



2007

SMITHSONIAN

FOLKLIFE FESTIVAL

Mekong River ○ Northern Ireland ○ Roots of Virginia Culture



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

Smithsonian Institution
Center for Folklife and Cultural Heritage
600 Maryland Avenue SW, Suite 2001
Washington, D.C. 20024-2520
www.folklife.si.edu

© 2007 Smithsonian Institution
ISSN 1056-6805

Editor: Mary Sebold
Art Director: Krystyn MacGregor Confair
Production Manager: Joan Erdesky
Graphic Designer: Zaki Ghul
Design Intern: Mikiko Suzuki
Printing: Gray Graphics, Maryland

The 2007 Smithsonian Folklife Festival

Supporting the Community and Culture
of the Smithsonian Institution
with the Folklife Festival

2007 Smithsonian Folklife Festival

Produced by the Smithsonian Institution Center for Folklife and Cultural Heritage

Co-sponsored by the National Park Service

The Festival is supported by federally appropriated funds; Smithsonian trust funds; contributions from governments, businesses, foundations, and individuals; in-kind assistance; and food, beverage, recording, and craft sales. General support for this year's programs comes from the Music Performance Fund, with in-kind support for the Festival provided by Motorola, Sprint Nextel, WAMU-88.5 FM, WashingtonPost.com, Whole Foods Market, Pegasus Radio Corp., Icom America, Thermador, Propex Inc., and the Folklore Society of Greater Washington.

The 2007 Smithsonian Folklife Festival has been made possible through the generosity and support of the following donors and partners.

MEKONG RIVER: CONNECTING CULTURES

SMITHSONIAN INSTITUTION PARTNER

Smithsonian Women's Committee

PARTNERS

The Ministry of Culture and Information of the Socialist Republic of Vietnam

The Ministry of Culture of the Kingdom of Thailand

The People's Government of Yunnan Province of the People's Republic of China

The Ministry of Information and Culture of the Lao People's Democratic Republic

The Ministry of Culture and Fine Arts of the Kingdom of Cambodia

MAJOR DONORS

Rockefeller Foundation

Ford Foundation

Henry Luce Foundation

DONORS AND SUPPORTERS

McKnight Foundation American Express Asian Cultural Council

IN-KIND AND COLLABORATIVE SUPPORT

Aid to Artisans Amrita Performing Arts

China Yunnan International Culture Exchange Center Connecticut College

Princess Maha Chakri Sirindhorn Anthropology Centre Vietnam Museum of Ethnology

NORTHERN IRELAND AT THE SMITHSONIAN

LEAD PARTNERS

Department of Culture, Arts and Leisure of Northern Ireland through the Arts Council of Northern Ireland and Rediscover Northern Ireland

Donors to Rediscover Northern Ireland

MAJOR DONORS

Titanic Quarter Ltd.
RBS

DONORS AND SUPPORTERS

BT Diageo Glen Dimplex Group Grafton ESP Norbrook Resource
Bank of Ireland BDO Stoy Hayward Delta Print and Packaging First Trust Bank
Henderson Foodservice McCabes McAleer & Rushe Group McLaughlin & Harvey
Northern Bank Seagate Ulster Carpets Belleek FireIMC Harrison Photography
Northbrook Technology

ROOTS OF VIRGINIA CULTURE

SMITHSONIAN INSTITUTION PARTNER

National Museum of African American History and Culture

LEAD PARTNERS

Jamestown 2007: America's 400th Anniversary
Kent County Council

Supporters of Jamestown 2007: America's 400th Anniversary

MAJOR DONORS

Norfolk Southern Corporation
Colonial Williamsburg Foundation
Verizon
Anheuser-Busch Companies

DONORS AND SUPPORTERS

AirTran Airways Dominion James City County Philip Morris USA
SunTrust Wolsley PLC/Ferguson Enterprises Inc.



