Cubas, Roberto Defreitas, Seth de Ávila, Eleázar Delgado, Héctor Duarte, Melinda C. Evelyn, Johnny Valentino Evelyn, Roberto Ferreyra, Irekani Ferreyra, Héctor Juan García, Solera González, José Guerrero, Hugo Gutiérrez, José Gutiérrez, Mercedes Gómez, Gregorio Gómez, Pedro Gómez Ibarra, Sotera González, Ken Green, Al Harris, David Hernández, Batia Hernández, Héctor R. Hernández, Matea Hernández, Rodolfo Hernández, Salvador Hernández, Beatriz Huerta, Rogelio Linares, Ramón López, José Luis López Santana, Martín "DJ Boogieman" Luna Rivera, Daniel "Outbreak" Martínez, Danica Matos, Matiana Medrano Ovalle, Carmen Antonia Mejía, Carlos Mejía, Juan C. Mejía, Javier "Dedos de Oro" Méndez, David Moreno, Sergio Moyora, Luis Olivares, Raquel Ontiveros, José Luis Ovalle, Amparo González, Laura Pantoja, Edith Pauley, Laura Perea, Luis Perea, Víctor Pichardo, Gamaliel Ramírez, Dolores Reyes, Silvia Rivera, Henry Roa, Juanita Roa, Elisamuel Rodríguez, Evaristo "Tito" Rodríguez, Mirely Rodríguez, Michael Rodríguez Muñiz, Myrna Rodríguez, Simplicio Román, Coya Paz Romanoff, Judith Ruiz, Nilda Ruiz Pauley, María Salas, Tanya S. Saracho Armenta, Abel Sauceda, Pablo Serrano, Eduardo de Soignie, Nelson Sosa, Madrid St. Angelo, Bob Steward, Anabel Tapia, Elizabeth Tapia, Jaime Topper, Jorge Valdivia, Jorge Varela, Rosario Vargas, Johanny Vázquez, Iván Andrés Vega, Arturo Velásquez, Gabriel Villa.

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## BEEN IN THE STORM SO LONG

This program is produced in collaboration with the National Museum of African American History and Culture. Established by Congress in 2003, the new museum is devoted to the documentation of African American life, art, history, and culture. The museum's collections will cover topics as varied as slavery, post-Civil War Reconstruction, the Harlem Renaissance, and the civil rights movement. Additional funding has been provided by the Smithsonian Institution Traveling Exhibition Service.

### Special Thanks

H. Darr Beiser, Steven Cummings, Edna Gundersen.

# Festival Participants

## Alberta at the Smithsonian

### Agriculture and Ranching

*Colleen and Dylan Biggs, Hanna, Alberta*
Colleen and Dylan Biggs started TK Ranch in 1995, raising beef naturally from humanely treated animals. Dylan has traveled across North America teaching low-stress handling practices, and Colleen is an educator teaching marketing for farmers. Today, three generations of the Biggs family live and work on the ranch. In 2000, both Colleen and Dylan received the Growing Alberta Environmental Stewardship Award. They are joined at the Festival by their daughters Hannah, Julia, Jocelyn, and Maria. www.tkranch.com

*Terri Mason, Eckville, Alberta*
Terri Mason is a cowboy poet, former horse logger, walking plow champion, and editor of *Canadian Cowboy Country* magazine. As a poet, she has been featured at every major gathering in Western Canada, was the first Canadian female poet featured at Elko, Nevada (home of the National Cowboy Poetry gathering), and was the first Canadian featured at Gene Autry's Melody Ranch.

*Doyle Mullaney, Okotoks, Alberta*
Dr. Doyle Mullaney has been driving chuckwagons for over 40 years. Newly retired from the sport, he spent many of those years competing on the World Professional Chuckwagon Association (WPCA) tour, twice competing in the championship final heat. "Doc" received numerous awards on the circuit, including the 1993 Chuckwagon Person of the Year and the 2005 George Normand Lifetime Builders Award. He is now a full-time small animal veterinarian.

*Dale Riddell, East St. Paul, Manitoba*
Dale Riddell was raised on a farm in Ontario and educated at the University of Calgary. He spent nearly 30 years as senior manager at the Alberta Wheat Pool; has represented the grain industry on boards, industry reviews, and foreign missions; and was involved in the 4-H program at the provincial and national board level. Dale currently manages his own consulting company focused on agriculture and is a director of the Grain Academy.

*Helmuth Schroeder, Calgary, Alberta*
Born and raised on a grain and livestock farm in eastern Saskatchewan, Helmuth Schroeder left the farm to attend college in Edmonton and began a 35-year career in the grain industry with Alberta Wheat Pool. During this time, he worked as an operator-manager of a country grain elevator, a territory manager, and an education coordinator, living and/or working in almost every grain growing area of the province. When the hours of retirement became too long, he took on a part-time role with the Grain Academy as curator-manager.

*Don Wudel, Meeting Creek, Alberta*
Don Wudel is a pasture roping instructor who teaches working cowboys the art of roping cattle that need to be "doctored." Don is also a rancher whose ranch is often praised by experts as a model of rotational grazing. He owns Caledon Leather in Calgary, and is an expert in leather and rawhide braiding. A renowned cowboy poet, Don has been featured at every major gathering of cowboy poets in Western Canada.

### Architecture and Urban Planning

*Fran Firman, Edmonton, Alberta*
Fran Firman was born in Barbados and moved to England before coming to Canada in 1979. She works for the Edmonton office of an international architectural and engineering firm where she assists the firm's management and production team in preparing various documentation that includes technical specifications, contract documents, and proposals for a variety of projects.

*Nicole Howard, Edmonton, Alberta*
A registered architect in the province of Alberta, Nicole has a Master of Architecture degree from the University of Calgary and a Bachelor of Fine Arts (Sculpture) degree from the University of British Columbia. Having worked with several firms since graduation, she has had the opportunity to work on a variety of projects from hospitals to houses.

*Shafraaz Kaba, Edmonton, Alberta*
Shafraaz Kaba is a practicing architect with Manasc Isaac Architects in Edmonton, a firm that specializes in ecologically-aware architecture. Shafraaz is also a founding member of the Media Art Design Exposed in Edmonton Society (MADE in Edmonton) that creates public programs to bring design, art, and architecture to the public. He writes a design column for the *Edmonton Journal,* and contributes regularly to several architecture magazines.

*Samuel Oboh, Edmonton, Alberta*
Samuel Oboh is a registered architect in Alberta and South Africa, having worked on many projects in both regions. He completed his training and education in Africa, where he developed a love for architecture, sustainable design, and the environment. He is committed to providing innovative sustainable design solutions.

**Cold Weather Adaptation**

*Justin Graw, Edmonton, Alberta*
Corporal Graw left a small family grain and cattle farm in the prairies and joined the Canadian Forces five years ago. During this time he has been a member of 1 Combat Engineer Regiment in Edmonton. He has been called upon to fight forest fires and provide security for the G8 summit held in Kananaskis, Alberta. Justin was also deployed to Bosnia and Afghanistan. He recently completed a military junior leadership course where he placed first overall.

*James MacGregor, Edmonton, Alberta*
Captain MacGregor has been a member of the Canadian Armed Forces for almost four years. His first post after completing officer training was to 1 Combat Engineer Regiment in Edmonton. While at the Regiment he has been employed as the Regimental Training Officer and an Engineer Squadron Operations Officer. During his time in Alberta, James has participated in numerous training exercises at Canadian Forces Base Wainwright.

*Darryl Parenteau, Edmonton, Alberta*
Sergeant Parenteau has been a member of the Canadian Armed Forces for the past 18 years. He has served in Cold Lake, Alberta on the Primrose Lake Evaluation Range, and in Edmonton with 1 Combat Engineer Regiment, where he is currently employed. He has been deployed on military operations in Bosnia, Kosovo, and Afghanistan. Darryl has also participated in numerous domestic operations such as the ice storms in Quebec and the forest fires of British Columbia.

**Crafts**

*Margaret Cardinal, Grouard, Alberta*
Margaret Cardinal grew up on a reserve learning traditional Woodland Cree arts such as embroidery, doll making, teepee making, and quill and beadwork from family members. She teaches a variety of crafts as an instructor of Native Cultural Arts at the Northern Lakes College in Grouard, but specializes in teepee making and crafting dolls using natural materials such as smoked deer hide, sheep wool, and porcupine quills. She is also an instructor of cultural history and an expert on the importance of traditional crafts.

*Barry Finkelman, Medicine Hat, Alberta*
Barry Finkelman is General Manager of the Historic Clay District at Medicine Hat. He has a comprehensive knowledge of the development of the industry in Medicine Hat and the successful efforts to preserve the historic sites. Barry is an adult educator, a former business owner, and feature columnist for the *Medicine Hat News* and *Expression Magazine.*

*Scott Hardy, Longview, Alberta*
Although Scott Hardy was born into a five-generation family of ranchers, he chose to devote himself to another aspect of Canadian cowboy culture—working with silver. He lives in the heart of the southern Alberta foothills with his wife, two children, and a herd of longhorns. As one of the premier artists in his field, Scott creates exquisite silver belt buckles and saddle pieces, as well as jewelry and other personal items. He has received numerous awards for his work, which is sought by collectors throughout the world.
www.scotthardy.com

*Basil Leismeister, Medicine Hat, Alberta*
Basil Leismeister worked at Medalta Potteries and Hycroft China. Although officially retired, he has been working as the Resident Jiggerman at the Historic Clay District, producing classic crocks and bowls using traditional jiggering techniques. Admired by modern ceramic artists, he is a consummate storyteller of the days when pottery was the dominant industry in Medicine Hat.

*D.C. Lund, Taber, Alberta*
D.C. Lund is a cattle rancher, large-animal veterinarian, and champion steer wrestler from southern Alberta. His father was also a champion steer rider, and his wife is a champion barrel racer. However, what brings him to the 2006 Festival is his role as an acclaimed Albertan painter. D.C. is well traveled in Canada and beyond (including the Arctic), and his watercolors reflect his experiences. D.C. joins his son Corb Lund, a well-know musician, at this year's Festival.

*Les Manning, Medicine Hat, Alberta*
Les Manning is currently the artistic director of the Medalta International Artists in Residence Program. For over thirty years he has been producing ceramic works that have been exhibited and collected in Asia, Europe, Egypt, the United States, New Zealand, and Australia. Les also conducts workshops and finds time in his schedule for curatorial, jury, consulting, and design work.

*Laura McLaughlin, Edmonton, Alberta*
Laura McLaughlin was born and raised in Prairie Echo, northern Alberta, and began sewing by hand with her grandmother when she was four years old. She later decided to make sewing a full-time job so that she could stay at home with her children. Her home-based business specializes in traditional Native and contemporary Métis clothing, often incorporating the Métis sash.

*Ben Moses, Edmonton, Alberta*
Ben Moses was raised on the Saddle Lake Cree Reserve and now lives in Edmonton. He has a Master in Education Policy Studies degree and works for the Native Friendship Centres Association of Alberta. His free time is spent researching the material culture of the traditional Plains Cree and making rawhide objects and relief carvings. Ben is joined at the Festival by his wife, Melissa.

*Melissa Moses, Edmonton, Alberta*
Melissa Moses is a Northern Cree-Métis craftswoman who grew up in Cold Lake, Alberta. Melissa has taught at various colleges and currently works in the Royal Alberta Museum's Discovery Room. She is well-known for her beadwork, and her favorite crafts are hide tanning, porcupine quill work, and moose hair embroidery. Melissa is joined at the Festival by her husband, Ben.

*Eli Snow, Morley, Alberta*
Although he is only 20 years old, Eli Snow is extremely talented at beading. He was raised on the Stoney Reserve as a member of the Nakoda First Nation. He is also active in traditional dance, and often researches and makes traditional Sioux designs for dance regalia. Eli also does porcupine quill wrappings and makes medicine wheels and pipe bags. He is joined at the Festival by his aunt, Teresa Snow.

*Teresa Snow, Morley, Alberta*
Teresa Snow, a member of the Nakoda First Nation, began her career by making her own fancy shawl dance regalia for powwows. She was soon being commissioned to create outfits for other dancers. She is well-known for her shawls and now creates her own contemporary designs reflecting her cultural background. Teresa has made several dancing outfits for a world champion hoop dancer, and recently started her own clothing line.

*Chuck Stormes, Millarville, Alberta*
Chuck Stormes, a world-renowned saddlemaker, lives next to his shop at the edge of the foothills of southern Alberta. After training in the last of Calgary's pioneer saddleries, Chuck opened his own saddle shop nearly 40 years ago, and has been producing unique saddles with painstaking craftsmanship for both working cowpunchers and private collections ever since. His deep knowledge of and respect for western traditions and the history of the craft have made him a popular lecturer in Canada and the United States.
www.chuckstormes.com

**Energy**

*Vern Blinn, Turner Valley, Alberta, and Duncan, British Columbia*
Vern was born and raised in the Turner Valley oilfields of Alberta. At 17, he started drilling in the western provinces and went on to work in oil production, pipelining, and service industries. He recently retired to Vancouver Island, British Columbia where he builds model oil rigs, several of which are on display at the Canadian Petroleum Interpretive Centre in Devon, Alberta. His finely crafted models trace the history and development of oil drilling equipment over the past hundred years.

*Hugh Campbell, Fort McMurray, Alberta*
Hugh is the Environment, Health, and Safety Manager for Suncor's Firebag Oil Sands In-Situ Project. Hugh's primary role is to develop and promote systems to protect the well-being of workers and the environment. He has worked in both fields for more than 20 years.

*Dan Claypool, Devon, Alberta*
Dan Claypool came to the central Alberta town of Leduc in 1947, shortly after the first huge oil strike, and has been involved ever since with the growth and development of Alberta's oil industry. In 1997, Dan Claypool and some of his oil field colleagues founded the Canadian Petroleum Interpretive Centre to preserve the artifacts and history associated with Canada's early oil industry. Now retired, he serves as the treasurer of the Leduc/Devon Oilfield Historical Society, which operates the Interpretive Centre.

*Nancy Dodsworth, Fort McMurray, Alberta*
Nancy Dodsworth is the Education Officer at the Oil Sands Discovery Centre in Fort McMurray. She has held the position for 14 years and is responsible for the planning, development, and evaluation of resource education programs, which introduce students of all ages to the science and history of the oil sands. She is also an organizing member of "Operation Minerva," which promotes science, mathematics, and technical careers for young women through mentoring and conferences.

*Giuseppina Ferrera*
Giuseppina is a graduate of the University of Toronto Lassonde Mineral Engineering Program. She currently works as an engineer in training for the Closure and Reclamation Department at Syncrude, developing and implementing projects for existing and future mine sites, aiding in reclamation processes, and working toward returning the land to its original capacity.

*Doug Gibson, Nisku, Alberta*
Doug Gibson is a Pre-Employment Training Coordinator with Enform. He started his career in the Alberta oilfields in 1976, working his way up from floorhand to rig manager. In 1989 Doug became an instructor in the Pre-Employment Floorhand Program for the Petroleum Industry Training Service, now called Enform. He was promoted to training coordinator in 1998, and is now responsible for preparing students for jobs on drilling rigs, well servicing rigs, and a variety of other oil and gas well drilling and well servicing operations.

*Bill McDougall, Fort McMurray, Alberta*
Bill McDougall has resided in Fort McMurray since 1975, working in the support industry to the oil sands for most of those 30 years. Bill is a lead hand journeyman heavy duty mechanic employed with Finning, the Caterpillar equipment dealer for western Canada, and is directly involved in the maintenance of the largest mining haul truck in the world, the Caterpillar 797. For the past three decades, Bill also has been very involved in the rapidly growing Fort McMurray community.

*Sara Schabert, Peoria, Illinois*
Sara Schabert is a mining engineer born, raised, and educated in Alberta. In 2004 Sara moved to Peoria, Illinois, to work at Caterpillar Incorporated as a marketing representative in its Global Mining division, where she works mostly with marketing the four largest trucks the company manufactures.

**Foodways**

*Daniel Buss, Banff, Alberta*
Daniel Buss is head chef of the Banffshire Club at the world famous Fairmont Banff Springs Resort. His restaurant offers contemporary North American cuisine featuring the freshest ingredients prepared in a most innovative fashion. The Banffshire Club has been awarded one of the highest restaurant honors in North America, the Five Diamond Award from CAA/AAA.

*Gail Hall, Edmonton, Alberta*
A food activist and well-known Edmonton cook, Gail Hall is the primary researcher for and presenter of the Alberta Foodways area. She was the founder of Gourmet Goodies, one of the five largest catering companies in Canada, and currently heads her own company, Seasoned Solutions, which conducts a cooking school and culinary tours. Gail also works with the hospitality and food service industry as a consultant and speaker.

*Elsie Kawulych, Vegreville, Alberta*
As a prominent representative of Ukrainian culture in Alberta, Elsie Kawulych is much more than a cook. She was President of the Ukrainian Village, Vegreville's Volunteer of the Year in 2002, received the Queen's Golden Jubilee Medal in 2002, and is a member of the Alberta Order of Excellence. A first-generation Canadian, Elsie was a district Home Economist for the Alberta Government. She continues to participate in and organize bazaars and festivals celebrating Ukrainian culture.

*Scott Pohorelic, Calgary, Alberta*
As head chef at Calgary's prestigious River Café, Scott Pohorelic lets his motto, "Simple approaches, let quality ingredients speak for themselves," guide his cooking, while working closely with local growers and producers. Educated in the culinary program at Southern Alberta Institute of Technology, Scott worked for five years as sous chef before becoming head chef earlier this year. www.river-cafe.com

*Tim Wood, Westerose, Alberta*
Tim Wood has spent his entire career in the food industry of Edmonton. He completed his apprenticeship at Northern Alberta Institute of Technology (NAIT) at the top of his class and later opened his own restaurant, Moveable Feast, with his wife, Deb, offering regional and seasonal cuisine of Edmonton. Their current restaurant, ECOcafé, located in the village of Pigeon Lake, reflects their philosophy of respecting the land and seasons while supporting local farmers.

*Wilson Wu, Edmonton, Alberta*
Along with his sister Judy, Wilson Wu is owner and chef of Wild Tangerine, an Asian-Albertan fusion restaurant in Edmonton. Wilson was born in Hong Kong of Chinese parents and moved to Canada in 1980. He attended the University of Alberta, studied chemistry, and worked in pharmaceuticals. In 1993, Wilson and Judy opened The Polos Café, the first fusion cuisine restaurant in Edmonton. Wilson is currently working on a book about the evolution of fusion cuisine.

**Forestry**

*Gail Greenwood, Edmonton, Alberta*
Gail Greenwood became a Junior Forest Ranger in 1997 and later went on to get a diploma in Natural Resource Technology and a degree in Conservation Biology. While attending post-secondary school, Gail worked as a crew supervisor for the JFR program and as a wildland firefighter. She is now the coordinator of the JFR program for the province of Alberta.

*Greg Nelson, Hinton, Alberta*
Greg Nelson is an environmental educator at the Foothills Model Forest. His theatrical programs, teacher workshops, and school programs have educated and entertained thousands of children and adults across Canada. In addition to his work as an environmental educator, Greg has coordinated several ecological restoration projects in west central Alberta.

*Don Podlubny, Hinton, Alberta*
Don Podlubny is General Manager of the Foothills Model Forest in Hinton, Alberta, responsible for the overall management of the research, communication, and extension activities of the non-profit organization. He is proud of his 31 years of applied experience as a forest ranger, forest technologist, wildland fire fighter, land manager, and forestry training center director.

**Ice Sports**

*Marvin Bird, Grand Prairie, Alberta*
Marv Bird has been a hockey coach in Alberta for 40 years, guiding many youth league teams to seasons that are successful both in victories and in sportsmanship. He has served on the board of the Alberta Amateur Hockey Association in several positions, including director, and has won numerous awards for his coaching. Recently, he was inducted into the Alberta Hockey Hall of Fame.

*Patrick Francey, Edmonton, Alberta*
Patrick Francey is the owner of Professional Skate Services (Pro Skate), a retail business that specializes in the sales and servicing of skates and related protective equipment and apparel for ice sports such as hockey and ringette. He has developed specialized and advanced skate fitting and blade alignment techniques and systems. Patrick and his business help athletes of all levels achieve skating excellence, from young beginners to National Hockey League players and Olympic and world class figure skating competitors.