Table of

Contents

The 2007 Smithsonian Folklife Festival

The 2007 Smithsonian Folklife Festival

Rinzler Concert

National Museum of African American History and Culture

The Mekong Region: Diverse Heritage, Shared Future

Pots and Jars Along the Mekong

Naxi Culture

Textiles Along the Mekong

Khmer Music Along the Mekong

The Mekong Flows into America



Northern Ireland at the Smithsonian

Northern Ireland: A Short History

Music in Northern Ireland

The Irish Language in Northern Ireland

Introducing the Ulster Scots Language

Traditional Crafts in Northern Ireland

Trades and Occupations in Northern Ireland

Sport in Northern Ireland

Food and Food Culture in Northern Ireland



Roots of Virginia Culture: The Past is Present

Virginia Indians

The Garden of England: Kent, Yesterday and Today

Africans, African Americans, and the Roots of Virginia Culture

Blue Ridge Folklife: Thirty Years of Fried Pies and Other Delights

Virginia Folklife Apprenticeship Program: Passing on Tradition

Staff

Sponsors and Special Thanks

Festival Participants

Festival Schedule

General Festival Information

Related Events

Site Map



The 2007 Smithsonian Folklife Festival

By David K. R. Brown, Curator for Folklife and Cultural Heritage

Now in its forty-first year, the Smithsonian Folklife Festival continues an important tradition by featuring *Roots of Virginia Culture*, *Mekong River: Connecting Cultures*, and *Northern Ireland at the Smithsonian*.

The *Roots of Virginia Culture* program helps mark the 400th anniversary of the founding of Jamestown. The founding was a seminal event, although not for the reasons thought at the time. For the nation that subsequently emerged, Jamestown set in motion relationships among Native Americans, English, and Africans. They interacted through war, slavery, and strife, as well as through a growing economy and an unfolding democracy to define, in large measure, American culture and traditions. Musicians, artisans, cooks, boat builders, farmers, archaeologists, and genealogists from Virginia, England (mainly Kent County), West Africa, and Native communities throughout Virginia will demonstrate root traditions, cultural parallels, and the ways their expressions and those of later immigrants formed a dynamic American heritage. We are grateful for the work of many scholars and colleagues on three continents who enabled us to tell the story, and we thank our partners, including Jamestown 2007, the Kent County Council, and the Smithsonian's National Museum of African American History and Culture, who supported and guided the program.

Among early immigrants to Virginia were Scots and Irish from Ireland—people who contributed mightily to the new nation. *Northern Ireland at the Smithsonian*, focuses on the cultural life of those “back home.” The Festival program comes at a very important time in the history of the island region. In just the last few months, leaders of the two major parties, Unionist (Protestant) and Republican (Catholic) have agreed to form a self-government to help surmount “The Troubles” that plagued the region. Music, crafts, occupational traditions, and culinary arts are flourishing. Cultural expressions, often means of resistance and conflict, increasingly foster understanding, reconciliation, and the economy. This is particularly evident in a massive arts effort, “Rediscover Northern Ireland,” which seeks to acquaint Americans with the region. Numerous scholars, cultural organizations (led by the Department of Culture, Arts and Leisure and the Northern Ireland Arts Council), and civic-minded corporate sponsors came together to design and fund the program. Such public-private partnerships, increased American tourism, and economic investment will help guarantee reconciliation and stability.

Similar sensibilities have inspired *Mekong River: Connecting Cultures*, which brings together musicians, artisans, cooks, and other cultural exemplars from Cambodia, China, Laos, Thailand, and Vietnam. The program follows the 3,000-mile river from its highland origins on the Tibetan Plateau through the Yunnan Province of China to the delta of southern Vietnam. Many Americans are familiar with the region because of war. But beyond the conflicts are rich, interrelated cultures.



Although national identities are important and persistent, ethnic communities are distributed across national boundaries. Occupational and artisanal traditions, such as fishing, farming, and weaving, transcend citizenship. Religious beliefs have inspired a wide variety of performance and celebratory expressions. This is a politically, economically, and culturally dynamic area whose future is increasingly tied to global concerns. Millions of Americans from the region now make their home in the United States—in the nation's capital, in Virginia, in Maryland, and in many other states. Americans and other visitors to the Festival will learn more about this important region thanks to the governments of Cambodia, Laos, Thailand, Vietnam, and Yunnan Province, China; the Rockefeller, Ford, Luce, and McKnight foundations; and institutional colleagues such as Thailand's Sirindhorn Anthropology Centre, Vietnam's Museum of Ethnology, Cambodia's Amrita Performing Arts, China Yunnan International Culture Exchange Center, and Connecticut College.

The traditions of Historic Black Universities and Colleges in Virginia include activities that link families and communities. On this evening, fathers escort daughters at the annual "Jabberwock" 2007. Roland L. Freeman

Roland L. Freeman is very pleased to work on the Roots of Virginia Culture program because his Freeman roots go back to Hanover and Caroline counties in Virginia. This year marks the 35th anniversary of his relationship with the Smithsonian Folklife Festival as research associate and cultural documentary photographer. In his forty-year career as a visual researcher, he has created iconic photographs of African American cultural life including arabbers in Baltimore, communities in Philadelphia, and quilters and their collectors. Out of this body of work, he has published six books and exhibited all over the world. In 1991, he helped form The Group for Cultural Documentation, Inc. (www.tgcd.org) of which he is president and through which he continues his documentation of the African Diaspora.

With all three programs, the Festival continues an institutional practice of the Smithsonian and an expected part of summer life in the nation's capital. At its inception over forty years ago, the Festival was conceived as an act of cultural democracy, a vehicle for cultural conversation, and a means of cultural conservation. Held on the National Mall around the Fourth of July, it provided an important forum where Americans and others could explain, express, demonstrate, and perform their cultural traditions. "Back home," the Festival would encourage traditions within practitioners' communities; stimulate cultural research and documentation efforts; boost sales of crafts, music, and food; lead to public recognition by government leaders and the media; increase tourism and economic development; and inspire educational programs in schools. Survey after survey has demonstrated that Festival participants believe Festival programs play a key role in preserving cultural traditions in their own lives and in the lives of their communities.

The Festival model—the research and public presentation of cultural heritage with the close collaboration of those represented—has inspired university departments, programs, festivals, heritage centers, and activities within the Smithsonian, across

the United States, and around the world. The Festival provided the template for and produced several presidential inaugural programs, cultural programs for various Olympics, the Black Family Reunion, the Smithsonian's own 150th anniversary celebration, the dedication of the National World War II Memorial, and the opening of the National Museum of the American Indian. It also inspired other ongoing festivals in Michigan and Kentucky and in Romania and India.

The Festival itself is the "tip of the iceberg," the most visible part of a larger effort by the Smithsonian Center for Folklife and Cultural Heritage to safeguard cultural traditions—in an ethical and professional manner consistent with human rights—so they can flourish in a contemporary world. The Center's practice has been incorporated into the work of other Smithsonian units, including the National Museum of the American Indian, the National Museum of African American History and Culture,

The Mekong Delta is one of the most densely populated regions along the entire river. This photograph, taken in Dong Thap Province, Vietnam, shows a lively scene of workers, boats, and commerce. Photo by Nguyen Xuan Hoanh, Smithsonian Institution





the Smithsonian Latino Center, the Asian Pacific American Program, and the National Museum of American History.

The Festival, the Center, and its staff have played a key role in the development of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, which was ratified in 2006. The treaty has now been accepted by seventy-eight member states but not, ironically, by the United States, a world leader in recognizing and promoting “cultural democracy.” While I have my own questions about the treaty, its application, efficacy, and some of its technical details, it nonetheless reflects, in part, the impact of the Festival on encouraging respect for cultural diversity around the planet.

Each August, Northern Irish crowd the streets of Ballycastle, County Antrim, to celebrate the traditional Lummus Fair. Photo: courtesy Northern Ireland Tourist Board.

Rinzler Concert

Dianna Eckstein, Director, Smithsonian Folklife Festival

This year's Ralph Rinzler Memorial Concert will be a tribute to Bess Lomax Hawes. She is one of the Center for Folklife and Cultural Heritage's "Legacy Honorees." The honorees' portraits hang in our office suite with a brief description of their lifework. They are a group of twelve people who have been fundamental in shaping our mission and practice and who keep us grounded and ever aware of the importance of what we do.