**Innovation**

*Karen Andrews, Edmonton, Alberta*
Karen Andrews has been a pioneer of videoconferencing and collaborative initiatives for the past six years. She has worked with several Canadian school boards as Instructional Design lead for two federal projects, and held the position of District Technology Coordinator for Edmonton Public Schools. In her new role as Manager, Research and Planning with Stakeholder Technology Branch, Alberta Education, Karen provides support to school districts that are planning or using videoconferencing over SuperNet.

*Kevin Campbell, Edmonton, Alberta*
In his role as Manager, Emerging Technologies at Alberta Education, Kevin Campbell works collaboratively to provide technical implementation support for emerging broadband applications of Alberta's SuperNet. Kevin possesses an astrophysics degree from the University of Calgary and also has a background in local and wide area computer networking technologies, and related teaching and learning application environments.

*Dan Lizotte, Edmonton, Alberta*
Dan Lizotte is a graduate student in the Department of Computing Science at the University of Alberta. Dan studied scientific computing in his home province at the University of New Brunswick before moving to Alberta in 2001. He has since been studying statistics, machine learning, and optimization. Dan's most recent project combines these areas to enable robot dogs to learn to walk faster.

*Erwin Loewen, Edmonton, Alberta*
Erwin Loewen has worked over 23 years for the Government of Alberta as a Computer Systems Analyst providing both mainframe and Local Area Network support services. He now works as a Senior Network Analyst with the Stakeholder Technology Branch, Alberta Education, and is currently working directly with K-12 and post-secondary educators on emerging computing technologies, specifically those that use broadband networks such as Alberta's SuperNet.

*Allison MacKenzie, Calgary, Alberta*
As Director of External Relations at the University of Calgary, Allison works with community and business partners across Alberta to connect the University's leading edge innovation, creativity, and research to external communities. Born and raised in Ontario, Allison moved to Alberta in 1990, one of more than 200,000 Canadians who migrated to the province between 1990 and 2004.

*Inna Platonova, Calgary, Alberta*
Inna Platonova is the Special Projects Coordinator at the Light Up The World Foundation where she coordinates a number of solar-powered solid-state lighting community development projects in developing countries. She is also responsible for supply management, partnership, and organizational and resource development. Inna is a Ph.D. student at the Faculty of Environmental Design, University of Calgary, working on diffusion of solid state lighting and renewable energy technologies in developing countries.

*Chantal Tacail, Edmonton, Alberta*
Chantal Tacail has worked as a Communications Coordinator in Alberta Education's Stakeholder Technology Branch for the past four years. In this role, Chantal collaborates with Ministry staff and others to coordinate all branch communications. This includes researching, writing, and editing ministerial correspondence, newsletters, and content for Alberta Education's website, the Ministry's intranet, as well as a private site for technology leaders in the learning system.

**Oral History, Narrative, and Spoken Word**

*Doris Daley, Calgary, Alberta*
Doris Daley comes from a five-generation ranching family in Southern Alberta. She is an award-winning poet (named the 2004 Female Cowboy Poet of the Year by the Academy of Western Artists), and her campfire coffee and beans are widely renowned on the trails of the Albertan foothills. www.dorisdaley.com

*Hal Eagletail, Calgary, Alberta*
Hal Eagletail, a gifted storyteller, was raised on the Tsuu T'ina Reserve. Since the age of 12 he has been sharing cultural stories he learned from his grandparents, and has turned his fascination with culture into a career as a "cultural consultant." Today, he runs his own tourism company, Eagletail Enterprises, and develops interactive programs on Northern Plains culture dealing with crafts, history and culture, and contemporary issues.

*Linda Goyette, Edmonton, Alberta*
Edmonton writer Linda Goyette is a passionate collector of Alberta's stories. She is the author and editor of numerous books and anthologies, and is currently compiling *The Story That Brought Me Here,* a collection of immigrants' writing in their first languages, for the Edmonton Public Library. She wrote for the *Edmonton Journal* for twenty years as an award-winning reporter, editorial writer, and columnist, and now writes regularly for *AlbertaViews* magazine and other regional and national magazines.

*Junetta Jamerson, Edmonton, Alberta*
Junetta Jamerson comes from an Oklahoma family that immigrated to Alberta in 1910 to settle in the Amber Valley area. Junetta was raised by her grandmother, Velma Carter, the foremost oral historian of Alberta's Black pioneer families. She has performed as an actress, singer, and storyteller, but always with the goal of preserving her heritage. Junetta also heads the Alberta Black Pioneer Heritage Singers, an informal community choir.

*Bill Kay, Edmonton, Alberta*
Bill Kay, of Chinese-Ukrainian descent, was born in Edmonton. A retired businessman, Bill has been featured in Linda Goyette's *Edmonton In Our Own Words* and has written extensively for *Edmonton: A City Called Home,* an online project documenting local history. Recently, Bill has been researching the experiences of the early Chinese community in Edmonton and northern Alberta and conducting research on oral history with fellow historian Kenda Gee.

*Rochelle Yamagishi, Lethbridge, Alberta*
Rochelle Yamagishi is a third-generation Japanese Canadian whose family was moved from British Columbia to Alberta to work in the sugar beet fields of southern Alberta during World War II. A Ph.D. in Education, Rochelle works as a school counselor in Lethbridge where she conducts anti-racist programs for children. She has also compiled ten first-person stories of Japanese evacuees in southern Alberta into a book, *Nikkei Journey.*

**Paleontology**

*Don Brinkman, Drumheller, Alberta*
Dr. Brinkman is the head of the research section at the Royal Tyrrell Museum and curator of vertebrate paleontology. Originally from a farm near Craigmyle, Alberta, he studied at the University of Alberta and McGill University and worked at Harvard University before starting as curator in 1982 at the newly established Tyrrell Museum. Don maintains an active field-based research program, with research focused on questions of paleoecology of Late Cretaceous communities.

*Jim McCabe, Drumheller, Alberta*
Jim McCabe grew up in Kingston, Ontario, and moved to Alberta in 1977 after completing his Bachelor of Sciences degree in Biology at Queen's University. Jim is the senior lab technician at the Royal Tyrrell Museum where he has worked since 1981, doing fossil preparation and field work and supervising the fossil preparation labs. His extensive field work experience has taken him to the Gobi Desert in China, the Canadian Rockies, and the fossil-rich badlands of Alberta.

*Earle Wiebe, Drumheller, Alberta*
Earle Wiebe is the Science Education Administrator at the Royal Tyrrell Museum, responsible for marketing, administration, program development, and evaluation of school and public programs. Earle completed a Bachelor of Science degree from the University of Regina and has worked as a Science Educator with the Canadian Wildlife Service and Alberta Parks and Protected Areas.

**Music and Dance**

*Allez Ouest, Edmonton, Alberta*
Jason Kodie
Joël Lavoie
Mireille Moquin
Robert Walsh
Allez Ouest's members are four of the most prominent, vibrant, and engaging singer-songwriters from Northern Alberta's Francophone community. Their music is unlike French music found elsewhere, blending the open sound of the prairies and the sensibilities of the West with a French flair colorfully unique to Alberta. Using acoustic instruments, the group performs their songs in a simple and uncluttered style, marrying folk, roots, and blues with contemporary songwriting values.

*Asani, Edmonton, Alberta*
Debbie Houle
Sarah Pocklington
Sherryl Sewepagahan
Asani, a contemporary a cappella Aboriginal women's trio from Alberta, formed in April 1997. Carrying with them the traditional influences of First Nations and Métis music, Asani performs primarily original compositions in Woodland Cree and English. Their musical styles encompass a spectrum ranging from traditional vocals accompanied by drums and rattles, to the contemporary sounds of jazz, folk, and blues. www.asani.org

*Blackfoot Medicine Speaks*
Treff Deerfoot,
Lethbridge, Alberta
Julius Delaney, Standoff, Alberta
Troy Delaney, Standoff, Alberta
Craig First Rider, Calgary, Alberta
Cecile Good Eagle,
Sik Sika Nation, Alberta
Dila Houle, Brocket, Alberta
Barney Provost, Brocket, Alberta
Blackfoot Medicine Speaks was established to preserve the stories, songs, and dances of the Plains people and celebrate the connection to the artists' Blackfoot ancestors. From southwestern Alberta, Blackfoot Medicine Speaks features dance, dance regalia, drumming, and traditional songs celebrating the rich culture, traditions, and spirit of the Blackfoot.

*Calvin Vollrath*
Calvin Vollrath, St. Paul, Alberta
Trent Bruner, Canwoo, Alberta
Rhea Labrie, St. Paul, Alberta
Clinton Pelletier,
Edmonton, Alberta
This musical ambassador of Alberta and of Canada is a world-class championship fiddler who has an impressive resume. He has composed more than 350 fiddle tunes, recorded an extraordinary number of albums, and produced numerous music books and instructional videos. In August 2005 Calvin received the "Lifetime Achievement Award" from the Canadian Grand Masters Fiddling Championship, in recognition and appreciation of his outstanding contribution to old time fiddling. www.calvinvollrath.com

*Corb Lund and the Hurtin' Albertans*
Corb Lund, Taber, Alberta
Kurt Ciesla, Lethbridge, Alberta
Grant Siemens, Winnipeg, Alberta
Brady Valgardson, Taber, Alberta
Corb Lund was raised in a multi-generation ranching family in rural southern Alberta. Son of western artist and veterinarian D.C. Lund, Corb grew up around the rodeo and began his music career as a bass player in urban punk-rock bands. Ultimately, he turned to country music and began exploring his roots by writing and playing his own songs. The Corb Lund band has begun attracting enthusiastic crowds on several continents. Their songs are thoughtful, deliberate, and evocative of Alberta's culture and landscapes. www.corblund.com

*Cowboy Celtic*
Joseph Hertz,
Black Diamond, Alberta
David Wilkie,
Turner Valley, Alberta
Denise Withnell,
Turner Valley, Alberta
Keri Lynn Zwicker,
Edmonton, Alberta
The sound of Cowboy Celtic, combining old world Celtic instrumentation and balladry with cowboy songs, ranges from wild and rambunctious one minute to hauntingly beautiful the next. Their second CD, *Cowboy Ceilidh,* won the Oklahoma City National Cowboy Hall of Fame Wrangler Award for Outstanding Traditional Western Music Album in 1999. www. cowboyceltic.com

*Ian Tyson*
Ian Tyson, Turner Valley, Alberta
Gord Matthews,
Edmonton, Alberta
Gord Maxwell, Calgary, Alberta
Ian Tyson's songs reflect the things that matter to him: the prairies, the legends of the West, and the changing life of a veteran artist. At the age of 24, he formed the legendary singing duo Ian and Sylvia and became one of the pioneers of country-rock. In the mid-1970s, Ian realized his dream of returning to the beautiful ranch country of southern Alberta, and began writing new songs about the reality of "western culture" and the mindset of a cowboy in a sometimes alien contemporary world. www.iantyson.com

*John Wort Hannam*
John Wort Hannam,
Fort MacLeod, Alberta
Tyler Bird, Lethbridge, Alberta
Brad Bouwers, Lethbridge, Alberta
Darcy Stamp, Calgary, Alberta
John Wort Hannam, a folk roots artist from southern Alberta, performs blue-collar roots music, crafting songs about small towns and those people with the courage to leave them, to stay, and to return. John champions the working class, the way things used to be, falling in love, and falling apart. His songwriting and recordings have won awards and acclaim, including being named one of the best newcomers in 2003 by *Penguin Eggs,* Canada's folk and roots magazine. www.johnworthannam.com

*Maria Dunn, Edmonton, Alberta*
Fiona Coll, Edmonton, Alberta
A storyteller through song, Maria Dunn writes historical and social commentary with an ear for melodies that fit seamlessly into the Celtic and North American folk traditions. Her latest CD, *We Were Good People* (2004), features songs inspired by the vibrant people's history of Alberta. In 2002, Maria received a Juno nomination for her second recording, *For A Song.* www.mariadunn.com

*Sid Marty, Pincher Creek, Alberta*
Sid Marty is known as a mountain bard and musician and as the author of four non-fiction books and three collections of poetry. He writes primarily on natural history and western life and culture, often reflecting his formative experiences as a park warden in the Rocky Mountain national parks. His poems have appeared in numerous school textbooks, literary magazines, and poetry anthologies. His latest CD of original songs is entitled *Elsewhere.* www.sidmarty.com

*Su-Chong Lim, Calgary, Alberta*
A regular performer at several Calgary folk clubs and major Canadian festivals throughout the 1980s and 1990s, Su-Chong Lim remains a well-known, respected, and talented performer and songwriter. His songs reflect the traditions of his Chinese origins and his interest in all things Canadian.

*The McDades, Edmonton, Alberta*
Shannon Johnson
Jeremiah McDade
Solon McDade
Francois Taillefer
Andy Hillhouse
The McDades' Celtic-rooted music incorporates the spontaneity of jazz improvisation and infectious global rhythms. The McDade siblings—Shannon, Jeremiah, and Solon—grew up in Alberta performing traditional Irish music with their parents. With the release of their second CD, *Bloom,* the McDades continue to stretch the boundaries of modern tradition and are rapidly becoming major players on the international music circuit. www.themcdades.com

*Tim Hus, Calgary, Alberta*
Although Tim Hus is a young songwriter, he writes the kind of songs that come from experience. His well-received debut album, *Songs of West Canada,* was followed by *Alberta Crude*—a collection of songs about bullriders, firefighters, roughnecks, rig drivers, and others who populate the Canadian west. www.timhus.ca

*Zabava, Edmonton, Alberta*
Brian Cherwick
Alex Maduck
Walter Heppner
Bill Yacey
Annette Bidniak
Jason Golinowski
Tricia Kushniryuk
Orest Semchuk
Many of Alberta's early settlers were Ukrainians, and their traditions and communities remain an important part of Albertan culture. Zabava, "The Ukrainian Dance Party," brings together four master musicians (fiddle, accordion, *tsymbaly* [hammered dulcimer], and bass), and four respected Ukrainian dance instructors from some of Alberta's world-renowned Ukrainian dance ensembles. Their performances feature traditional old-time Ukrainian music and social dances that are typical of Ukrainian community dances in Alberta.

*Zéphyr, Edmonton, Alberta*
Isabelle Laurinr
Aline Dupuis
Casey Edmunds
Ginette LeBlanc
Amanda Tardif
Daniel Gervais
Created in 2002 under the direction of Isabelle Laurin, Zéphyr is an Edmonton-based performing troupe. Zéphyr is part of l'Association la Girandole, an organization committed to promoting francophone culture through dance and folklore. Basing its repertoire mainly on French-Canadian dance and advanced step-dance, Zéphyr presents a dynamic and authentic image of Franco-Albertan culture.

**Theatresports**

*Julian Faid, Edmonton, Alberta*
Presently completing a sociology degree at the University of Alberta, Julian has been with Rapid Fire Theatre for seven years and is a cast member of Theatresports as well as Chimprov, Rapid Fire's long form improvisation show. He recently represented Rapid Fire Theatre at the Vancouver Theatresports Tournament and took part in the Winnipeg International Improv Festival.

*Jackie Fries, Calgary, Alberta*
Jackie has traveled across Canada taking her original brand of improv and comedy with her, to the delight of many and dismay of some. She began improvising with Loose Moose Theatre in 2000, and now lives in Calgary where she spends her time writing sketch comedy and eating Kraft Dinner.

*Shawn Kinley, Calgary, Alberta*
Shawn Kinley joined Loose Moose Theatre in the 1980s and has become an integral part of the company as performer, instructor, and director. Shawn also teaches and performs around the world, developing programs and workshops on subjects such as improv, miming, creativity, cooperation, and mask-making. www.shawnkinley.com

*Mark Meer, Edmonton, Alberta*
Mark Meer has been performing with Rapid Fire Theatre for over ten years, appearing around the world at numerous festivals and tournaments. He is a founding member of a local comedy troupe, stage and film actor, host of a monthly local variety show, and a former writer-performer for CBC Radio. www.rapidfiretheatre.com

**Radio**

*Allison Brock, Calgary, Alberta*
Allison Brock owns and operates her own independent radio production company, Bloodstone Productions. She developed and hosts "Wide Cut Country," an alternative country-Americana program that has been airing on the CKUA radio network since 2000. Before venturing out on her own, Allison worked in promotion and marketing for A&M Records, Sony Music, and Virgin Records.

*Bob Chelmick, Edmonton, Alberta*
Bob Chelmick produces and hosts the musically eclectic "Alberta Morning" on the CKUA Radio Network. Bob is an award-winning broadcaster, film maker, writer, and widely-exhibited photographer based in his home town of Edmonton. He started at CKUA in 1969, took a twenty-eight year side trip into television, anchoring the news for CBC and CTV, and finally came home to "the best radio station in the known universe." Bob also hosts "The Road Home," a Sunday night program with a devoted following.

*Brian Dunsmore, Edmonton, Alberta*
Brian Dunsmore has been involved at CKUA since 1979. He first worked as host of a classical music program, then as a producer. Since 1999, he has served as the CKUA Program Director. Like so many of his colleagues, Brian was born and raised in Alberta, and has a deep love for the province.

*Don Marcotte, Edmonton, Alberta*
As CKUA Production Supervisor, Don is responsible for preparing and scheduling programming, commercials, giveaways, and promotions. In addition to a long career in television as a producer-director, Don plays bass around Edmonton with several musical groups.

*Monica Miller, Edmonton, Alberta*
Monica Miller has been working at CKUA since her first job as a part-time record librarian in 1977. Since early 2000, she has been hosting "How I Hear It," a show that combines music with thoughtful commentaries.

*Holger Peterson, Edmonton, Alberta*
Holger Peterson founded the Stony Plain recording label in 1976 as a result of his ties to musicians he encountered as the host of a blues radio show at CKUA. Stony Plain showcases contemporary roots music and has released almost 300 records. Holger was awarded the Order of Canada in 2003 for his contributions to Canadian arts and culture and currently hosts "Saturday Nite Blues" on CBC Radio.

*Lionel Rault, Edmonton, Alberta*
At CKUA, Lionel Rault hosts "Nine to Noon," a program that often involves live interviews and performances, and "Lionel's Vinyls," which celebrates music that has stood the test of time. Lionel is also a musician, with a 30-year career as a successful folk-roots guitarist and singer-songwriter. He currently lives in Edmonton and plays with his brother in a band called The Rault Brothers.

*Ken Regan, Edmonton, Alberta*
Ken Regan began in radio in 1982 when CKUA hired him to read early morning newscasts. He left in 1994 to explore the world of television with CBC Alberta News, and independent TV production with Discovery Channel USA. He enjoyed those experiences, but returned to CKUA as general manager in 1999.

*Darcie Roux, Edmonton, Alberta*
Formerly a full-time announcer, Darcie switched positions to help shape CFWE's image as a province-wide community radio station that caters to First Nations listeners. Darcie is also responsible for co-creating CFWE's new domain on the internet. A part-time host Saturday nights, Darcie helps promote independent and Aboriginal musicians from across Alberta and throughout Canada.

*Rod Setter, Edmonton, Alberta*
Rod began at CKUA in 1978 and helped build the original network. After taking a break to run his own business, Rod returned to CKUA in 1997 and has been there ever since.

*Luka Symons, Calgary, Alberta*
Luka Symons was the host of several radio shows at CKUA before settling down with "nightcap," a late-night show featuring new music and Canadian talent. Before CKUA, Luka's career included sound and lighting technical work, writing music, and art direction for television cooking shows.

**Royal Canadian Mounted Police**

*Leilani Collins, Edmonton, Alberta*
Leilani Collins has been a member of the Royal Canadian Mounted Police for the past six years. Throughout this time she has served in three locations within Alberta as both a general duty investigator and a member of a specialized section or unit. She is currently posted at Alberta's RCMP Headquarters located in Edmonton. Leilani is a volunteer member of the K Division Ceremonial Display Troop, which participates in various events and parades displaying the force's rich colors and traditions.

*Ed Jobson, Hobbema, Alberta*
Cpl. Ed Jobson has 19 years of service in the RCMP and is currently posted at Hobbema Detachment. Originally from Alberta, he served his first posting at St. Paul Detachment in Alberta. He is also a member of the K Division Ceremonial Display Troop.

*Sylvain Roussell, Edmonton, Alberta*
Originally from Montreal and a native French speaker, Sylvain Roussel has served for 14 years in the RCMP, stationed in Alberta for the entirety of his career. Over the years, Sylvain has been posted on various uniform duties, drug investigations, and, most recently, investigations of white collar crime, including financial crimes, corrupt public officials, and currency counterfeiting.

**Wilderness, Outdoors, and Mountain Culture**

*Jenny Burke, Fort Macleod, Alberta*
Botanist Jenny Burke is based in Fort Macleod in southwestern Alberta, where she applies her knowledge of Alberta's flora to her scientific research at the University of Lethbridge and her second career of crafting fine soaps using local flowers and herbs.

*Ben and Cia Gadd, Jasper, Alberta*
A recognized authority on the Rocky Mountains, Ben Gadd has written seven books, including the award-winning guide *Handbook of the Canadian Rockies* and the novel *Raven's End.* He is an independent natural history guide in Jasper National Park, and is well-known for his tours, guided walks, and presentations, as well as his writing and lectures. Educated as a geologist, Ben has appeared on numerous TV shows and several documentaries on the Rockies. Ben is accompanied by his wife, Cia, a respected naturalist in her own right, as well as sculptor and photographer.
www.bengadd.com

*Jim and Lynda McLennan, Okotoks, Alberta*
Jim and Lynda McLennan are experts on fly-fishing and have taught, written, and photographed about fly-fishing in Alberta for over thirty years. Lynda is a skilled photographer and her work has appeared in many outdoor magazines. Jim was one of the original fly-fishing guides on Alberta's beautiful Bow River. He has written three books and regularly writes articles for several fly-fishing magazines.
www.mclennanflyfishing.com

# Festival Participants

## Carriers of Culture: Living Native Basket Traditions

### Native Hawaiian

*Gladys Grace (Native Hawaiian), Honolulu, Hawai'i*
Gladys Grace, born in South Kona, Hawai'i, learned to weave as a child by watching her grandmother who traded weavings for groceries during the Depression years. Gladys, acknowledged as a master *kumu*, has been instrumental in teaching and passing on weaving knowledge to younger generations through such programs as the Hawaiian Traditional Arts Apprenticeship Program and the Ulana Me Ka Lokomaika'i weaving organization on Oahu. Gladys is known especially for her extraordinary hats.

*Edwin T. Kaneko (Japanese and Native Hawaiian descent), Holualoa, Hawai'i*
Ed Kaneko grew up on a coffee farm in Kona and learned to weave *lauhala* [pandanus] at age six to help his parents in their side business. Today, retired from an aviation engineering career, Ed enjoys teaching weaving hats, participating in a weaving group, running a small coffee farm, and volunteering at the Kona Historical Museum.

*Gwendolyn Kamisugi (Native Hawaiian), Wahiawa, Oahu, Hawai'i*
Gwen Kamisugi took classes in weaving at the Kamehameha School in 1970, but considers Gladys Grace and Molly Dupree, with whom she started instruction in 1975, as her *kumus* (master teachers). Gwen, a member of the Ulana Me Ka Lokomaika'i weaving club, is now passing her skills on to others. She weaves purses, baskets, and hats (her special love) as a way of preserving the culture behind the weaving.

*Sabra Kauka (Native Hawaiian), Libu'e, Kaua'i, Hawai'i*
Sabra Kauka is a journalist-turned-educator and activist who is committed to the perpetuation of Native Hawaiian language, traditions, and art, including the weaving of *lauhala* [pandanus]. She coordinates and plans training for all Hawaiian studies teachers in Kaua'i and pursues her keen interest in ethnobotany as the Hawaiian culture specialist for the Garden Island Resource Conservation & Development, Inc. She coordinated a gathering of Native Hawaiian basket weavers in 2004.

*Marques Hanalei Marzan (Native Hawaiian), Kane'ohe, Hawai'i*
Marques Marzan's journey as a weaver began as a youth with teacher Minewa Ka'awa at the Bishop Museum in Honolulu in 1995. As a cultural collections technician at the Bishop, he now studies the museum's collections of woven items made from many materials including *lauhala* [pandanus]. Today Marques is especially interested in reproducing historical items made with indigenous materials.

*Harriet Soong (Native Hawaiian), Kailua Kona, Big Island, Hawai'i*
Harriet Soong was first taught weaving by her mother and, as a teenager, in summer school classes. In 2000 she apprenticed under master Big Island weaver Peter Park. Recognized also as a master quilter, she says weaving offers different conceptual challenges than quilt making. Harriet has served as president of the Ka Ulu Lauhala O Kona, a Big Island weavers' organization.

### Alaska Native

*Sheldon Bogenrife (Iñupiaq), Anchorage, Alaska*
Inspired by his grandfather's craft of baleen boat making, Sheldon Bogenrife is a self-taught weaver of Iñupiaq baleen baskets. After more than 15 years of experience and learning from baleen masters Elain Frankson and Greg Tagarook, Sheldon has become a master of his craft. He has participated in demonstrations and exhibitions with the Anchorage Museum of History and Art, and at the Heard Museum in Phoenix, Arizona.

*Delores Churchill (Haida), Ketchikan, Alaska*
Delores Churchill has been a Haida spruce-root and cedar-bark basket weaver for nearly 35 years. She trained under her mother, the renowned weaver Selina Peratrovich. Delores is a veteran workshop and basketry education presenter, and demonstrates weaving at museums worldwide.

*Holly Churchill (Haida), Ketchikan, Alaska*
Taught by her mother, master Haida basket maker Delores Churchill, Holly Churchill weaves both spruce-root and cedar-bark baskets. Her works include many functional items unique to Haida traditions and have been displayed at museums such as the Anchorage Museum of History, the Tongass Historical Museum, and the Smithsonian Institution. Following in the footsteps of her mother, Holly participates in basketry education, holding classes at the University of Alaska, in the Heritage Centers of Anchorage and Ketchikan, and many other educational organizations.

*Daisy Demientieff (Athabascan), Anchorage, Alaska*
Athabascan basket weaver Daisy Demientieff specializes in the technique of woven split-willow root trays, characteristic of her home region. Both highly skilled in weaving and talented in demonstrating this craft to others, Daisy is devoted to passing this time-honored tradition along to her family, and is involved in instructing and guiding prospective young weavers.

*Evelyn Douglas (Yup'ik), Anchorage, Alaska*
Born in Hooper Bay, Alaska, Evelyn Douglas is a highly skilled weaver of traditional Yup'ik coiled grass baskets. She first learned her craft as a young girl watching her mother and other women in her community weave baskets. Evelyn, who has been making coiled grass baskets for more than 30 years, is admired for her mastery of technique and the unique patterns of her baskets.

*June Simeonoff Pardue (Alutiiq and Suqpiaq), Wasilla, Alaska*
June Simeonoff Pardue is descended from both Iñupiaq Eskimo and Alutiiq origin. Since she began weaving at the age of 12, she has mastered the weaving techniques of twined grass baskets. Her skillfully constructed works have been greeted with praise at numerous venues. June is involved in a range of diverse efforts to educate about Native Alaskan historic and modern traditions.

*Teri Rofkar (Tlingit), Sitka, Alaska*
As a Tlingit spruce-root basket weaver, Teri Rofkar holds firmly to the ancestry of her culture's basketry tradition as the materialization of a relationship between Tlingit people and the spirits of the plants and animals from which they harvest the materials used in their weavings. Teri's baskets utilize Alaska's indigenous resources such as spruce root, maidenhair fern, cedar, and grass to produce the traditional twining and plaiting weaving techniques of the Tlingit tribe.

*Lisa Telford (Haida), Everett, Washington*
Lisa Telford is an accomplished Haida weaver of red and yellow cedar-bark baskets. She has participated in exhibits all along the west coast and has had extensive involvement with the Eiteljorg Museum of Indianapolis and the Smithsonian Institution's National Museum of the American Indian.

**Northwest**

*Elaine Timentwa Emerson (Colville), Omak, Washington*
Elaine Emerson learned weaving techniques at the age of six from her mother, Julia "Cecelia" Timentwa, and completed her first basket at age 14. For over 25 years, she has been actively engaged in weaving baskets and teaching classes to keep the art, heritage, and culture of her people alive. Elaine is a recipient of the First Peoples Fund Cultural Capital Award.

*Pat Courtney Gold (Wasco and Tlingit), Scappoose, Oregon*
Pat began basket making in the early 1990s and is now known as one of four people credited with reviving the Wasco art of full-turn twine with geometric images and motifs. Pat now teaches classes on her home reservation in Warm Springs and throughout the Northwest. Pat is a recipient of the First Peoples Fund Cultural Capital Award, Oregon Traditional Arts Apprenticeship Award, and a fellowship through the National Museum of the American Indian.

*Elaine Grinnell (Jamestown S'Klallam and Lummi), Sequim, Washington*
Elaine Grinnell is not only a master basket weaver, but also a drum maker, teacher, and storyteller, sharing stories passed down to her by her grandfather. She most recently began working as a cultural specialist in the S'Klallam language program, after retiring from the Port Angeles school district. Elaine is a former president and current board member of the Northwest Native American Basketweavers Association.

*Khia Grinnell (Jamestown S'Klallam and Lummi), Sequim, Washington*
Khia Grinnell began her involvement with the basketry tradition of her S'Klallam and Lummi ancestors as a small child, gathering cedar with her grandmother, master basket weaver Elaine Grinnell. Fifteen years later, Khia weaves her own baskets, and shares the skill with her siblings as she perfects her own talents in the art. Khia's art has been shown in the 2006 Northwest Folklife Festival and in her local tribal gallery. Khia has also taught weaving at St. Lawrence University in Canton, New York.

*Nettie Kuneki Jackson (Klickitat), White Swan, Washington*
Nettie Jackson spent most of her early years around accomplished basket makers, and lived with her Klickitat grandmother Mattie Spencer Slockish, an accomplished basket maker, every summer until she was 12. Today, Nettie is recognized as one of the most skilled and creative Klickitat basket makers and has published a book on Klickitat basketry. Nettie received the 2000 National Heritage Fellowship from the National Endowment for the Arts.

*Robert Kentta (Siletz), Siletz, Oregon*
As Director of Siletz Cultural Resources, Robert Kentta is active in supporting and promoting Native heritage and cultural events, particularly in local schools. Robert studied basket making with master weaver Gladys Muschampis, and exhibits, among others, baskets such as the ceremonial young girl's dance hat. He is also a regalia maker.

*Bud Lane (Siletz), Siletz, Oregon*
For over 20 years Bud Lane has been weaving baskets of gathered materials, including hazel, spruce root, bear grass, and willow, but he is known especially for his hats. He teaches Siletz traditional arts, language, and culture at the Siletz Valley School and in nearby communities. In 2005 Bud served as chairman for the Northwest Native American Basketweavers Association's annual Gathering. Bud has served three times as a master artist with the Traditional Arts Apprenticeship Program of the Oregon Folklife Program.

*Theresa Mendoza (Makah and Lummi), Neah Bay, Washington*
Since the age of six, Theresa Mendoza has woven baskets. Since she was 13, she has lectured and demonstrated at the Makah Cultural and Research Center. Theresa loves her craft and eagerly shares her knowledge. Of her art she has said, "Weaving shows who I am. Weaving shows our ancestors are still with us."

*June Parker (Makah and Lummi), Neah Bay, Washington*
At a young age, June Parker was taught to gather traditional basket materials. Her maternal grandmother inspired June to weave, and her paternal grandmother encouraged her to preserve old patterns. She shares these basketry traditions and her culture through weaving and teaching. In 2005 June was commissioned to create a basket with flags of the United States and Norway, presented to the King of Norway.

*Theresa Parker (Makah and Lummi), Neah Bay, Washington*
Theresa Parker learned her basket making skills through her grandmothers' patience, and has been creating baskets for over forty years; she shares her knowledge of basketry and its techniques across the United States and abroad. Theresa is Educational Curator of the Makah Cultural and Research Center and a founding board member of the Northwest Native American Basketweavers Association.

*Bernadine Phillips (Colville), Omak, Washington*
Bernadine is a founding member and current executive director of the Northwest Native American Basketweavers Association. Adopting the ancient methods of the Okanogan and Methow bands, Bernadine has been weaving coiled cedar root baskets for the past 14 years. Learning the skills of coil weaving from her cousin, Elaine Emerson, Bernadine now teaches and demonstrates basketry to others.

*Craig Phillips (Colville), Omak, Washington*
Craig has been gathering and weaving since he was three years old, taught by and assisting his mother, Bernadine Phillips, and other members of his family and community.

*Harold "Jimmi" Plaster (Lummi), Bellingham, Washington*
Taught by his mother Lisa Plaster and other elders in his community, Jimmi began weaving at the age of 12, and by 15 he was already teaching others.

*Lisa Plaster (Lummi), Bellingham, Washington*
Lisa Plaster has been gathering for 20 years, weaving for 16 years, and teaching for 11. She is a respected weaver not only within her Lummi community but also among neighboring communities.

*Karen Reed (Chinook and Puyallup), Puyallup, Washington*
Karen learned to weave baskets with her grandmother, Hattie Allen Cross, and with Beatrice Black, a Quinault weaver. Since then she has learned from many different teachers, including National Heritage Fellowship awardee Bruce Subiyay Miller. Karen primarily creates cedar baskets but also researches and revives traditional techniques that are almost extinct. Karen has served as a board member of the Northwest Native American Basketweavers Association.

*Lynda Squally (Chinook and Puyallup), Milton, Washington*
Lynda Squally, who learned to weave at the age of 12, has had many teachers, including her mother, master weaver Karen Reed, and Maori weavers of New Zealand. Lynda is known for her woven cedar baskets and has done many public demonstrations.

*Laura Wong-Whitebear (Colville), Seattle, Washington*
Laura, president of the board of the Northwest Native American Basketweavers Association, was first taught weaving in 1994 by Arline Cailing and Gladys Gonzales. Before joining NNABA, Laura worked mainly with non-traditional materials, but she is now dedicated to learning and researching traditional plateau basketry. She was a recent recipient of an artist fellowship at the National Museum of the American Indian and is involved in many other Native American causes and activities.

**Great Basin**

*Elizabeth Brady (Western Shoshone), Elko, Nevada*
Elizabeth Brady received the Nevada Governor's Arts Award for Excellence in Folk Arts and her artwork has been recognized with many ribbons and awards. She is known especially for her cradleboards, the first of which she made at age 20. A fluent Shoshone speaker, Elizabeth is a respected elder in her tribe and is active in all areas of her Native culture.

*Leah Brady (Western Shoshone), Elko, Nevada*
Leah Brady is the great-granddaughter of Mary Hall and daughter of Elizabeth Brady, both well-known Western Shoshone basket makers. Leah specializes in traditional twined baskets such as newborn baskets, winnowing trays, and burden baskets, and has won numerous awards. She was an organizer of the Great Basin Native Basketweavers Association, serving in many capacities including board member and chairperson of the organization.

*Sue Coleman (Washo), Carson City, Nevada*
Sue Coleman learned the art of basket weaving as a teenager from her mother, Theresa Smokey Jackson. She uses willow to make cradleboards, winnowing trays, burden baskets, and other pieces. Sue teaches and exhibits and has been honored with many awards, including the 2003 Nevada Governor's Arts Award for Excellence in Folk Arts.

*Rebecca Eagle (Pyramid Lake Paiute), Wadsworth, Nevada*
Rebecca Eagle made her first willow basket as a girl of 12. Today, Rebecca weaves single rod coiled baskets of willow and redbud, some beaded, ranging in size from miniature to large, and is known for her skill in the split stitch technique. Rebecca has been honored with the Nevada Governor's Arts Award for Excellence in Folk Arts and many other awards.

*Sandra Eagle (Pyramid Lake Paiute), Sutcliff, Nevada*
Sandra Eagle was taught by her grandmother to prepare willow and use it to make cradleboards, and at age 22 was taught by her sister how to make one-rod coiled baskets. Mostly, Sandra weaves coiled baskets, earrings, and willow necklaces. The winner of many awards and active participant in many shows and exhibits, Sandra sells her work to local Native stores, museums, and individual collectors.

**California**

*Jennifer D. Bates (Northern Mewuk), Tuolumne, California*
Jennifer has been a traditional basket weaver and dancer for over 30 years. A founding member and, for 13 years, board chair of the California Indian Basketweavers Association, she has been very involved in the growth of that organization. Jennifer shares her Mewuk culture with others through classes, demonstrations, and lectures.

*Leona Chepo (Western Mono), North Fork, California*
Leona, who learned to make baskets from her mother, Mary Chepo, is noted for her cradleboards or *huups*. She made her first one on the occasion of her first grandchild and now supplies many for other members of her community. Leona uses pigment gathered in the Sierras to decorate the hood of her cradleboards with red dots; her sister Betty sometimes fingerweaves the straps used to bind the infant in the basket.

*Lois Jean Conner (Chuckchansi, Southern Miwok, and Western Mono), O'Neals, California*
Taught to weave by her mother and two aunts, Lois excels at both twined and coiled works and is known especially for her gambling trays, soaproot brushes, and cradleboards. Formerly curator of the Sierra Mono Museum, Lois is now a full-time basket weaver whose work is widely collected and exhibited. She is a member of the California Indian Basketweavers Association.

*Ursula Jones (Yosemite Miwok, Mono Lake Paiute, Kashaya Pomo, and Coast Miwok), Mammoth Lakes, California*
Ursula Jones began her involvement with Coast Miwok and Kashaya Pomo basketry in her earliest years as she accompanied her mother Lucy Parker and grandmother Julia Parker in a cradle basket as they gathered materials for their weaving. Ursula's work consists primarily of the traditional coiled basket design in the styles of the Yosemite Miwok, Paiute, and Pomo traditions. Ursula trains students of all ages, including her 11-year-old daughter Naomi, as part of her devotion to continuing the tradition of her family matriarch, the renowned weaver Lucy Telles.

*Julia Parker (Kashaya Pomo and Coast Miwok), Mariposa, California*
Julia learned to weave from her husband's grandmother, Lucy Telles, a Mono Lake Paiute artist who worked as a cultural specialist at the Yosemite Museum in Yosemite National Park, a position Julia now holds. At the park she tells stories, demonstrates making acorn soup and baskets, and provides park visitors with information on Native history and traditions. Julia's basketwork has been featured in many exhibitions, and examples are now housed in many collections, including that of the Queen of England.

*Ruby Pomona (Western Mono), North Fork Mono, California*
One of the few remaining speakers of the Western Mono language, Ruby is a master weaver of several types of traditional baskets, including both cradle baskets and winnowing trays. Ruby takes pride in being knowledgeable about her culture and history and is often called upon to participate in festivals and events as a cultural demonstrator.

*Wilverna Reece (Karuk), Happy Camp, California*
At age 30, Wilverna began to collect baskets before she took classes to learn to make baskets. Her Karuk teachers, Grace and Madeline Davis, told her that after she learned, it would become her responsibility to pass on weaving traditions to others, so Wilverna now teaches basketry classes. Wilverna still enjoys weaving and her baskets for babies are in high demand.

*Eva Salazar (San Diego Kumeyaay), Alpine, California*
Eva Salazar, who grew up on the San José de la Zorra Reservation in Mexico, has been weaving coiled baskets since she was seven years old. A member of the California Indian Basketweavers Association, Eva's work has received many awards and she has demonstrated and taught weaving techniques in many different settings. She has served as a master artist in the Apprenticeship Program of the Alliance for California Traditional Arts.

*Linda G. Yamane (Ohlone), Seaside, California*
Linda Yamane learned to weave in her 20s, but it wasn't until her 40s that she began to weave baskets. Through intensive research, she learned to gather and prepare plant materials and weave the traditional baskets of her tribe. She was the first to weave an Ohlone basket in nearly 150 years. A graphic artist as well as weaver, Linda exhibits, teaches, and writes about her culture and basket making.

**Southwest—Navajo**

*Kayla Black (Navajo), Mexican Hat, Utah*
Raised by her grandmother, Navajo basket weaver Mary Holiday Black, Kayla Black has been involved in the craft of basket making since she was three years old, beginning with the preparation of materials for her grandmother and eventually weaving her own baskets. Now 10 years old, Kayla continues to weave and cultivate her prodigious talent.