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

One would think that after having no days off (not a weekend, not a holiday, not a sick day) for nearly a year, Bess would have liked a break. But there was too much still to do for such self-indulgence. In 1977, National Endowment for the Arts (NEA) chairman Nancy Hanks hired Bess to oversee a fledgling folk arts-funding category, which was embedded in other agency funding programs. By February of 1978, Bess had established the stand-alone Folk Arts Program, which had a dedicated budget. Her work over the next few years helped build a network of folk arts specialists around the country; develop folk arts-master apprentice programs in a number of states; and fund individual projects, such as festivals, tours, exhibitions, media documentation, and fieldwork.

Bess recalls that in her first conversation with Chairman Hanks, she was asked why the United States could not develop a means of recognizing folk and traditional artists similar to the Japanese Living National Treasures program. Twenty-five years ago, in 1982, the NEA National Heritage Fellowship program was established. It became the highest form of federal recognition for folk and traditional artists and one of Bess's legacies. To date, more than 300 artists have received NEA National Heritage Fellowships. The Ralph Rinzler Memorial Concert will feature recipients of this honor.

Bess has said of the Heritage Fellowships:

Of all the activities assisted by the Folk Arts Program, these fellowships are among the most appreciated and applauded, perhaps because they present to Americans a vision of themselves and of their country, a vision somewhat idealized but profoundly longed for and so, in significant ways, profoundly true. It is a vision of a confident and open-hearted nation, where differences can be seen as exciting instead of fear-laden, where men of good will, across all manner of racial, linguistic, and historical barriers, can find common ground in understanding solid craftsmanship, virtuoso techniques, and deeply felt expression.

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

Although never shy about standing up for important issues, Bess works in a quiet, unassuming way. The National Endowment for the Arts named



Bess Hawer—her ever present smile radiating—hard at work at the National Endowment for the Arts. Photo by Carl Steeby

one of its most prestigious awards for her, and in 1992 she received the National Medal of Arts, the highest award our nation bestows on artists and those who nurture them. The Festival is pleased to add its voice to the many that thank her for her singular contributions to American life.

The National Museum of African American History and Culture (NMAAHC), the newest of the nineteen museums of the Smithsonian Institution, is quite pleased and honored to continue its collaboration with the Center for Folklife and Cultural Heritage. Our partnership began with the 2006 Smithsonian Folklife Festival, when we crafted *Been in the Storm So Long*, a well-received concert series that highlighted musical traditions of regions in the American South that were devastated by hurricanes Katrina and Rita. By encouraging audiences on the Mall to tap their toes to New Orleans jazz, gospel music, and the sounds of southern rhythm and blues, we hoped to bring alive the culture that was nearly lost when the floodwaters rose.

As we launch the Museum, collaboration with the Folklife Festival is quite appropriate. For more than forty years, the Festival—a Washington institution—has helped millions of visitors remember and celebrate diverse cultures and traditions. I recall very clearly being moved and edified as a graduate student when I attended the Festival during its commemoration of the American Bicentennial. I was amazed and felt embraced by what would soon be called “multiculturalism.” The Festival has long illuminated all corners of American culture. Now, the NMAAHC joins the Festival in holding dear a commitment to remembering and understanding the fullness of the American experience. NMAAHC believes that part of its mandate is specifically to help people remember and revel in the rich culture that is the African American experience. In essence, the Museum seeks to present African American culture to help us better understand what it means to be an American and how much our national identity is shaped by Black America. Our collaboration is marked by a dedication to research, which leads to a firm understanding of how international connections affect our common history and culture.

Our shared purpose inspires this year’s Festival. NMAAHC is honored to support and be part of the *Roots of Virginia Culture* program, which will help acknowledge the anniversary of the English settlement in Virginia 400 years ago. The program will explore the changing culture of Virginia and its history, which has been informed by English, Native, and African cultures. Building on the work of scholars like Rex Ellis, this portion of the Festival will show how cultural accommodation and cultural conflict have played out during the past 400 years, from agricultural traditions to musical styles. The Museum is also fortunate that Dr. Ellis is a member of its scholarly advisory committee, which is chaired by John Hope Franklin.



While an ongoing presence at the Smithsonian Folklife Festival is central to our partnership, it is only part of the relationship that we have built with the Center for Folklife and Cultural Heritage. We also have a strong partnership with Smithsonian Folkways Recordings. Through the African American Legacy Series, we will support a number of reissues and new releases that will sweep the African American musical heritage. Our first recording is a wonderful reissue of the music of Paul Robeson, a true Renaissance man of the twentieth century. Robeson's musical and artistic talents always served the struggle for fairness and equality in the United States, so we are honored to help make his music more accessible. We will also issue a new recording of the Paschall Brothers, an a capella gospel group with deep Virginia roots, who will perform at this year's Festival.

Program curator Michael White plays with his Original Liberty Jazz Band in the first of three *Been in the Storm* and *Long* concerts produced in cooperation with the National Museum of African American History and Culture. Photo by Leah Gelbernick for the Smithsonian Institution.

Ultimately, the collaboration between the National Museum of African American History and Culture and the Center for Folklife and Cultural Heritage will allow us to make the African American experience and culture available and meaningful to a broad audience. Our work together will also fulfill another important, mutual goal: through our partnership, the Museum will be visible before its construction and will contribute to programs, exhibitions, and Web-based activities. By remembering and making African American culture more accessible, we will, together, help reconcile and heal American society.

In Yunnan Province of China, the northern section of the Mekong (Lancang in Chinese) is narrow and cuts through mostly uninhabited mountains. Photo courtesy China Yunnan International Culture Exchange Center

THE MEKONG

Diverse Heritage, Shared Future

By Amy Proschian and Paritsa L'haermyimw Koarentakool

One of the world's great rivers, the Mekong begins in the melting glaciers of the Tibetan Plateau, in China's Qinghai Province, and ends some 3,000 miles away, emptying into the South China Sea in southern Vietnam. Passing through Myanmar (Burma), Laos, Thailand, and Cambodia, the river traverses steep mountain gorges, daunting rapids, and immense alluvial plains in six nations. Its watershed encompasses 85 percent of Laos and Cambodia, one-third of Thailand, and smaller parts of Vietnam, Myanmar, and China.

More than 60 million people live in the Mekong basin—speakers of at least a hundred languages. Some of the region's ethno-linguistic groups, such as the Khmer, Thai, and Vietnamese, number in the tens of millions, while others have populations of only a hundred or so people. Their livelihoods are as diverse as their ethnicities: the Mekong region includes tiny mountain villages of a dozen households, where people eke out a living from hillside rice fields, and densely populated plains and deltas, where the river's waters flow into rice paddies, which are harvested three times annually. But the region also includes bustling modern cities of a million or more people and industries ranging from rubber plants and textile factories to high-tech production facilities. Unparalleled in the diversity of its fisheries, the Mekong region is not only the rice bowl of Asia, but also its fish basket.



The Mekong River can be divided into three parts. The Upper Mekong includes the headwaters of the river on the Tibetan Plateau in Qinghai and its course through Tibet and Yunnan in China to the border with Myanmar. Above the city of Qamdo, it is known by its Tibetan name, Za Qu; below Qamdo and to the border with Laos, it is known by the Chinese name of Lancang. The Middle Mekong flows from China and Burma in the north to the rapids at Kratie in Cambodia; its drainage takes in most of Laos, large parts of Northeastern Thailand, and tiny corners of Chiang Rai Province in Northern Thailand and Dien Bien Province in northwestern Vietnam. Below Kratie is the Lower Mekong, where the river runs through great alluvial plains in Cambodia before splitting into nine channels to form the Mekong Delta of southern Vietnam. In Khmer (Cambodian), the river is known as Tonle Thom (Great River); in Vietnam, the nine channels of the delta are known together as Cửu Long (Nine Dragons). A number of major tributaries feed into the river along its way, draining water from the melting snows of Tibet or rainfall from tropical monsoons farther south. Within the watershed is the huge Tonle Sap in Cambodia—1,350 square miles in area during the dry season and 5,000 square miles at the end of the rainy season.