*Lorraine Black (Navajo), Mexican Hat, Utah*
Combining her inventive use of designs and dyes with traditional Navajo weaving styles, Lorraine Black is a weaver of great innovation and creativity. She is a daughter of Mary Holiday Black, from whom she received her training as a Navajo basket weaver at 13 years of age. Lorraine's first-class training and brilliant originality are reflected through her stellar design creations that have earned her first place in the Navajo Show at Flagstaff's Museum of Northern Arizona and an award at the Gallup Ceremonials.

*Mary Holiday Black (Navajo), Mexican Hat, Utah*
Over the course of her life, Mary Holiday Black has been a pioneer in the revival and preservation of Navajo basket weaving. Trained to weave at the age of 11, she was among the first to incorporate pictorial representations of Navajo belief and culture into baskets, giving birth to the form now known as Navajo "story baskets." In 1995, Mary received the Utah Governor's Folk Art Award; a year later her work was recognized with a National Heritage Fellowship from the National Endowment for the Arts. Mary has contributed substantially to the apprenticeship of many current Navajo weavers, including 9 of her 11 children, and her granddaughter, Kayla.

*Sally Black (Navajo), Mexican Hat, Utah*
Sally Black, the eldest daughter of Mary Holiday Black, is one of the best-known contemporary Navajo basket weavers. Drawn to the craft at the age of eight, Sally has learned many basket designs and specializes in weaving both story baskets as well as traditional ceremonial baskets. Sally's outstanding work has received accolades in Colorado's Indian Spaniard Market; the Indian Market in Santa Fe, New Mexico; and the Heard Museum of Phoenix, Arizona.

**Southwest—Apache, Hopi, and Tohono O'odham**

*Evalena Henry (San Carlos Apache), Peridot, Arizona*
Evalena Henry learned weaving from her mother, Cecilia Henry, who made baskets until she was 89. In the late 1970s, people began asking Evalena to make burden baskets for the Sunrise Dance, a coming of age ceremony for girls that has enjoyed a renaissance in recent years. Evalena is recognized as a master basket weaver among her own people and was honored with a National Heritage Fellowship from the National Endowment for the Arts in 2001.

*Esther Jaimes (Tohono O'odham), Tucson, Arizona*
Esther Jaimes learned weaving at age 20 from her grandmother, with added advice from sisters-in-law. Esther has exhibited widely and was the recipient of the Award of Excellence in Basketry at the Southwest Indian Art Fair on three occasions. She is a Native language instructor in a local elementary school.

*Dorleen Gashweseoma Lalo (Hopi), Hotevilla, Arizona*
Dorleen, a basket maker from Third Mesa, was inspired by the masterful basket making of her mother and grandmother. Now she is a master weaver in her own right and a recipient of numerous awards, including most recently the Arizona Governor's Arts Award. The first time she submitted work to the 72nd Annual Hopi Festival of Arts and Culture at the Museum of Northern Arizona, her baskets won five awards, including Best of Show award.

*Joseph Lopez (Tohono O'odham), Tucson, Arizona*
Although he has been around weaving all of his life, Joseph only began to seriously pursue and master weaving in the last two years, under the tutelage of his mother, master weaver Esther Jaimes. He also acknowledges the help he has received from his aunts, who are also basket weavers. Although he was trained in traditional designs, Joseph enjoys creating works of sculptural form in his basketry.

*Wa:k Tab Basket Dancers (Tohono O'odham), San Xavier District, Arizona*
Cecelia Encinas
Karlette Miguel
Verna E. Miguel
Angelique M. Moreno
Celestine Pablo
Lien Pablo
Victoria M. Pablo
Wynona Peters
Carolyn M. Reyes
Rhonalee Stone
The Wa:k Tab Basket Dancers, formed in 1990, are a group of talented young women ranging from 3 to 17 years of age who come from the San Xavier District of the Tohono O'odham Nation (Desert People). The group performs dances that showcase the art of O'odham basketry, a skill that has been taught and handed down from generation to generation.

**Southeast—Choctaw and Chitimacha**

*Eleanor Ferris Chickaway (Conehatta Choctaw), Conehatta, Mississippi*
Eleanor Chickaway comes from a long line of basket makers and grew up immersed in the craft. Her mother, master weaver Janie Shumake, taught her the complicated double weave technique. Eleanor makes a variety of basket types including egg and vegetable baskets, hampers, and decorative miniatures small enough to wear as earrings. In 1993, Eleanor was recognized with the Mississippi Governor's Award for Excellence in the Arts.

*John Darden (Chitimacha), Charenton, Louisiana*
Currently a museum interpreter and assistant curator at the Chitimacha Museum, John remains one of the last four local Chitimacha split-cane basket weavers. Learning the secrets of the trade from his grandmother, the renowned Lydia Darden, John has worked with other tribal members and the National Resource Conservation Service to restore the river cane plant in order to ensure reliable supplies for the future.

*Scarlette Darden (Chitimacha), Clarenton, Louisiana*
As a young woman, Scarlette Darden learned only one design and the basics of split river cane basketry from her grandmother, Ernestine Walls. After her grandmother's death, Scarlette taught herself other designs and the techniques of dyeing. Today, she specializes in single weave baskets, the most popular being trays and bowl- and heart-shaped baskets. An award-winning exhibitor, Scarlette passes on her basketry knowledge to her children and grandchildren.

*Louise Wallace (Choctaw), Bogue Homa, Mississippi*
Louise Wallace comes from a distinguished basket making family in Conehatta. She has been active in perpetuating her cultural traditions and sharing her knowledge and skills in basketry. Louise has participated in the Mississippi Arts Commission's folk arts apprenticeship programs and the Pine Hills Community Scholars Program, begun in 1996.

**Southeast—Cherokee**

*Peggy Sanders Brennan (Cherokee), Edmond, Oklahoma*
Peggy Brennan is a master weaver and a historian of Cherokee basket traditions. She is steeped in knowledge about how to gather and prepare plants for weaving and for making dyes. Among her teachers have been Mavis Doering and Robin McBride Scott, but today Peggy herself is in demand as a teacher, demonstrator, and lecturer. Peggy is also an activist and has been instrumental in establishing the Oklahoma Native American Basketweavers Association.

*Louise Goings (Eastern Band of Cherokee), Cherokee, North Carolina*
Cherokee weaver Louise Goings has been making white oak baskets since childhood, learning the craft from her mother, renowned Cherokee basket maker, Emma Taylor. She returned to the craft as an adult to demonstrate the process of Cherokee basketry. Louise uses natural materials such as bloodroot and black walnut to dye the white oak splints she gathers and uses to weave her baskets.

*Lucille Lossiah (Eastern Band of Cherokee), Cherokee, North Carolina*
Lucille Lossiah is a Cherokee basket weaver in the Painttown community in Cherokee, North Carolina. Taught by her mother and grandmother, she continues the tradition of her family, transforming white oak, maple, and river cane splints into colorful, beautifully woven masterpieces. Lucille travels all along the East Coast presenting the tradition of Cherokee basket weaving, but demonstrates primarily at the Oconaluftee Indian Village, where she first learned to weave river cane baskets.

*Robin McBride Scott (Cherokee), New Castle, Indiana*
Robin began weaving at age 31, taught by her own trial and error and by her adopted relative Gwen Yeaman. Now an accomplished artist and teacher, Robin is a recipient of many awards for her weavings. As a member of the Tri-State Native American Community, Robin volunteers her time and energy to help educate the public about Native American culture, particularly the traditions of gathering, processing, and weaving with river cane.

*Kathy VanBuskirk (Cherokee), Tablequah, Oklahoma*
Creating baskets and teaching basket techniques for over 19 years, Kathy is credited with passing down the knowledge of basketry to hundreds of children and adults. Kathy is known for making bells, turtles, and other objects with her weaving, but she mostly weaves effigy and double-walled Cherokee baskets. She and her husband Perry were named Cherokee National Living Treasures, the first husband and wife to receive the award simultaneously.

*Perry VanBuskirk (Cherokee), Tablequah, Oklahoma*
Perry comes from a long line of traditionalists and is an accomplished artist in many traditional art forms. He has been employed since 1996 at the Cherokee Heritage Center where he is now in charge of the Ancient Village and enjoys sharing his knowledge with others. Perry and his wife Kathy are also recipients of the Cherokee Medal of Honor from the Cherokee Honor Society.

**Northeast—Maine**

*Ganessa Bryant (Penobscot), Princeton, Maine*
Ganessa Bryant is from a long line of weavers, yet did not begin to weave until she had reached the age of 20. Ganessa's work consists mostly of brown ash and sweetgrass pieces, made distinctive through her use of stunning color combinations. Under the instruction of Jeremy Frey, Ganessa's skill as a multi-colored point basket weaver has flourished rapidly, as her work has already appeared in the Abbe Museum of Maine, on a PBS television feature, and in private collections worldwide after only three years of weaving.

*Jeremy Frey (Passamaquoddy), Princeton, Maine*
Jeremy learned the skills and techniques of weaving from his mother Frances Frey, who learned from the late master weaver Sylvia Gabriel. Although a relatively young weaver, Jeremy, who specializes in making fancy baskets, has already won awards for his work including prizes at the Celebration of Basketry & Native Foods Festival at the Heard Museum. He enjoys doing weaving demonstrations and workshops with the public, and his baskets are included in many museum collections.

*George Neptune (Passamaquoddy), Princeton, Maine*
Weaving traditional baskets is a passion for George Neptune, who learned the craft at age four from his grandmother, master weaver Molly Neptune Parker. He primarily weaves fancy baskets of brown ash and sweetgrass, a form traditionally woven by women, but he also makes utility baskets, a form typically woven by men. He weaves because he enjoys it and hopes to pass this cultural tradition on to his children.

*Molly Neptune Parker (Passamaquoddy), Indian Township, Maine*
A devoted board member of the Maine Indian Basketmakers Alliance, Molly is an outstanding tradition bearer of the knowledge, language, customs, and culture of the Passamaquoddy tribe. Raised in a family of basket makers, Molly weaves both functional and fancy baskets of black ash and sweetgrass, specializing in baskets shaped as acorns and strawberries. Considered a master artist since the early 1990s, Molly has done many public workshops and demonstrations.

**Northeast—Mohawk**

*Linda Cecilia Jackson (St. Regis Mohawk), Akwesasne, New York*
Linda began weaving in her 40s, learning from her sister-in-law, Mae Bigtree, and now she herself enjoys teaching. She particularly favors weaving fancy baskets using the curled splint technique known locally as the popcorn weave. Linda has been honored with awards for her work from the Akwesasne Museum and the Iroquois Indian Museum in New York.

*Sheila Ransom (St. Regis Mohawk), Akwesasne, New York*
Sheila (known as Kanieson, which translates in English as "extravagant") is a Records and Licensing Manager for the St. Regis tribe. She was inspired by her godmother and mentor, Mae Bigtree, to learn to weave at age 41, and her tutoring was continued by other family members and friends. Sheila mostly weaves fancy sweetgrass baskets in various sizes.

**Great Lakes**

*Kelly Church (Grand Traverse Band of Chippewa and Ottawa), Hopkins, Michigan*
Kelly Church, a fifth-generation weaver, did not start weaving until she was in her early 30s, learning mainly from her father Bill Church and her cousin John Pigeon. Having mastered the form, she taught her daughter Cherish Parrish, with whom she now enjoys weaving. Kelly recently received a Michigan Traditional Arts Apprenticeship Award. In 2006 Kelly organized a symposium for black ash weavers on the destruction caused by the Emerald Ash Borer, as part of an outreach program for the National Museum of the American Indian.

*Jacob Keshick (Little Traverse Bay Bands of Odawa), Pellston, Michigan*
Jacob and his sister Odemin were taught the art of making birchbark boxes decorated with porcupine quill embroidery by their mother, master artist Yvonne Walker Keshick.

*Yvonne Walker Keshick (Little Traverse Bay Bands of Odawa), Pellston, Michigan*
Yvonne Keshick is descended from a long line of excellent quill workers including her grandmother, Mary Anne Kiogima, one of the region's finest quill workers of the early twentieth century. Yvonne began making porcupine quill boxes in 1968 with her aunt and teacher, Susan Shagonaby, and eventually became a master and teacher in her own right. In 1992 she was honored with a Michigan Heritage Award.

*Cherish Nebeshanze Parrish (Gun Lake Band of Potawatomi), Hopkins, Michigan*
Cherish has been weaving since she was 12, having learned from her mother Kelly Church and other members of her extended family. Kelly and Cherish are best known for their black ash bracelets, market baskets, and strawberry baskets, but they also make checker sets, chess sets, and baby cradles. In 2004 Cherish was one of three youths awarded a Youth Fellowship for the Santa Fe Indian Market.

*John Pigeon (Pokagon Band of Potawatomi Indians), Dorr, Michigan*
John Pigeon learned from his parents and grandparents how to select a black ash tree, pound it, and prepare the splints for weaving into baskets. A master weaver, his work can be found in many museums and private collections. As a teacher, he is committed to increasing understanding about his cultural heritage among non-Natives and passing on this tradition to the next generations of weavers within his own family and community.

*Johnny Pigeon (Pokagon Band of Potawatomi Indians), Dorr, Michigan*
Johnny learned to weave from his father, aunts, uncles, and grandparents, and although still a young man he has become very proficient in the skills and knowledge related to weaving with black ash. He also enjoys doing public demonstrations and classes on weaving and recently served on a panel for the Emerald Ash Borer symposium sponsored by the National Museum of the American Indian.

**Kellogg Cultural Heritage Fellows**

Kellogg Cultural Heritage Fellows are young Native people participating "behind-the-scenes" at the 2006 Smithsonian Folklife Festival and at the National Museum of the American Indian, made possible by a generous grant from the W.K. Kellogg Foundation to the Michigan State University Museum.

*Samantha Jacobs*
*(Seneca Nation of Indians),*
*Collins, New York*

*Crystal Marie Keta Mann*
*(Tsimshian and Tlingit),*
*Ketchikan, Alaska*

*Vanessa Manuel*
*(Onk Akimel O'odham),*
*Scottsdale, Arizona*

*Mary Mokihana Martin*
*(Native Hawaiian),*
*Honolulu, Hawai'i*

*Elizabeth Ann Parker*
*(Makah),*
*Neah Bay, Washington*

*Gabe Paul*
*(Penobscot),*
*Indian Island, Maine*

*Laura Sanders*
*(Karuk and Yurok),*
*Orleans, California*

*Ahtkwiroton Skidders*
*(Mohawk),*
*Rooseveltown, New York*

*Lynda Squally*
*(Chinook and Puyallup),*
*Milton, Washington*

*Tony Stevens*
*(Wasco, Confederated Tribes of Warm Springs),*
*Warm Springs, Oregon*

*Carly Tex*
*(Western Mono),*
*Rohnert Park, California*

**Kellogg Next Generation Weavers**

Kellogg Next Generation Weavers are young Native people who have demonstrated a strong interest in basketry and will be weaving at the 2006 Smithsonian Folklife Festival alongside older mentor culture-bearers. Their participation in the Festival is made possible by a generous grant from the W.K. Kellogg Foundation to the Michigan State University Museum.

*Kayla Black*
*(Navajo),*
*Mexican Hat, New Mexico*

*Ganessa Bryant*
*(Penobscot),*
*Princeton, Maine*

*Jeremy Frey*
*(Passamaquoddy),*
*Princeton, Maine*

*Khia Grinnell*
*(Jamestown S'Klallam and Lummi),*
*Sequim, Washington*

*Ursula Jones*
*(Yosemite Miwok, Mono Lake Paiute, Kashaya Pomo, and Coast Miwok),*
*Mammoth Lakes, California*

*Jacob Keshick*
*(Little Traverse Bay Bands of Odawa),*
*Pellston, Michigan*

*Joseph Lopez*
*(Tohono O'odham),*
*Tucson, Arizona*

*Marques Hanalei Marzan*
*(Native Hawaiian),*
*Kane'ohe, Hawai'i*

*Theresa Mendoza*
*(Makah),*
*Neah Bay, Washington*

*George Neptune*
*(Passamaquoddy),*
*Princeton, Maine*

*Cherish Nebeshanze Parrish*
*(Gun Lake Band of Potawatomi),*
*Hopkins, Michigan*

*Craig Phillips*
*(Colville),*
*Omak, Washington*

*Johnny Pigeon*
*(Pokagon Band of Potawatomi Indians),*
*Dorr, Michigan*

*Harold "Jimmi" Plaster*
*(Lummi),*
*Bellingham, Washington*

*Lynda Squally*
*(Chinook and Puyallup),*
*Milton, Washington*

# Festival Participants

## Nuestra Música: Latino Chicago

**Music and Dance Groups:**

*AfriCaribe*
Evaristo "Tito" Rodríguez, director, drums, voice, dance
Charles Barbera
Niolani Halloway
Isabelino Landor
Alicia Marrero
José Natal
Rafael Quiñones
Evelyn Rodríguez
Jessica Rodríguez
Ruth Venegas
AfriCaribe was established in 2000 by Evaristo "Tito" Rodríguez to celebrate the African influence in Puerto Rico and other countries of the Caribbean. The organization provides educational and cultural programming through four main programs: an academy in which professional dancers and musicians teach traditional drumming and dance of several Puerto Rican bomba rhythms; a performance ensemble that prepares and presents various styles of folk music from Puerto Rico and the Caribbean through song, dance, drums and other percussive instruments; a production company responsible for annual events including folklore conferences; and an education department that offers workshops and lectures.

*Banda Ansiedad*
Justino Román, manager
Simplicio Román, keyboard, accordion
Moisés Román, electric bass
Melecio Román, voice
Salomón Román, drums
Jesús Ocampo, synthesizer, electric tuba
Alejandro Ocampo, alto saxophone
Simplicio Román was born in Acatlán del Rio, Guerrero, Mexico, where his uncles had a traditional band. He came to Chicago in 1993 and attended Benito Juárez High School, where he played with the band and the mariachi group. Simplicio and his brothers started playing together for birthdays and other family occasions, forming their band in 1996. The band's style is rooted in traditional brass orchestra music dating back to the nineteenth century, but played now by smaller groups of four to six musicians who are able to reproduce the sound of large brass sections with electronic keyboards and synthesizers. Their repertoire includes *música ranchera, cumbias,* and *música tropical*—a little bit of everything. Among the genres Ansiedad plays is the *pasito duranguense,* a style of music and dance that evolved in Chicago and has gained such popularity that it is now emulated by people in Mexico.

*Los Chalanes*
Roberto Arce, guitar
Alfredo Espinosa, *cajón,* guitar
Los Chalanes is an Afro-Peruvian trio formed by Roberto Arce, Anibal Bellido, and Alfredo Espinosa in the 1990s. When lead guitarist Roberto Arce moved to Florida, Bellido and Espinosa continued playing with other guitarists, calling themselves Trío Perú. For the Festival, two of the three original Los Chalanes will come together again to perform. Their instrumentation includes two guitars and a *cajón.* The *cajón,* the center of Afro-Peruvian music, is a wooden box turned into a drum, which dates back to the days of the slave trade in Latin America. Often joined by traditional dancers, the group plays traditional Afro-Peruvian music and dance forms such as the marinera, the *festejo,* and the *alcatraz.* In Chicago, they have rediscovered their Afro-Peruvian heritage, which they continue to pass on to younger generations.

*The Essence*
Ronald "Don Evoua" Vásquez
Thomas "P.R.ism" Cubas
William "Casino" Colón
Guest DJ: Jorge "DJ Maddjazz" Ortega
Hip-hop and *reggaetón* artists who have performed in Chicago together and with others recently formed the crew The Essence. Their repertoire includes hip-hop, Spanish hip-hop, and *reggaetón,* but as Don Evoua explains, "They call it Spanish hip-hop, they call it *reggaetón,* and they call it hip-hop. But I just call it music." The Essence cites a variety of influences. On the one hand, the musicians admire the breath control of Eminem or the beats of Wu Tang Clan. But they are also interested in taking *reggaetón* back to its Latino roots by invoking more sounds of the clave and marimba. They want their audiences to understand that their music is not only about catchy rhythmic beats but also about the content, truth, and passion in their lyrics.

*Grupo Nahuí Ollin/Tarima Son*
Roberto Ferreyra, Director
Celeste Alsina
Montserrat Alsina
Irekani Ferreyra
Anabel Tapia
Roberto Ferreyra, a visual artist originally from Morelia, Michoacán, Mexico, learned Puerépecha indigenous traditions from his grandmother and learned to play guitar, Puerépecha songs, and *sones de la laguna* from his grandfather. As a child, he danced regional dances in street festivals; later, in Mexico City, he learned Latin American protest songs known as *canción nueva* and started dancing with Concheros (sacred Aztec dancers). In Chicago, he formed Nahuí Ollin in 1995 to perform indigenous ceremonial dances of Mexico. He and his family have dedicated years to the investigation and research of Aztec dance both in Mexico and the U.S. Members of the group also bring other skills. Montserrat Alsina, originally from Valencia, Venezuela, is a visual artist and dancer. Anabel Tapia started dancing with the Mexican Folkloric Dance Company as a child. She plays the jarana (a small stringed instrument traditional to *jarocho* music from Veracruz, Mexico). The group plays various indigenous instruments including the huehuetl drum, rattles, whistles, and a guitar made from a turtle shell.

*Guarionex*
Javier "Dedos de Oro" Méndez, cuatro
Mario Carrasquillo, voice
Israel Medina, guitar
Orlando Otero, bass
Efrain Otero, güiro
William Vélez, congas
Guarionex is dedicated to preserving and presenting *música jíbara,* music from the mountainous regions of Puerto Rico. The group is named after Guarionex, an Arawak warrior who fought against the Spanish colonization of the island of Borinquen, as Puerto Rico was originally called. In *música jíbara,* stringed instruments and sung poetic forms that date back hundreds of years to Spanish prototypes are combined with the Caribbean percussion sounds of the güiro rasp and hand drums. Javier Méndez, known as Dedos de Oro, is the director of the group and a virtuoso on cuatro, considered to be the Puerto Rican national instrument. He also teaches cuatro at the Ruiz Belvis Puerto Rican Cultural Center and formed the Primera Rondallita de Cuatro, a group of child cuatro musicians. Guarionex's repertoire includes traditional forms of *seis,* aguinaldo, and *plena,* as well as compositions by Méndez. Recently, they recorded a CD, *Uniendo Raíces.*

*Latin Street Dancing, Inc.*
Manuel Ceja, dancer
Rosa Villanueva, dancer
Latin Street Dancing is a dance studio and entertainment company that performs all forms of Latino music and dance. Headed by Lisa "La Boriqua," Latin Street Dancing provides classes in salsa, merengue, bachata, cumbia sonidera, cha-cha-cha, and other Latino styles. The company also includes a folkloric dance department offering dances from Mexico, Chile, and Puerto Rico. Manuel Ceja and Rosa Villanueva are students of Samuel Cortez, choreographer and director, and Carmen Gallardo, the first dancer of the Mexican Dance Ensemble.

*Carlos Mejía Guatemalan Marimba*
Carlos Mejía, marimba
Katalina Trujillo, marimba
Carlos Mejía, a master Maya Quiché *marimbero* originally from a small town a two-hour drive from Chicastenango in Guatemala, is the founder and director of the cultural organization Ixchel. At an early age, he discovered his talent for playing the marimba, learning from neighbors and in school. He later trained in marimba, guitar, and woodwinds at the conservatory. He had his first professional job at the age of 12, and later joined the Guatemalan national army orchestra. A victim of torture during the Guatemalan civil war, he came to the United States in 1987 as a political exile. In 1993, he came to Chicago where he has been a major educator of marimba and Mayan culture in the Guatemalan community. Kathy Trujillo, also Guatemalan, has been an apprentice with Mejía for many years. Mejía and Trujillo are recipients of the 2006 Illinois Arts Council Master/Apprentice Award.

*Gustavo López*

Winner of the 2004 Illinois Arts Council's Artists Fellowship Award for his contributions to the arts, bolero musician Gustavo López rose to national prominence in Mexico with Trío Los Ángeles before joining the legendary trio Los Tres Ases (1960-66), one of the best-known bolero groups in the world. After 1968, he launched a solo career and was once listed among the eleven best voices in Mexico. In 1970, he moved to Chicago to continue his solo career. After working for a few years with Trío San Pedro in California, he returned to Chicago and joined Trío Los Duques, with whom he still performs on occasion. The bolero is a musical genre (often accompanied by dancing) born in Cuba in the nineteenth century and a descendant from the Cuban canción. The themes are usually about love in all its variations: eternal love, unrequited love, love lost, and separation.

*MAYCO Andes*

Hugo "Hugito" Gutiérrez, winds
Rogelio Linares, guitar
Ernesto Rodríguez, percussion
Milton Perugachi, *charango* guitar

MAYCO Andes is an altiplano (highland) Andean folk music ensemble founded by its director Hugo "Hugito" Gutiérrez. Their repertoire consists mainly of Bolivian musical traditions including *sayas, tundiquí,* and *carnaval* (music for carnival dance troupes). They also perform different rhythms from other altiplano regions of Ecuador, Perú, Chile, and Argentina. The members make their own Andean wind instruments, which include *quena, quenacho,* moxeño, siku, zampoña, and *thoyo.*

*The Mexican Folkloric Dance Company of Chicago*

José Luis Ovalle, artistic director
Matiana Medrano Ovalle, artistic director

In 1979, José Luis Ovalle was director of El Alma de México dance group, one of two groups that joined together in 1983 to form the Mexican Folkloric Dance Company, of which he is now artistic director. He first realized his talent when he was learning to dance in Chicago. He returned to Mexico on scholarships with various institutions and studied with renowned instructors. Ovalle keeps the repertoire fresh, changing it every year, but the audience always expects the *jarabe tapatío* from Jalisco, and polkas and dances from Veracruz. He presents about 13 Mexican regional dances in a year. He is the recipient of the 2006 Illinois Arts Council Fellowship and Master/Apprentice Award.

*Perú Profundo*

Carmen Mejía, Director, dancer
Hiledebrando Alcázar, dancer
Judith Glikberg, dancer
Daniel Glikberg, dancer

Carmen Mejía is the co-founder and director of Perú Profundo, a dance troupe that teaches about the roots and diversity of Peruvian tradition. Mejía was born in Perú where she learned to dance and performed for festivals and cultural events. She believes that through dance, Perú Profundo teaches history, culture, and a way of life. Their repertoire includes Peruvian traditional dances such as marinera, *tondero, valicha, festejo, huaylarsh* and *landó.*

*Sones de México Ensemble of Chicago*

Victor G. Pichardo, artistic director, vocals, *huapanguera,* jarana, guitar, clarinet
Juan Díes, vocals, *guitarrón*
Lorena Íñiguez, vihuela, jarana, small percussion
Victor Zacbé Pichardo, percussion
José Juan Rivera, vocals, *requinto,* violin
Javier Saume, drums, percussion

Sones de México is a Chicago-based ensemble dedicated to performing regional styles of Mexican music interwoven with contemporary creativity. They play a variety of instruments and musical genres, and their repertoire reflects the diverse backgrounds of Chicago's distinctive Latino community, Mexican and beyond. Sones de México has established itself as Chicago's premier Mexican folk music group and has expanded its performing radius to twelve states. Their work has included concerts, studio work, film scoring, educational programs, live accompaniment of Mexican folkloric ballets, and an artistic collaboration with the Chicago Symphony Orchestra over the past two years.

*Nelson Sosa and Paola Alemán*
Nelson Sosa was born in the mountain town of Los Andes, near Santiago, Chile. During his youth, he learned music with his family. In Chicago, he is known as the grandfather of the *peña,* an informal music gathering, usually in restaurants, which started in South America in the 1960s. Sosa came to Chicago in 1983 to perform with the Época Quinta Latin Jazz Band at a club called La Sirena. When he arrived, his repertoire was South American folk music, but in his new surroundings, he had to learn Mexican, Puerto Rican, and Cuban songs. Today he sings many different styles of Latin American music accompanied by guitar. He composes lyrics and has also been involved in educational programs for children, performing, composing, and writing songbooks for them. Paola Alemán, Nelson Sosa's daughter, has accompanied him singing for 17 years, and also works with him doing children's programs and workshops. Recently, they have incorporated dance into their programs.

**Community Radio**

*Radio Arte*
Silvia Rivera, Radio Arte manager
Argelia Morales, interviewer
Tania Unzueta, youth radio producer
Dulce Jatziri García, youth radio producer
In 1996, the Mexican Fine Arts Center Museum bought WCYC and established Radio Arte as one of its youth projects. A publicly-owned Latino radio station, Radio Arte provides a place for young people to learn the art of radio through a one-year program that trains them on the basics of broadcast journalism and production. The station, broadcasting around the clock, is an important place for community-centered programming that includes oral histories, popular and traditional music, politics, news, information, and current events. Central to their mission is addressing community issues. Silvia Rivera is currently radio manager for Radio Arte. Argelia Morales is Education Program Coordinator and community interviewer for the Mexican Fine Arts Center Museum.

**Muralists**

*Héctor Duarte*
Héctor Duarte was born in Michoacan, Mexico and studied mural painting at the workshop of David Alfaro Siqueiros in 1977. Since moving to Chicago in 1985, Duarte has participated in the creation of more than 45 murals. He has exhibited his paintings and prints in solo and group shows at such local venues as the School of the Art Institute, the State of Illinois Gallery, the Chicago Historical Society, and the Mexican Fine Arts Center Museum, and in Mexico at the Casa Estudio Museo Diego Rivera. Duarte has received a number of awards, including a 1995 Chicago Bar Association Award for best work of public art and a 1994 National Endowment for the Arts project grant. Duarte is a co-founder of the Julio Ruelas Print Workshop in Zacatecas, Mexico; La Casa de la Cultura in Zamora, Mexico; and Taller Mestizarte in Chicago.

*Gamaliel Ramírez*
Originally from New York, Gamaliel Ramírez is a self-taught Puerto Rican artist, muralist, printmaker, and art instructor. A leader in cultural activism in the Lincoln Park neighborhood during the civil rights movement, he was co-founder of El Taller (the Workshop), an artist collective that offered free silk-screen, music, dance, mural, and poetry workshops to the community. Since 1972, he has worked in numerous communities throughout Chicago in cultural programs such as exhibitions, newsletters, and festivals, and he has coordinated workshops in silk-screen, drawing, painting, and mural production. He has painted alone and collaborated with other artists in over 30 outdoor and indoor murals and public installations, and has exhibited in several cities in the United States, Turkey, and Scotland.

**Special Guests**

*Trío Chalchihuecan*
José Gutiérrez, *requinto*
Marcos Ochoa, jarana
Felipe Ochoa, harp
National Endowment for the Arts National Heritage Fellow José Gutiérrez and the Ochoa brothers represent the best of the *son jarocho* tradition from the southern coastal plain of Veracruz, Mexico. The virtuosic interaction among these musicians-singers creates an exciting dialogue of musical and textual flow that defines the simple harmonic, yet rhythmically complex, style of the dance music that is the *son jarocho.*

*Son de Madera*
Ramón Gutiérrez Hernández, *requinto*
Juan Pérez, bass
Laura Marina Rebolloso Cuellar, *leona (jarocho* bass guitar)
Andrés Vega Hernández, jarana
Founded in 1992, Son de Madera seeks to diffuse *son jarocho* based on research of traditional *jarocho* music from Veracruz, Mexico, and the incorporation of new sounds. The group has been featured on numerous television and radio programs in Mexico and the United States. In 1993, they toured to folk and traditional music festivals in Canada, the Netherlands, Spain, and Morocco. Their recordings have been used in film soundtracks, television documentaries, and theater.

*Suni Paz and Rafael Manríquez*
Suni Paz is a singer, a pioneer of Latin American music "with a conscience," an educator, a composer, and a social activist. Her experiences as a youth in Buenos Aires filled her with the sounds and sentiments of tango, bolero, *milonga,* and folk music from rural Argentina. After resettling to the United States during the South American political turmoil of the 1960s, she recorded several albums for Folkways Records and another for the Paredon label, now part of the Smithsonian Folkways collections. Throughout her career, her music making has followed her social commitments. Her 2006 album on Smithsonian Folkways, *Bandera Mía: Songs of Argentina,* is her first recording that embodies the regional song traditions of her homeland, infused with her own creativity and tinged by the sensibilities of the South American urban folk song movement.
www.sunipaz.com

Rafael Manríquez—singer, composer, guitarist, and multi-instrumentalist—has been one of the leading exponents of Latin American music in the San Francisco Bay Area for over twenty years. Originally from Santiago, Chile, he joined the mainstream of the South American folksong movement, drawing from regional folk instruments and genres to create new compositions, musical textures, and lyrics calling for social justice for the poor and oppressed. After moving to the Bay Area in 1977, he became the lead singer and musical director of Grupo Raíz, an internationally acclaimed Chilean "new song" *nueva canción* ensemble that recorded three albums, including two on the Monitor label that now forms part of the Smithsonian Folkways collections. Since 1984, Rafael has worked as a solo artist, recording several CDs and teaching and performing throughout northern California.
www.rafaelmanriquez.com

# Festival Participants

## Been in the Storm So Long

*Friendly Travelers*
Carl Barrow
Al Caston
Kenitra Figaro
L.D. Hiriams
Wanda Joseph
Alfred Penns
Lucain Randolph
Floyd Turner
Formed in 1959, the Friendly Travelers have performed gospel standards and original songs a cappella and with a rhythm section in venues around the world. This celebrated group won first place in the Los Angeles Harmony Sweepstakes in 1989 and an "Outstanding Contribution to Gospel" award from The New Orleans Jazz and Heritage Foundation in 1990.

*Dr. Michael White and the Original Liberty Jazz Band*
Detroit Brooks
Lester Caliste
Herman Lebeaux
Kerry Lewis
John Royen
Gregory Stafford
Michael White
The Original Liberty Jazz Band was formed in 1981 by Dr. Michael White, with the purpose of continuing the heritage of authentic traditional New Orleans jazz. Early members of the band included legendary performers whose musical careers began when jazz was still young, and the group has continued with several direct descendents of first generation jazzmen. Widely considered among the most authentic and popular jazz groups in New Orleans, the Original Liberty Jazz Band has performed at major festivals and concert halls throughout the world including Carnegie Hall, Lincoln Center, the Apollo Theater, the Hollywood Bowl, and New York's Village Vanguard.

*The Hot 8 Brass Band*
Keith "Wolf" Anderson
Terrell "Burger" Batiste
Harry "Swamp Thang" Cook
Jereau "Cousin" Fournett
Alvarez "B.I.G. Al" Huntley
Jerome "Baybay" Jones
Bennie "Big Peter" Pete
Dinerral "Dick" Shavers
Wendell "Cliff" Stewart
Raymond "Dr. Rackle" Williams
Founded in 1995, The Hot 8 Brass Band has been a staple of New Orleans's traditional second line parades, even while they have found time to tour the world. They have performed at the New Orleans Jazz & Heritage Festival and have played in the Zulu Parade. Since Hurricane Katrina, the Hot 8 has been active in Save Our Brass!, a project to bring traditional New Orleans music to New Orleanians who have been dislocated by the hurricane.

*Big Chief Monk Boudreaux and the Golden Eagles Mardi Gras Indian Tribe*
Joseph Boudreaux
Ervin Banister
Joseph Hill
Jonahthan Limjuco
John Lis
Glenard G. Siggers Jr.
Big Chief Monk Boudreaux and the Golden Eagles Mardi Gras Indian Tribe are one of New Orleans's most celebrated and cherished institutions. The Golden Eagles performed at the inaugural Jazz Fest in 1970 and have appeared on numerous recordings. As Monk Boudreaux said in a post-Katrina interview, "Mardi Gras is a time to put all your little problems on the side, all your jobs on the side, and come down and have a good time and enjoy yourself, 'cause that's what you're going to have.... Because we suffered a great loss, you know. So we don't have to sit down and cry about it. I mean, it's over, it's gone. It's finished. You gotta go on with life."

*The Dixie Cups*
Marc Adams
Cranston Clements
Barbara Ann Hawkins
Rosa Lee Hawkins
Bernard Johnson
James Markway
Athelgra M. Neville
Joseph Saulsbury
The Dixie Cups began singing together as "Little Miss and the Muffets" in New Orleans in 1963. As the Dixie Cups, they recorded the number one hit "Chapel of Love" in 1964 and the traditional New Orleans song, "Iko Iko," in 1965. The Dixie Cups now include original members, sisters Barbara Ann Hawkins and Rosa Lee Hawkins, joined by Athelgra Neville of the famous Neville family.

*Davell Crawford*
Davell Crawford
Craig Adams
Melany Batiste
Mark Brooks
Walter Harris
Telissa Long
Jabial Reed
Rhythm & blues piano player Davell Crawford is a part of the long and august line of New Orleans pianists that includes Jelly Roll Morton, Professor Longhair, and Dr. John. Since Crawford began performing at the age of seven, he has played around the world and recorded prolifically. His CDs include *Love Like Yours & Mine* and *The B-3 and Me,* both on Bullseye Blues.

*John Cephas*
Although he was born in Washington, D.C., John Cephas's family hails from the Piedmont region, where he now lives near Bowling Green, Virginia. He has been one of the major proponents of the Piedmont-style blues guitar and his performances have developed new audiences over decades. His role as a "statesman of the blues" was honored by the National Endowment for the Arts, which awarded him a National Heritage Fellowship in 1989.

*Phil Wiggins*
John Cephas and Phil Wiggins met at the 1977 Smithsonian Folklife Festival and have been playing together ever since. Phil's harmonica complements John's powerful guitar and together the duo has performed throughout Europe and the U.S. and on nine CDs. Phil lives in Takoma Park, Maryland.

*Daryl Davis*
Daryl Davis, a well known blues and boogie piano player, performed with John and Phil on the acclaimed *Flip, Flop and Fly* recording in 1992 (Flying Fish 850) and recently put out a solo album as well, *American Roots* (Armadillo 10).

*Linda Lay and Springfield Exit*
Linda Lay was brought up in Bristol, Virginia, and early on performed with her parents in a family band. She has teamed up with her husband, rhythm guitar player David Lay, to perform on the National Council for the Traditional Arts' *Masters of the Steel String Guitar* tour and CD (Arhoolie CD485). They have been joined more recently by David McLaughlin, one of the founding members of the Johnson Mountain Boys, on mandolin, and Ricky Simpkins, a fiddler with the Lonesome River Band and session artist with Tony Rice and Emmy Lou Harris. For this performance they will also be joined by Sammy Shelor, a brilliant banjoist from Meadows of Dan in Southwest Virginia.

*The Whitetop Mountain Band*
The Whitetop Mountain Band from Mouth of Wilson, Virginia, is firmly rooted at the heart of the Crooked Road. Whitetop is essentially a family band led by Thornton Spencer, his wife Emily, and daughter Martha. The Spencers are regularly joined by Spencer Pennington on rhythm guitar and Michelle Lyle on bass, almost members of the family. "We're a together bunch," says Emily.

# June 30 Friday

## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways |
|---|---|---|---|---|---|
| 11:00 | | Smithsonian Folklife Festival Opening Ceremony | | | |
| 12:00 | Theatresports: Calgary vs. Edmonton | Cowboy Celtic | SuperNet: "The Calgary Stampede and Treaty 7 First Nations," Piitoayis Family School, Calgary & Galileo Educational Network | Tim Hus: Songs of Alberta | Elsie Kawulych |
| 1:00 | Blackfoot Medicine Speaks | Calvin Vollrath | Maria Dunn: Songs of Alberta | Asian Albertans | Tim Wood |
| 2:00 | Allez Ouest | Asani | Theatresports: Calgary vs. Edmonton | Cowboy Poetry | Scott Pohorelic and Sal Howell |
| 3:00 | Zabava: Ukrainian Music & Dance | Corb Lund Band | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Architecture & Urban Planning | Tim Wood |
| 4:00 | John Wort Hannam | Tim Hus | African Americans in Alberta | RCMP: The Canadian Mounties | Wilson Wu |
| 5:00 | Franco-Albertan Dance Workshop & Dance Party | | | | |

### Ongoing Alberta Activities

In addition to the daily scheduled performances, ongoing demonstrations of Alberta's traditional arts and crafts and occupations are presented throughout the site. Culinary traditions are featured on the Kitchen Stage. Ranching skills and ranching culture are demonstrated and discussed in the corral and adjacent family ranching area. Radio broadcasts to and from Alberta take place in the Radio tent. Throughout the Festival site, the occupational skills and knowledge of Albertan workers and craftspeople—ranging from oil mining to paleontology, architecture to coaching ice hockey, and high-tech to grain farming—are featured. Family activities are integrated into numerous presentations throughout the site.

indicates American Sign Language interpreted program

Programs are subject to change

# Friday June 30

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | | |
| 12:00 | Nahuí Ollin / Tarima Son | Radio Arte |
| | Banda Ansiedad and Latin Street Dancing, Inc. | Role of Murals in the Community |
| 1:00 | Nelson Sosa and Paola Alemán | Family and the Arts |
| 2:00 | Guarionex | Role of Dance in Community Building |
| | Los Chalanes and Perú Profundo Dance Company | Radio Arte |
| 3:00 | Nelson Sosa and Paola Alemán | What is Distinctive about the Chicago Scene? |
| 4:00 | Nahuí Ollin / Tarima Son | Cultural Identity and Music |
| 5:00 | Los Chalanes and Perú Profundo Dance Company | |

### Ongoing Latino Chicago Activities

**Old Town School of Folk Music Workshops**

Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

**El Taller Workshops**

Graphic arts and mural-painting workshops will be held in El Taller once or twice a day.

## CARRIERS OF CULTURE

**Ongoing Craft Demonstrations**

Native basket weavers from many different tribes and regions of the United States demonstrate their basketry traditions, including Navajo, Apache, Tohono O'odham, Hopi, Makah, Pomo, Mohawk, Choctaw, Cherokee, Chitimacha, Penobscot, Passamaquoddy, Tlingit, Haida, Athabascan, Western Mono, Kumeyaay, Washo, Potawatomi, Ojibwa, Chippewa, Karuk, Shoshone, Native Hawaiian, and others.

**Weavers' Talking Circle Stage**

Discussion sessions with Native basket weavers on a wide variety of topics, including: teaching and learning; traditional skills and knowledge; creativity and innovation; harvesting and preparing plant materials; access to natural resources; strategies for preserving and furthering Native basketry traditions; the relationship of basketry to other tribal cultural knowledge associated with ceremonies, stories, dance, and foodways; and much more.

Sign-language interpretation will be provided for the discussions beginning at 12 noon, 1:30, 3, and 4:30 p.m.

**Family Activities Tent**

Ongoing hands-on activities and presentations throughout the day, including learning about and creating Native basket designs, trying different basket weaving techniques, and listening to traditional Native basket songs and stories. A natural materials "petting zoo" is also featured.

**Wa:k Tab Basket Dancers**

The Wa:k Tab Basket Dancers are a young women's dance group from the San Xavier District of the Tohono O'odham Nation, located in southern Arizona. They perform dances that illustrate the fine art of Tohono O'odham baskets made from beargrass, yucca, and devil's claw. The Wa:k Tab Basket Dancers will be performing each afternoon—look for them in the Carriers of Culture program.

## EVENING CONCERTS

**BEEN IN THE STORM SO LONG** 6:00-8:00 p.m.

**Jubilee Stage**

Dr. Michael White and the Original Liberty Jazz Band, Friendly Travelers


**CD Signing in Festival Marketplace**

Suni Paz, 11:30 a.m.

# July 1 Saturday

## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways | |
|---|---|---|---|---|---|---|
| **11:00** | Asani | Zéphyr: Franco-Albertan Dance | SuperNet: "Happy Birthday Canada! What Mark Do We Leave?" Glendale Elementary School, Calgary | Urban Alberta: Edmonton | Elsie Kawulych | |
| **12:00** | John Wort Hannam | Maria Dunn | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Cowboy Poetry | Scott Pohorelic and Sal Howell | |
| **1:00** | Tim Hus | Cowboy Celtic | Women & the Canadian West | Energy and Environment | Hon. Denis Ducharme | |
| **2:00** | Zabava: Ukrainian Music & Dance | Calvin Vollrath | The Alberta Badlands | Theatresports: Calgary vs. Edmonton | Wilson Wu | |
| **3:00** | Blackfoot Medicine Speaks | Allez Ouest | Urban Alberta: Calgary | Tales from the Oil Patch | Scott Pohorelic and Sal Howell | |
| **4:00** | Theatresports: Calgary vs. Edmonton | Calvin Vollrath | Tim Hus: Songs of Alberta | Ukrainians in Alberta | Tim Wood | |
| **5:00** | | | | | | |

### Ongoing Alberta Activities

In addition to the daily scheduled performances, ongoing demonstrations of Alberta's traditional arts and crafts and occupations are presented throughout the site. Culinary traditions are featured on the Kitchen Stage. Ranching skills and ranching culture are demonstrated and discussed in the corral and adjacent family ranching area. Radio broadcasts to and from Alberta take place in the Radio tent. Throughout the Festival site, the occupational skills and knowledge of Albertan workers and craftspeople—ranging from oil mining to paleontology, architecture to coaching ice hockey, and high-tech to grain farming—are featured. Family activities are integrated into numerous presentations throughout the site.

indicates American Sign Language interpreted program

Programs are subject to change

# Saturday July 1

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | Nelson Sosa and Paola Alemán | |
| 12:00 | Nahuí Ollin / Tarima Son | What is Distinctive about the Chicago Scene? |
| 1:00 | Suni Paz and Rafael Manríquez | Radio Arte |
| 2:00 | Guarionex | Popular Dance Traditions |
| 3:00 | Los Chalanes and Perú Profundo Dance Company | Role of Music in Building Community |
| 4:00 | Banda Ansiedad and Latin Street Dancing, Inc. | What is Distinctive about the Chicago Scene? |
| 5:00 | Guarionex | *Nueva Canción* Traditions |
| | Los Chalanes | Radio Arte |

## Ongoing Latino Chicago Activities

### Old Town School of Folk Music Workshops

Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

### El Taller Workshops

Graphic arts and mural-painting workshops will be held in El Taller once or twice a day.

## CARRIERS OF CULTURE

### Ongoing Craft Demonstrations

Native basket weavers from many different tribes and regions of the United States demonstrate their basketry traditions, including Navajo, Apache, Tohono O'odham, Hopi, Makah, Pomo, Mohawk, Choctaw, Cherokee, Chitimacha, Penobscot, Passamaquoddy, Tlingit, Haida, Athabascan, Western Mono, Kumeyaay, Washo, Potawatomi, Ojibwa, Chippewa, Karuk, Shoshone, Native Hawaiian, and others.

### Weavers' Talking Circle Stage

Discussion sessions with Native basket weavers on a wide variety of topics, including: teaching and learning; traditional skills and knowledge; creativity and innovation; harvesting and preparing plant materials; access to natural resources; strategies for preserving and furthering Native basketry traditions; the relationship of basketry to other tribal cultural knowledge associated with ceremonies, stories, dance, and foodways; and much more.

Sign-language interpretation will be provided for the discussions beginning at 12 noon, 1:30, 3, and 4:30 p.m.

### Family Activities Tent

Ongoing hands-on activities and presentations throughout the day, including learning about and creating Native basket designs, trying different basket weaving techniques, and listening to traditional Native basket songs and stories. A natural materials "petting zoo" is also featured.

### Wa:k Tab Basket Dancers

The Wa:k Tab Basket Dancers are a young women's dance group from the San Xavier District of the Tohono O'odham Nation, located in southern Arizona. They perform dances that illustrate the fine art of Tohono O'odham baskets made from beargrass, yucca, and devil's claw. The Wa:k Tab Basket Dancers will be performing each afternoon—look for them in the Carriers of Culture program.

## EVENING CONCERTS

**ALBERTA** — **5:30-9:00 p.m.**

**Northern Lights Stage**

*Canada Day Concert*

Maria Dunn, Cowboy Celtic, John Wort Hannam, Corb Lund, Blackfoot Medicine Speaks

**LATINO CHICAGO** — **6:00-8:00 p.m.**

**Jubilee Stage**

Suni Paz and Rafael Manríquez, Banda Ansiedad, Guarionex


**CD Signing in Festival Marketplace**

Suni Paz, 11:30 a.m.

# July 2 Sunday

## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways | |
|---|---|---|---|---|---|---|
| **11:00** | Maria Dunn | Calvin Vollrath | SuperNet: "Diversity and Rural Heritage in Alberta's North," Rainbow Lake and Rocky Lane Schools, Fort Vermillion | Shining Mountain: Chinese in Alberta | Hon. Gary Mar | |
| **12:00** | Blackfoot Medicine Speaks | John Wort Hannam | Stampedes and Chuckwagons | Tim Hus: Songs of Alberta | Tim Wood | |
| **1:00** | Theatresports: Alberta Explains U.S. Culture | Zabava: Ukrainian Music & Dance | African Americans in Alberta | High-Tech & Research Alberta | Elsie Kawulych | |
| **2:00** | Allez Ouest | Corb Lund Band | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Small-Town Alberta | Scott Pohorelic and Sal Howell | |
| **3:00** | Cowboy Celtic | Asani | Theatresports: Canada Explains America | Urban Alberta: Edmonton | Wilson Wu | |
| **4:00** | Calvin Vollrath | Zéphyr: Franco-Albertan Dance | Songs of Alberta: Maria Dunn, Tim Hus, and John Wort Hannam | Cowboy Poetry | Elsie Kawulych | |
| **5:00** | | | | | | |

### Ongoing Alberta Activities

In addition to the daily scheduled performances, ongoing demonstrations of Alberta's traditional arts and crafts and occupations are presented throughout the site. Culinary traditions are featured on the Kitchen Stage. Ranching skills and ranching culture are demonstrated and discussed in the corral and adjacent family ranching area. Radio broadcasts to and from Alberta take place in the Radio tent. Throughout the Festival site, the occupational skills and knowledge of Albertan workers and craftspeople—ranging from oil mining to paleontology, architecture to coaching ice hockey, and high-tech to grain farming—are featured. Family activities are integrated into numerous presentations throughout the site.

ASL indicates American Sign Language interpreted program

Programs are subject to change

# Sunday July 2

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | Los Chalanes and Perú Profundo Dance Company | |
| 12:00 | Guarionex | Jarocho Music and Identity |
| 1:00 | Nelson Sosa and Paola Alemán | Murals and Documenting History |
| 2:00 | Banda Ansiedad and Latin Street Dancing, Inc. | Regional Identity and Community |
| 3:00 | Suni Paz and Rafael Manríquez | Radio Arte |
| 4:00 | Nahuí Ollin / Tarima Son | The Cuatro and Puerto Rican Identity |
| 5:00 | Trío Chalchihuecan | Suni Paz and Smithsonian Folkways Recordings |
| | Banda Ansiedad and Latin Street Dancing, Inc. | What Makes Chicago Unique? |

### Ongoing Latino Chicago Activities

**Old Town School of Folk Music Workshops**

Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

**El Taller Workshops**

Graphic arts and mural-painting workshops will be held in El Taller once or twice a day.

## CARRIERS OF CULTURE

**Ongoing Craft Demonstrations**

Native basket weavers from many different tribes and regions of the United States demonstrate their basketry traditions, including Navajo, Apache, Tohono O'odham, Hopi, Makah, Pomo, Mohawk, Choctaw, Cherokee, Chitimacha, Penobscot, Passamaquoddy, Tlingit, Haida, Athabascan, Western Mono, Kumeyaay, Washo, Potawatomi, Ojibwa, Chippewa, Karuk, Shoshone, Native Hawaiian, and others.

**Weavers' Talking Circle Stage**

Discussion sessions with Native basket weavers on a wide variety of topics, including: teaching and learning; traditional skills and knowledge; creativity and innovation; harvesting and preparing plant materials; access to natural resources; strategies for preserving and furthering Native basketry traditions; the relationship of basketry to other tribal cultural knowledge associated with ceremonies, stories, dance, and foodways; and much more.

Sign-language interpretation will be provided for the discussions beginning at 12 noon, 1:30, 3, and 4:30 p.m.

**Family Activities Tent**

Ongoing hands-on activities and presentations throughout the day, including learning about and creating Native basket designs, trying different basket weaving techniques, and listening to traditional Native basket songs and stories. A natural materials "petting zoo" is also featured.

**Wa:k Tab Basket Dancers**

The Wa:k Tab Basket Dancers are a young women's dance group from the San Xavier District of the Tohono O'odham Nation, located in southern Arizona. They perform dances that illustrate the fine art of Tohono O'odham baskets made from beargrass, yucca, and devil's claw. The Wa:k Tab Basket Dancers will be performing each afternoon—look for them in the Carriers of Culture program.

## EVENING CONCERTS

**ALBERTA** 5:30-7:00 p.m.

**Northern Lights Stage**

*Alberta First Nations Dance Party*

Blackfoot Medicine Speaks, Asani

**RALPH RINZLER MEMORIAL CONCERT** 6:00-8:00 p.m.

**Jubilee Stage**

John Cephas, Phil Wiggins, and Daryl Davis;
Linda Lay and Springfield Exit;
The Whitetop Mountain Band


**CD Signings in Festival Marketplace**

Trío Chalchihuecan, 1 p.m.
Suni Paz, 1:30 p.m.

# July 3 Monday

## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways |
|---|---|---|---|---|---|
| 11:00 | Zéphyr: Franco-Albertan Dance | Asani | SuperNet: "Cowboy Culture in Alberta," Red Deer Lake School, Bar U Ranch, and the Galileo Educational Network | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Scott Pohorelic and Sal Howell |
| 12:00 | Blackfoot Medicine Speaks | Maria Dunn | Theatresports: Calgary vs. Edmonton | Tales of Alberta | Tim Wood |
| 1:00 | Calvin Vollrath | Tim Hus | Urban Alberta | Franco-Albertan Culture | Elsie Kawulych |
| 2:00 | Zabava: Ukrainian Music & Dance | Cowboy Celtic | Niitsitapiisinni: Blackfoot History and Culture | Family Ranching in Alberta | Scott Pohorelic and Sal Howell |
| 3:00 | Theatresports: Calgary vs. Edmonton | Allez Ouest | Asian Canadians in Alberta | Hockey: Alberta's Iconic Sport | Wilson Wu |
| 4:00 | Corb Lund Band | John Wort Hannam | Tim Hus: Songs of Alberta | African Americans in Alberta | Outdoor Kitchens: Cia Gadd and Doris Daley |
| 5:00 | | | | | |

### Ongoing Alberta Activities

In addition to the daily scheduled performances, ongoing demonstrations of Alberta's traditional arts and crafts and occupations are presented throughout the site. Culinary traditions are featured on the Kitchen Stage. Ranching skills and ranching culture are demonstrated and discussed in the corral and adjacent family ranching area. Radio broadcasts to and from Alberta take place in the Radio tent. Throughout the Festival site, the occupational skills and knowledge of Albertan workers and craftspeople—ranging from oil mining to paleontology, architecture to coaching ice hockey, and high-tech to grain farming—are featured. Family activities are integrated into numerous presentations throughout the site.

ASL indicates American Sign Language interpreted program  Programs are subject to change

# Monday July 3

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | Los Chalanes and Perú Profundo Dance Company | |
| 12:00 | Nelson Sosa and Paola Alemán | Family, Community, Tradition |
| 1:00 | Trío Chalchihuecan | What is Distinctive about the Chicago Scene? |
| 2:00 | Banda Ansiedad and Latin Street Dancing, Inc. | Marimba and Creating Community |
| 3:00 | Guarionex | Jarocho Regional Music in Mexico and the U.S. |
| 4:00 | Nahuí Ollin / Tarima Son | Music and Regional Traditions |
| 5:00 | Banda Ansiedad and Latin Street Dancing, Inc. | Radio Arte |
| | Carlos Mejía and Kathy Trujillo, Guatemalan Marimba | |

### Ongoing Latino Chicago Activities

**Old Town School of Folk Music Workshops**

Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

**El Taller Workshops**

Graphic arts and mural-painting workshops will be held in El Taller once or twice a day.

## CARRIERS OF CULTURE

**Ongoing Craft Demonstrations**

Native basket weavers from many different tribes and regions of the United States demonstrate their basketry traditions, including Navajo, Apache, Tohono O'odham, Hopi, Makah, Pomo, Mohawk, Choctaw, Cherokee, Chitimacha, Penobscot, Passamaquoddy, Tlingit, Haida, Athabascan, Western Mono, Kumeyaay, Washo, Potawatomi, Ojibwa, Chippewa, Karuk, Shoshone, Native Hawaiian, and others.

**Weavers' Talking Circle Stage**

Discussion sessions with Native basket weavers on a wide variety of topics, including: teaching and learning; traditional skills and knowledge; creativity and innovation; harvesting and preparing plant materials; access to natural resources; strategies for preserving and furthering Native basketry traditions; the relationship of basketry to other tribal cultural knowledge associated with ceremonies, stories, dance, and foodways; and much more.

Sign-language interpretation will be provided for the discussions beginning at 12 noon, 1:30, 3, and 4:30 p.m.

**Family Activities Tent**

Ongoing hands-on activities and presentations throughout the day, including learning about and creating Native basket designs, trying different basket weaving techniques, and listening to traditional Native basket songs and stories. A natural materials "petting zoo" is also featured.

**Wa:k Tab Basket Dancers**

The Wa:k Tab Basket Dancers are a young women's dance group from the San Xavier District of the Tohono O'odham Nation, located in southern Arizona. They perform dances that illustrate the fine art of Tohono O'odham baskets made from beargrass, yucca, and devil's claw. The Wa:k Tab Basket Dancers will be performing each afternoon—look for them in the Carriers of Culture program.


**CD Signing in Festival Marketplace**
Trío Chalchihuecan, 3:45 p.m.

# July 4 Tuesday

## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways | |
|---|---|---|---|---|---|---|
| **11:00** | Cowboy Celtic | Tim Hus | SuperNet: "East Meets West in Alberta," Rosslyn Junior High School, Edmonton | Japanese Canadians | Gail Hall | |
| **12:00** | Maria Dunn | Zéphyr: Franco-Albertan Dance | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Small-Town Alberta | Doris Daley: Camp Cooking Eg | |
| **1:00** | Asani | John Wort Hannam | Asian Canadians in Alberta | Urban Alberta: Edmonton | Wilson Wu | |
| **2:00** | Zabava: Ukrainian Music & Dance | Calvin Vollrath | Stories from the Oil Rigs and Oil Sands Eg | Theatresports: Edmonton vs. Calgary | Elsie Kawulych | |
| **3:00** | Blackfoot Medicine Speaks | Allez Ouest | Ranching in Alberta | Energy and Environment | Tim Wood | |
| **4:00** | John Wort Hannam and Cowboy Celtic | Theatresports: Albertan Culture? | Songs of Alberta: Maria Dunn, Tim Hus | Asani Eg | Wilson Wu | |
| **5:00** | | | | | | |

### Ongoing Alberta Activities

In addition to the daily scheduled performances, ongoing demonstrations of Alberta's traditional arts and crafts and occupations are presented throughout the site. Culinary traditions are featured on the Kitchen Stage. Ranching skills and ranching culture are demonstrated and discussed in the corral and adjacent family ranching area. Radio broadcasts to and from Alberta take place in the Radio tent. Throughout the Festival site, the occupational skills and knowledge of Albertan workers and craftspeople—ranging from oil mining to paleontology, architecture to coaching ice hockey, and high-tech to grain farming—are featured. Family activities are integrated into numerous presentations throughout the site.

Eg indicates American Sign Language interpreted program

Programs are subject to change

# Tuesday

# July 4

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | Nahuí Ollin / Tarima Son | |
| 12:00 | Carlos Mejía and Kathy Trujillo, Guatemalan Marimba | What is Distinctive about the Chicago Scene? |
| 1:00 | Trío Chalchihuecan | Radio Arte |
| 2:00 | Nelson Sosa and Paola Alemán | Regional Traditions and Music |
| 3:00 | Banda Ansiedad and Latin Street Dancing, Inc. | What is Distinctive about the Chicago Scene? |
| 4:00 | Nahuí Ollin / Tarima Son | Music and Immigrant Experiences |
| 5:00 | Guarionex | Regional Traditions and the Mexican Community |
| | Los Chalanes and Perú Profundo Dance Company | |

## CARRIERS OF CULTURE

### Ongoing Craft Demonstrations

Native basket weavers from many different tribes and regions of the United States demonstrate their basketry traditions, including Navajo, Apache, Tohono O'odham, Hopi, Makah, Pomo, Mohawk, Choctaw, Cherokee, Chitimacha, Penobscot, Passamaquoddy, Tlingit, Haida, Athabascan, Western Mono, Kumeyaay, Washo, Potawatomi, Ojibwa, Chippewa, Karuk, Shoshone, Native Hawaiian, and others.

### Weavers' Talking Circle Stage

Discussion sessions with Native basket weavers on a wide variety of topics, including: teaching and learning; traditional skills and knowledge; creativity and innovation; harvesting and preparing plant materials; access to natural resources; strategies for preserving and furthering Native basketry traditions; the relationship of basketry to other tribal cultural knowledge associated with ceremonies, stories, dance, and foodways; and much more.

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### Family Activities Tent

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### Wa:k Tab Basket Dancers

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## Ongoing Latino Chicago Activities

### Old Town School of Folk Music Workshops

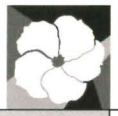
Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

### El Taller Workshops

Graphic arts and mural-painting workshops will be held in El Taller once or twice a day.


**CD Signing in Festival Marketplace**
Trío Chalchihuecan, 2 p.m.

# July 7 Friday



## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways | |
|---|---|---|---|---|---|---|
| **11:00** | Sid Marty | Zabava: Ukrainian Music & Dance | SuperNet: "Meet Marty Chan," Pembina Hills Regional Division #7 and Alberta Distance Learning Centre | Su-Chong Lim: Songs of Alberta | Tim Wood | |
| **12:00** | Calvin Vollrath | Theatresports: Calgary vs. Edmonton | Women in Alberta | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Colleen Biggs and Daniel Buss | |
| **1:00** | Maria Dunn | The McDades | Hockey: Alberta's Iconic Sport | Asani | Elsie Kawulych | |
| **2:00** | Zéphyr: Franco-Albertan Dance | Allez Ouest | Grizzlies, Wolves, and Gophers: Alberta's Forests | Asian Canadians in Alberta | Daniel Buss | |
| **3:00** | Calvin Vollrath | John Wort Hannam | Su-Chong Lim | Cowboy Poetry & Prose | Wilson Wu | |
| **4:00** | Songs of Alberta | Zabava: Ukrainian Music & Dance | Theatresports: Alberta Culture? | Stampedes and Chuckwagons | Kirk Popik | |
| **5:00** | | | | | | |

### Ongoing Alberta Activities

In addition to the daily scheduled performances, ongoing demonstrations of Alberta's traditional arts and crafts and occupations are presented throughout the site. Culinary traditions are featured on the Kitchen Stage. Ranching skills and ranching culture are demonstrated and discussed in the corral and adjacent family ranching area. Radio broadcasts to and from Alberta take place in the Radio tent. Throughout the Festival site, the occupational skills and knowledge of Albertan workers and craftspeople—ranging from oil mining to paleontology, architecture to coaching ice hockey, and high-tech to grain farming—are featured. Family activities are integrated into numerous presentations throughout the site.

indicates American Sign Language interpreted program

Programs are subject to change

# Friday

# July 7

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | Boleros with Gustavo López | |
| 12:00 | MAYCO Andes | Cultural Identity and the Marimba |
| 1:00 | AfriCaribe | Role of Folklórico Dance Companies and Community |
| 2:00 | Guest Performance with Ballet Folklórico Quetzali from Mexico | Andean Traditions |
| 3:00 | Carlos Mejía and Kathy Trujillo, Guatemalan Marimba | New Music Builds on Tradition |
| 4:00 | Sones de México and The Mexican Folkloric Dance Company of Chicago | What is Distinctive about the Chicago Scene? |
| 5:00 | Hip-Hop with The Essence | Radio Arte |
| | AfriCaribe | Music and Regional Identity |

### Ongoing Latino Chicago Activities

**Old Town School of Folk Music Workshops**

Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

**El Taller Workshops**

Graphic arts and mural-painting workshops will be held in El Taller once or twice a day.

## CARRIERS OF CULTURE

**Ongoing Craft Demonstrations**

Native basket weavers from many different tribes and regions of the United States demonstrate their basketry traditions, including Navajo, Apache, Tohono O'odham, Hopi, Makah, Pomo, Mohawk, Choctaw, Cherokee, Chitimacha, Penobscot, Passamaquoddy, Tlingit, Haida, Athabascan, Western Mono, Kumeyaay, Washo, Potawatomi, Ojibwa, Chippewa, Karuk, Shoshone, Native Hawaiian, and others.

**Weavers' Talking Circle Stage**

Discussion sessions with Native basket weavers on a wide variety of topics, including: teaching and learning; traditional skills and knowledge; creativity and innovation; harvesting and preparing plant materials; access to natural resources; strategies for preserving and furthering Native basketry traditions; the relationship of basketry to other tribal cultural knowledge associated with ceremonies, stories, dance, and foodways; and much more.

Sign-language interpretation will be provided for the discussions beginning at 12 noon, 1:30, 3, and 4:30 p.m.

**Family Activities Tent**

Ongoing hands-on activities and presentations throughout the day, including learning about and creating Native basket designs, trying different basket weaving techniques, and listening to traditional Native basket songs and stories. A natural materials "petting zoo" is also featured.

## EVENING CONCERTS

**BEEN IN THE STORM SO LONG** **6:00-8:00 p.m.**

**Jubilee Stage**

Hot 8 Brass Band, Big Chief Monk Boudreaux and the Golden Eagles Mardi Gras Indian Tribe

# July 8 Saturday

## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways | |
|---|---|---|---|---|---|---|
| **11:00** | Asani | Calvin Vollrath | SuperNet: "Live from The Banff Centre" | Urban Alberta: Edmonton | Wilson Wu | |
| **12:00** | John Wort Hannam | The McDades | First Nations of Alberta | Family Traditions | Daniel Buss | |
| **1:00** | Calvin Vollrath | Maria Dunn | The Alberta Rockies | Nehiyawak: Cree Culture | Tim Wood | |
| **2:00** | Zabava: Ukrainian Music & Dance | Zéphyr: Franco-Albertan Dance | SuperNet: "Great Performances at the Banff Summer Arts Festival" | Theatresports: Albertan Culture? | Elsie Kawulych | |
| **3:00** | Songs & Stories of Alberta: Doris Daley, Sid Marty, Su-Chong Lim | Allez Ouest | Made by Hand: Albertan Crafts | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Gail Hall | |
| **4:00** | John Wort Hannam | Theatresports: Albertan Culture Explained | Cowboy/ Cowgirl Poetry | Ukrainians in Alberta | Tim Wood | |
| **5:00** | | | | | | |

### Ongoing Alberta Activities

In addition to the daily scheduled performances, ongoing demonstrations of Alberta's traditional arts and crafts and occupations are presented throughout the site. Culinary traditions are featured on the Kitchen Stage. Ranching skills and ranching culture are demonstrated and discussed in the corral and adjacent family ranching area. Radio broadcasts to and from Alberta take place in the Radio tent. Throughout the Festival site, the occupational skills and knowledge of Albertan workers and craftspeople—ranging from oil mining to paleontology, architecture to coaching ice hockey, and high-tech to grain farming—are featured. Family activities are integrated into numerous presentations throughout the site.

indicates American Sign Language interpreted program

Programs are subject to change

# Saturday July 8

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | Carlos Mejía and Kathy Trujillo, Guatemalan Marimba | |
| 12:00 | Sones de México and The Mexican Folkloric Dance Company of Chicago | Traditional Music and Hip-Hop in Chicago |
| 1:00 | Boleros with Gustavo López | Regional Music and Identity |
| 2:00 | AfriCaribe | Chicago's Influence on the Mexican Son |
| 3:00 | Hip-Hop with The Essence | What is Distinctive about the Chicago Scene? |
| 4:00 | MAYCO Andes | Radio Arte |
| 5:00 | Sones de México and the Mexican Folkloric Dance Company of Chicago | What is Distinctive about the Chicago Scene? |
| | AfriCaribe | Imagery, History, and Murals |

### Ongoing Latino Chicago Activities

**Old Town School of Folk Music Workshops**

Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

**El Taller Workshops**

Graphic arts and mural-painting workshops will be held in El Taller once or twice a day.

## CARRIERS OF CULTURE

**Ongoing Craft Demonstrations**

Native basket weavers from many different tribes and regions of the United States demonstrate their basketry traditions, including Navajo, Apache, Tohono O'odham, Hopi, Makah, Pomo, Mohawk, Choctaw, Cherokee, Chitimacha, Penobscot, Passamaquoddy, Tlingit, Haida, Athabascan, Western Mono, Kumeyaay, Washo, Potawatomi, Ojibwa, Chippewa, Karuk, Shoshone, Native Hawaiian, and others.

**Weavers' Talking Circle Stage**

Discussion sessions with Native basket weavers on a wide variety of topics, including: teaching and learning; traditional skills and knowledge; creativity and innovation; harvesting and preparing plant materials; access to natural resources; strategies for preserving and furthering Native basketry traditions; the relationship of basketry to other tribal cultural knowledge associated with ceremonies, stories, dance, and foodways; and much more.

Sign-language interpretation will be provided for the discussions beginning at 12 noon, 1:30, 3, and 4:30 p.m.

**Family Activities Tent**

Ongoing hands-on activities and presentations throughout the day, including learning about and creating Native basket designs, trying different basket weaving techniques, and listening to traditional Native basket songs and stories. A natural materials "petting zoo" is also featured.

## EVENING CONCERTS

**ALBERTA** — **5:30-8:00 p.m.**

**Northern Lights Stage**

*Alberta Dance Party*

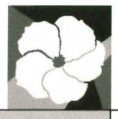
Calvin Vollrath, Allez Ouest

**BEEN IN THE STORM SO LONG** — **6:00-8:00 p.m.**

**Jubilee Stage**

Davell Crawford, Dixie Cups

# July 9 Sunday



## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways | |
|---|---|---|---|---|---|---|
| **11:00** | Zabava: Ukrainian Music & Dance | Calvin Vollrath | SuperNet: "What's the Story in Alberta's History?," Prince of Wales Elementary School, Calgary | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Wilson Wu | |
| **12:00** | John Wort Hannam | Theatresports: Alberta? | Urban Alberta: Calgary | RCMP: The Canadian Mounties | Daniel Buss | |
| **1:00** | Tales of Alberta: Hal Eagletail & Sid Marty | Zéphyr: Franco-Albertan Dance | Asani | Wilderness Skills | Tim Wood | |
| **2:00** | Allez Ouest | The McDades | Theatresports: Alberta Weather | Asian Canadians in Alberta | Elsie Kawulych | |
| **3:00** | Su-Chong Lim | John Wort Hannam | Cowboy Culture | African Americans in Alberta | Wilson Wu | |
| **4:00** | Asani | Calvin Vollrath | Sid Marty: Songs of Alberta | Cold Weather Adaptation | Daniel Buss | |
| **5:00** | | | | | | |

### Ongoing Alberta Activities

In addition to the daily scheduled performances, ongoing demonstrations of Alberta's traditional arts and crafts and occupations are presented throughout the site. Culinary traditions are featured on the Kitchen Stage. Ranching skills and ranching culture are demonstrated and discussed in the corral and adjacent family ranching area. Radio broadcasts to and from Alberta take place in the Radio tent. Throughout the Festival site, the occupational skills and knowledge of Albertan workers and craftspeople—ranging from oil mining to paleontology, architecture to coaching ice hockey, and high-tech to grain farming—are featured. Family activities are integrated into numerous presentations throughout the site.

indicates American Sign Language interpreted program

Programs are subject to change

# Sunday

July 9

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | MAYCO Andes | |
| 12:00 | Hip-Hop with The Essence | What is Distinctive about the Chicago Scene? |
| 1:00 | Carlos Mejía and Kathy Trujillo, Guatemalan Marimba | Radio Arte |
| 2:00 | Fandango-Bombazo: Sones de México and The Mexican Folkloric Dance Company of Chicago, AfriCaribe, Son de Madera | Music, Identity, and the New Generations |
| 3:00 | | The Bolero Across Time |
| | | Radio Arte |
| 4:00 | Boleros with Gustavo López | What is Distinctive about the Chicago Scene? |
| 5:00 | Hip-Hop with The Essence | Fandango Tradition in Chicago |

### Ongoing Latino Chicago Activities

**Old Town School of Folk Music Workshops**

Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

**El Taller Workshops**

Graphic arts and mural-painting workshops will be held in El Taller once or twice a day.

## CARRIERS OF CULTURE

**Ongoing Craft Demonstrations**

Native basket weavers from many different tribes and regions of the United States demonstrate their basketry traditions, including Navajo, Apache, Tohono O'odham, Hopi, Makah, Pomo, Mohawk, Choctaw, Cherokee, Chitimacha, Penobscot, Passamaquoddy, Tlingit, Haida, Athabascan, Western Mono, Kumeyaay, Washo, Potawatomi, Ojibwa, Chippewa, Karuk, Shoshone, Native Hawaiian, and others.

**Weavers' Talking Circle Stage**

Discussion sessions with Native basket weavers on a wide variety of topics, including: teaching and learning; traditional skills and knowledge; creativity and innovation; harvesting and preparing plant materials; access to natural resources; strategies for preserving and furthering Native basketry traditions; the relationship of basketry to other tribal cultural knowledge associated with ceremonies, stories, dance, and foodways; and much more.

Sign-language interpretation will be provided for the discussions beginning at 12 noon, 1:30, 3, and 4:30 p.m.

**Family Activities Tent**

Ongoing hands-on activities and presentations throughout the day, including learning about and creating Native basket designs, trying different basket weaving techniques, and listening to traditional Native basket songs and stories. A natural materials "petting zoo" is also featured.

## EVENING CONCERTS

**ALBERTA** — **6:00-7:00 p.m.**

**Jubilee Stage**

*Ukrainian Dance Party*

Zabava

**ALBERTA** — **7:00-9:00 p.m.**

**Northern Lights Stage**

*An Evening with Ian Tyson*

The McDades, Ian Tyson

# July 10 Monday

## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways | |
|---|---|---|---|---|---|---|
| **11:00** | Zéphyr: Franco-Albertan Dance | Asani | SuperNet: "The Greatest Outdoor Show on Earth," Crescent Heights High School, Calgary | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Elsie Kawulych | |
| **12:00** | Songs of Alberta | Maria Dunn | Theatresports: Calgary vs. Edmonton | Made by Hand: Alberta Crafts | Cia Gadd | |
| **1:00** | Calvin Vollrath | Festival Favorites | Tales of Southern Alberta | Urban Alberta: Edmonton | Wilson Wu | |
| **2:00** | Zabava: Ukrainian Music & Dance | John Wort Hannam | New Albertans | Grain Elevators and Wheat Fields | Tim Wood | |
| **3:00** | Theatresports: Albertan Culture? | Allez Ouest | African Americans in Alberta | Shining Mountain: Asians in Alberta | Gail Hall | |
| **4:00** | Calvin Vollrath | The McDades | Songs of Alberta: Sid Marty | Energy and Environment | Daniel Buss | |
| **5:00** | | | | | | |

### Ongoing Alberta Activities

In addition to the daily scheduled performances, ongoing demonstrations of Alberta's traditional arts and crafts and occupations are presented throughout the site. Culinary traditions are featured on the Kitchen Stage. Ranching skills and ranching culture are demonstrated and discussed in the corral and adjacent family ranching area. Radio broadcasts to and from Alberta take place in the Radio tent. Throughout the Festival site, the occupational skills and knowledge of Albertan workers and craftspeople—ranging from oil mining to paleontology, architecture to coaching ice hockey, and high-tech to grain farming—are featured. Family activities are integrated into numerous presentations throughout the site.

indicates American Sign Language interpreted program

Programs are subject to change

# Monday

# July 10

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | AfriCaribe | |
| 12:00 | Sones de México and the Mexican Folkloric Dance Company of Chicago | Bolero Hits in Chicago |
| 1:00 | Son de Madera | Native American Traditions in Music |
| 2:00 | Hip-Hop with The Essence | Radio Arte |
| 3:00 | Boleros with Gustavo López | Sones de México and Son de Madera: An Exchange |
| 4:00 | AfriCaribe | What is Distinctive about the Chicago Scene? |
| 5:00 | Sones de México, The Mexican Folkloric Dance Company of Chicago, & Son de Madera | Radio Arte |
| | MAYCO Andes | |

### Ongoing Latino Chicago Activities

**Old Town School of Folk Music Workshops**

Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

**El Taller Workshops**

Graphic arts and mural-painting workshops will be held in El Taller once or twice a day.

## CARRIERS OF CULTURE

**Ongoing Craft Demonstrations**

Native basket weavers from many different tribes and regions of the United States demonstrate their basketry traditions, including Navajo, Apache, Tohono O'odham, Hopi, Makah, Pomo, Mohawk, Choctaw, Cherokee, Chitimacha, Penobscot, Passamaquoddy, Tlingit, Haida, Athabascan, Western Mono, Kumeyaay, Washo, Potawatomi, Ojibwa, Chippewa, Karuk, Shoshone, Native Hawaiian, and others.

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**Family Activities Tent**

Ongoing hands-on activities and presentations throughout the day, including learning about and creating Native basket designs, trying different basket weaving techniques, and listening to traditional Native basket songs and stories. A natural materials "petting zoo" is also featured.

## EVENING CONCERTS

**ALBERTA** — **5:30-8:00 p.m.**

**Northern Lights Stage**

*Wild Roses, Northern Lights: Songs of Alberta*

Su-Chong Lim, Maria Dunn, John Wort Hannam

**LATINO CHICAGO** — **6:00-8:00 p.m.**

**Jubilee Stage**

Hip-Hop with The Essence,
Sones de México, AfriCaribe

# July 11 Tuesday

## ALBERTA AT THE SMITHSONIAN

| | Northern Lights Stage | Jubilee Stage | Wild Rose Stage | Chinook Stage | Foodways |
|---|---|---|---|---|---|
| 11:00 | Zabava: Ukrainian Music & Dance | John Wort Hannam | SuperNet: "Alberta—Connecting to Our Neighbors," Northmount School, Edmonton | Sid Marty: Songs of the Canadian West | Tim Wood |
| 12:00 | Theatresports: Albertans Explain the U.S.A. | Asani | Albertan Childhoods | Urban Alberta: Calgary | Elsie Kawulych |
| 1:00 | Allez Ouest | Calvin Vollrath | Maria Dunn: Alberta's History in Song | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Daniel Buss & Colleen Biggs |
| 2:00 | Zéphyr: Franco-Albertan Dance | Theatresports: Calgary vs. Edmonton | Sid Marty: Songs of Alberta | Japanese Canadians | Wilson Wu |
| 3:00 | Asani | Allez Ouest | Hal Eagletail: Songs & Stories of the Tsuu T'ina Nation | Tales of the Oil Patch | Gail Hall |
| 4:00 | Final Concert: Calvin Vollrath; John Wort Hannam | Final Concert: Zabava; Maria Dunn; The McDades | The Future of Alberta | Being Albertan | Daniel Buss |
| 5:00 | | | | | |

### Ongoing Alberta Activities

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indicates American Sign Language interpreted program

Programs are subject to change

# Tuesday

# July 11

## LATINO CHICAGO

| | Aragón Ballroom | Radio Arte |
|---|---|---|
| 11:00 | Boleros with Gustavo López | |
| 12:00 | AfriCaribe | Mexican Folklórico Dance and Community |
| 1:00 | Hip-Hop with The Essence | What is Distinctive about the Chicago Scene? |
| 2:00 | Sones de México and the Mexican Folkloric Dance Company of Chicago | Radio Arte |
| 3:00 | MAYCO Andes | New Music Traditions |
| 4:00 | AfriCaribe | Murals and the Community |
| 5:00 | Hip-Hop with The Essence | Traditional Songs Across Communities |
| | Sones de México and the Mexican Folkloric Dance Company of Chicago | |

## Ongoing Latino Chicago Activities

### Old Town School of Folk Music Workshops

Ongoing workshops and demonstrations on musical styles and instrumentation, improvisation, instrument-making, traditional dance, rapping and record-spinning, children's music and dance games, and crafts associated with music and dance presentations will be found in the Old Town School of Folk Music tent.

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## CARRIERS OF CULTURE

### Ongoing Craft Demonstrations

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# General Festival Information

**FESTIVAL HOURS**

The Opening Ceremony for the Festival takes place at the Alberta Jubilee Stage 11 a.m., Friday, June 30th. Thereafter, Festival hours are 11 a.m. to 5:30 p.m., with special evening events. See daily schedules on pages 130-149 for details.

**FESTIVAL SALES**

Visitors may purchase program-related lunches, snacks, and dinners from Festival food concessions. A variety of objects produced by Festival artisans and a selection of related books and recordings are available at the Festival Marketplace on the Mall-side lawn of the Freer Gallery of Art. Smithsonian Folkways recordings are available there and through www.folkways.si.edu.

**PRESS**

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

**FIRST AID**

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

**RESTROOMS & TELEPHONES**

There are outdoor facilities for the public, including visitors with disabilities, located near each of the program areas on the Mall. Additional restroom facilities are available in the museum buildings during visiting hours. Public telephones are available on the site, opposite the National Museums of American History and Natural History, and inside the museums.

**LOST & FOUND/LOST PEOPLE**

Lost items or family members should be brought to or picked up from the Volunteer tent located near the Smithsonian Metro Station on the Mall at Jefferson Drive and 12th Street.

**METRO STATIONS**

Metro trains will be running every day of the Festival. The Festival site is easily accessible from the Smithsonian and Federal Triangle stations on the Blue and Orange Lines.

**SERVICES FOR VISITORS WITH DISABILITIES**

Large-print and audio-cassette versions of the daily schedule and audio-cassette versions of the program book and signs are available at the Festival Information kiosks and the Volunteer tent. Other formats are available upon request. A limited number of wheelchairs are available for loan at the Volunteer tent. Audio loops to assist hard-of-hearing visitors are installed at the music stages. Service animals are welcome. American Sign Language interpreters are available on site; the Festival schedule indicates which performances and presentations are interpreted (ASL). Other modes of interpretation may be provided if a request is made a week in advance by calling 202.786.2414 (TTY) or 202.275.1905 (voice), or by e-mailing ziebarth@si.edu.

**THUNDERSTORMS**

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

**ESPECIALLY FOR CHILDREN AND FAMILIES**

In the Alberta program, children and families can experience ranching skills, dig for "dinosaur fossils," shoot on a hockey goal, and watch oil sands workers working with an enormous truck. The family activities tent in the Carriers of Culture program gives children an opportunity to learn about basket making techniques and about the stories and traditions associated with Native basketry. Younger visitors to the Nuestra Música: Latino Chicago program can participate in workshops led by Chicago musicians.

## ALBERTA AT THE SMITHSONIAN

### WILD ALBERTA: FILMS & LECTURES BY ALBERTAN NATURALISTS

*Friday, June* 30–*Tuesday, July* 11, 12 *noon*
This free film series includes naturalist films and lectures throughout the Festival at the National Museum of Natural History, Baird Auditorium. For more information visit www.mnh.si.edu/cal_events.html.

*Friday, June* 30
Spirit of the Forest,
with Ben Gadd

*Saturday, July* 1
A Squirrel's World,
with Cecilia Gadd

*Sunday, July* 2
A Tale of Two Swans,
with James McLennan

*Monday, July* 3
Fish Hunters: Pelicans and Cormorants, with Lynda McLennan

*Tuesday, July* 4
A Squirrel's World,
with Ben Gadd

*Friday, July* 7
Mountain Sheep: Life on the Edge,
with Cecilia Gadd

*Saturday, July* 8
Trout Streams of Alberta,
lecture by James McLennan

*Sunday, July* 9
The Natural History of the Rockies, lecture by Ben Gadd

*Monday, July* 10
Owls at the Northern Edge,
with James McLennan

*Tuesday, July* 11
Owls at the Northern Edge,
with Ben Gadd

### ALBERTA AT THE SMITHSONIAN ASSOCIATES

*Tuesday, June* 6–*Thursday, August* 3
The Smithsonian Resident Associate Program presents seven events celebrating various aspects of Alberta's history, culture, and art, held at various locations around Washington. For more information and tickets call 202.357.3030 or visit www.residentassociates.org.

*Tuesday, June* 6
Alberta Bound at the Embassy of Canada

*Monday, June* 26
Digging Dinosaurs in Canada

*Tuesday, June* 27
Not Just Steak and Potatoes

*Thursday, June* 29
The Greatest Outdoor Show on Earth

*Wednesday, July* 5
The Royal Canadian Mounted Police

*Monday, July* 17
The Heart of the Canadian Rockies

*Thursday, August* 3
Grizzly Bears in the Wild

### NATIONAL ZOO CONCERT

*Thursday, July* 6, 6 *p.m.*
Zabava: Ukrainian Music & Dance and Allez Ouest

### CANADA DAY CONCERT

*Saturday, July* 1
Join us for a special Canada Day evening concert at the Festival's Northern Lights Stage with performances by Blackfoot Medicine Speaks, Maria Dunn, Cowboy Celtic, John Wort Hannam, and Corb Lund.

### KENNEDY CENTER MILLENNIUM STAGE CONCERTS

The Kennedy Center features free, un-ticketed concerts of Albertan music on the following evenings, from 6 to 7 p.m. For more information: www.kennedy-center.org/programs/millennium.

*Sunday, July* 2
Corb Lund & the Hurtin' Albertans

*Monday, July* 3
Asani, The Alberta Ballet

*Wednesday, July* 5
Alberta Tracks: Alberta Songwriters Night with Maria Dunn and John Wort Hannam

*Friday, July* 7
The McDades

### LIVE! ON WOODROW WILSON PLAZA

At the Ronald Reagan Building and International Trade Center, 1300 Pennsylvania Avenue, N.W.

*Monday, July* 3, 12 *noon*
John Wort Hannam

*Wednesday, July* 5, 12 *noon*
Zéphyr

## CARRIERS OF CULTURE: NATIVE BASKETRY

### EXHIBITIONS

A preview exhibition of Carriers of Culture: Living Native Basket Traditions is on display at the National Museum of the American Indian June 9-September 5, 2006, outside the Resource Center on the third level. Also on view is Listening to Our Ancestors: The Art of Native Life Along the North Pacific Coast, February 3, 2006-January 2, 2007. National Museum of the American Indian. Free and open to the public. For information: www.AmericanIndian.si.edu; 202.633.1000.

### WA:K TAB BASKET DANCERS

*Thursday, June 29 and*
*Saturday, July 1–Tuesday, July 4, noon*

The Wa:k Tab Basket Dancers are a young women's dance group from the Tohono O'odham Nation, located in the San Xavier District, Arizona. Their dances illustrate the fine art of Tohono O'odham baskets made from beargrass, yucca, and devil's claw. In the Potomac Atrium, National Museum of the American Indian. Free and open to the public. Information: www.AmericanIndian.si.edu; 202.633.1000. The Wa:k Tab Basket Dancers will also be performing outdoors at the Festival each afternoon, June 30-July 4, in the Carriers of Culture program.

## NUESTRA MÚSICA: LATINO CHICAGO

### AFRO-MEX FESTIVAL

The Cultural Institute of Mexico and the Kennedy Center for the Performing Arts, in collaboration with the Smithsonian Center for Folklife and Cultural Heritage, present Afro-Mex: First International Festival of Son Jarocho, from June 8 to July 8 in Washington, D.C. A journey into the African heritage in Mexico, the festival features musical groups from Veracruz, documentary films, and lectures. For more information: http://portal.sre.gob.mx/imw/ or phone the Institute at 202.728.1628.

### KENNEDY CENTER MILLENNIUM STAGE CONCERT

The Kennedy Center will feature Banda Ansiedad Friday, June 30th from 6 to 7 p.m. Concert is free and open to the public. For information: www.kennedy-center.org/programs/millennium.

## BEEN IN THE STORM SO LONG

### NEW ORLEANS BLACK MARDI GRAS INDIANS

The Anacostia Museum invites you to the exhibition New Orleans Black Mardi Gras Indians: Exploring a Community Tradition from an Insider's View. This exhibition features photographs of Black Indian masking traditions and maskers, intricate Black Indian patches and costumes from New Orleans. The exhibition runs throughout the summer. For information: http://anacostia.si.edu.

# CONNECTING PEOPLE THROUGH MUSIC

Like the Smithsonian Folklife Festival, Smithsonian Folkways Recordings helps the diverse voices of the world's people to be heard, understood, and appreciated.


***Classic African-American Ballads from Smithsonian Folkways***

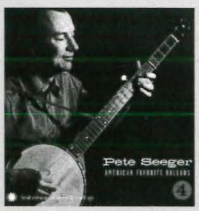
*Classic African-American Ballads* is an uncommon sampling of an important, historic, and engaging slice of America's Black music heritage. The heyday of the Black ballad tradition (1890-1920) left a lasting strain of creativity and a monument to African-American life of the time. Ranging from songs created from the heritage of the English ballad to blues ballads and social commentary vilifying abusive White authority figures, this album reminds us of the enormity and constant evolution of African-American musical tradition. SFW 40191


***Classic Canadian Songs from Smithsonian Folkways***

Canadian identity was once truly a mosaic—of disparate regions and small communities widely dispersed over a vast landscape. *Classic Canadian Songs from Smithsonian Folkways* showcases the rich musical traditions from generations of European settlers as well as those of Aboriginal peoples fiercely determined to preserve their ways of life in the wake of colonialism and its injustices. SFW 40539

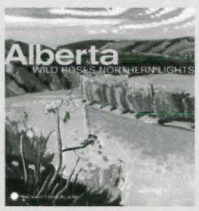

***Los Gaiteros de San Jacinto—Un Fuego de Sangre Pura***

With *Un Fuego de Sangre Pura* (A Fire of Pure Blood), the roots of the *cumbia* thrive in this music from Colombia's violence-torn Caribbean hinterlands. The sounds of long-tubed *gaita* flutes, unique drums, and maraca stoke the fire of the *cumbia* and of other regional dances—the fast-paced *puya* and *porro*, the cadential *gaita corrida,* and the *bullerengue.* Los Gaiteros de San Jacinto, the senior statesmen of their tradition, are an emblem of Colombian nationhood and a resilient fountainhead for some of Latin America's favorite dance rhythms. SFW 40531




***Pete Seeger—American Favorite Ballads, Vol. 4***

Pete Seeger has long set the standard for interpreters of American traditional and topical songs. This fourth volume in the popular series compiled from the Folkways Records *American Favorite Ballads* series of the 1950s and 1960s features Seeger's versions of classic folk songs from America's past. Extensive liner notes by folk-song scholar Guy Logsdon describe their origins in an emerging nation and their place in the American folk song movement. *American Favorite Ballads* is a classic among classics. SFW 40153




***Alberta: Wild Roses, Northern Lights***

The music of Alberta is as beautiful, dynamic, and varied as its scenery. From Alberta's majestic Rocky Mountains to its prairies, foothills, badlands, forests, lakes, and cities, this 19-track CD introduces listeners to some of the very best contemporary singer-songwriters and musicians from Wild Rose Country. Ian Tyson, k.d. lang, Corb Lund, and their fellow Albertans capture the energy, excitement, and can-do spirit of their beloved province in sound. SFW 40538


***Grupo Arpex—¡Tierra Caliente!***

The *conjunto de arpa grande* (big harp ensemble) is the country cousin of the Mexican mariachi. When the mariachi was transplanted to cities and added trumpets in the mid-20th century, the *conjunto de arpa* stayed home in the towns and on the ranches of rural Michoacán. The two violins, two guitars, and harp (that doubles as a drum) of Arpex play driving sones, sentiment-saturated *ranchera* songs of love, and farcical *valonas* (poetic narratives), all with a disarming directness that is the hallmark of one of Mexico's best-kept musical secrets. SFW 40536


***Classic Labor Songs from Smithsonian Folkways***

Songs of the American labor movement over the 20th century voiced grievances, affirmed the value of the worker to society, and painted a picture of a just world that could, one day, exist. *Classic Labor Songs* is a collage of these voices—champions of the movement, singing songs with a passion and love for their fellow workers that still ring true today. Utah Phillips, Woody Guthrie, Pete Seeger, Joe Glazer, the Almanac Singers, and more chronicle the history of the American labor movement in stirring song. SFW 40166


***Suni Paz—Bandera Mía: Songs of Argentina***

In *Bandera Mía,* (Flag of Mine), veteran folksinger, songwriter, and guitarist Suni Paz paints a melodious musical mosaic of favorite Argentine folk rhythms, including tango, *chacarera, bailecito, carnavalito,* gato, *zamba,* and *vidalita.* Original arrangements and artful interpretations give new life to classic forms adopted by the pan-Latin American folk revival while paying inspired tribute to Argentina's powerful musical heritage. SFW 40532

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution. We are dedicated to supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of sound.

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Smithsonian Folkways Recordings

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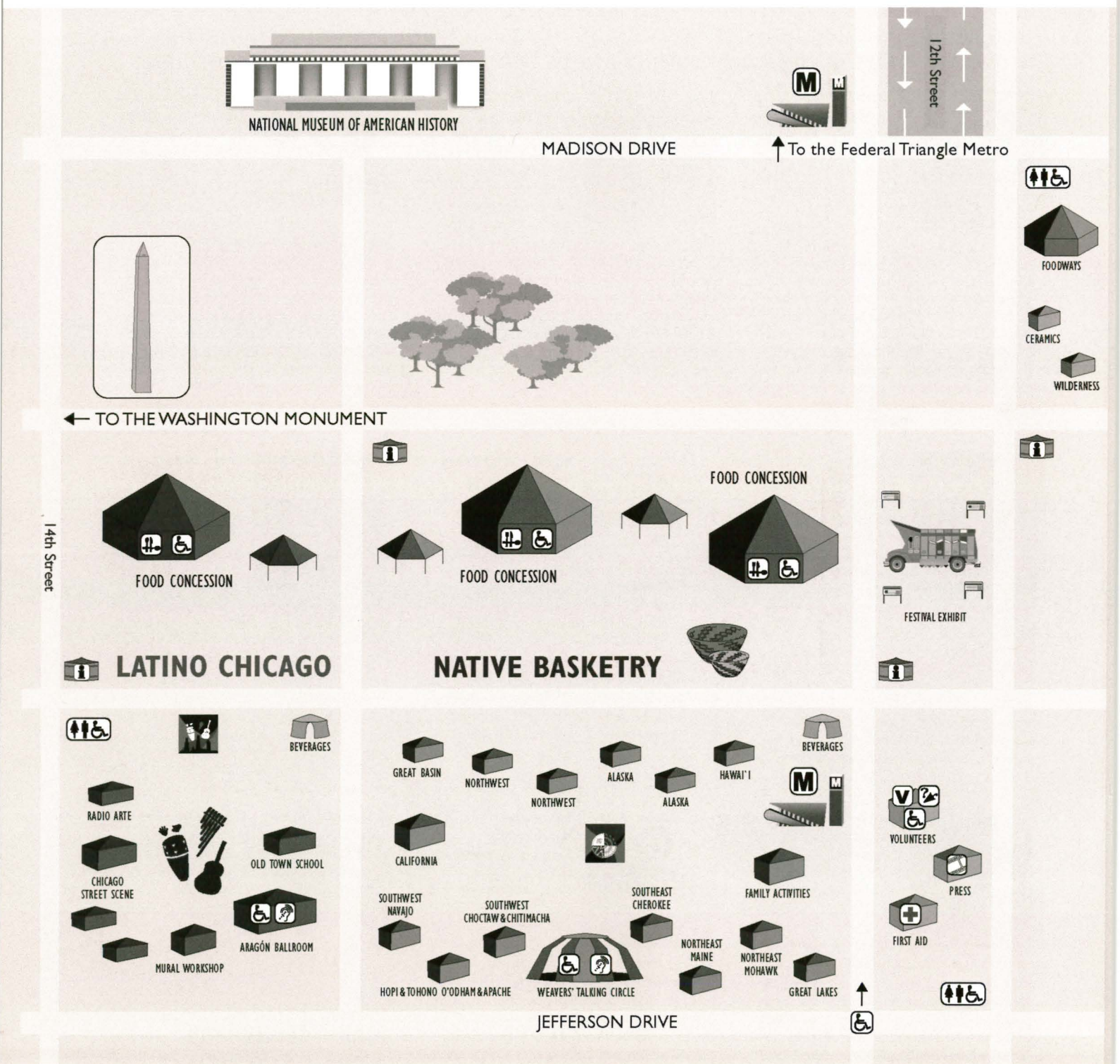
# Smithsonian Folklife Festival 2006



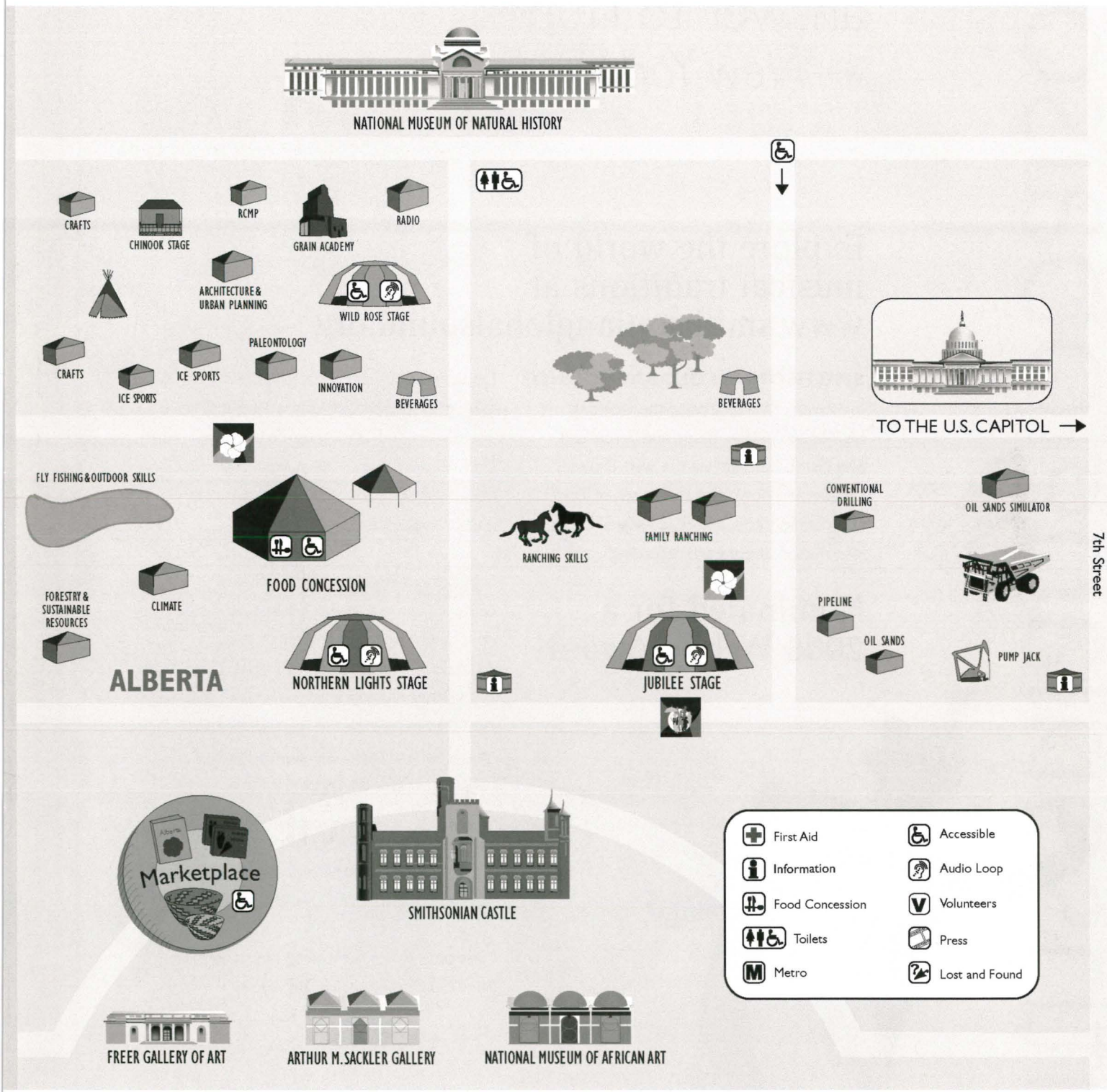



Illustration by Sara Tierce-Hazard

Cover design by Smithsonian Center for Folklife and Cultural Heritage