The name by which the river is most widely known, “Mekong,” is a westernization of its name in the Thai and Lao languages in which it is called the Mae Nam Khong. The name itself tells us a lot about the cultural history of the region. According to many linguists, *khong* derives from the ancient Austroasiatic word *khrong* (river). In Chinese, that word became *jiang*, the ancient name of the Yangzi (Yangtze) River and the word generally used for “river” in southern Chinese dialects. In modern Vietnamese, the word *song* for “river” derives from the same source. Kmhmu people in northern Laos or Thailand call the Mekong River the Khrong, which preserves the ancient Austroasiatic word. The first part of the Lao and Thai name, *mae nam*, combines the word for “mother” and that for “water” to mean “river”; the word *mae* is also used to mean “great” or “primary.” So it would not be far off to say that the name simply means, “The River,” or the “River River,” or the “Mother of All Rivers.” But the history of the name also tells us that the region has always been one of great cultural diversity and exchange, a contact zone where peoples who speak different languages and practice different cultures profoundly influence one another.

How then to introduce this huge, diverse, and complex region to visitors at the Smithsonian Folklife Festival? How to select some two hundred people to

[Left to right] The Mekong River begins on the Tibetan Plateau in China, and flows through Myanmar [Burma], Laos, Thailand, and Cambodia, before entering the South China Sea in southern Vietnam

Festival researchers Somsak Sibunreung, Li Yongxiang, and Anupap Sakulngam (l to r) interview *khaen* [mouth organ] maker Chaiya Chasa-nguan. Photo by Frank Proschan, Smithsonian Institution

A Naxi Dongba priest at Baishuitai Springs in Yunnan explains Margaret Lawrence’s horoscope, as Zhao Gang interprets. This field trip initiated a series of research programs throughout the Mekong region. Photo by Frank Proschan, Smithsonian Institution

represent tens of millions? How best to give Festival visitors a sense of the challenging cultural choices that confront the Mekong region and its inhabitants at the beginning of the twenty-first century? And how to mobilize the support of governments, funders, researchers, and communities to make the whole effort possible? Such were the questions that faced Smithsonian curators and their Mekong collaborators when they began planning the Festival program more than four years ago. The Smithsonian knew that the answers to such questions could not come from Washington. Instead, they had to reflect the perspectives and the collective wisdom of experienced cultural workers, scholars, and officials from the five featured countries. A unique and complex process of collaborative planning brought together a network of regional experts who shaped the program over several years in a series of consultative meetings, training workshops, and review sessions, made possible in large part by the Rockefeller Foundation.

The Mekong-region collaborators were as diverse as the region itself: Some were scholars with advanced degrees in anthropology or ethnomusicology; others were experienced cultural officials and administrators. There was a playwright, a dancer, a cartoonist, and more than one talented musician on the planning team. Many had themselves grown up

in the Mekong watershed, while others represented national institutions based in capitals far from the banks of the river. Their first task was to identify several themes that would guide the research, planning, and participant selection and would later help Festival visitors gain a coherent sense of this vast and complicated region.

The first theme was that of the Mekong River itself—of water as the sustainer of life. The second theme examined rivers and water as the focus of shared symbolic meanings and artistic expressions for the peoples of the Mekong region. The third theme considered the Mekong and its tributaries not only as channels of communication and commerce, but also, in places, as daunting barriers that inhibited contacts between neighbors. Finally, the fourth theme took up the tremendous diversity—geographic, environmental, ethnic, and cultural—that characterizes the Mekong region. Throughout, the organizers and several dozen Mekong-region researchers, who carried out the fieldwork leading to the Festival, were guided by the fundamental understanding that certain core cultural values were shared among the peoples of the Mekong region, despite the great diversity of their languages, religions, and histories. This essay will trace the four themes as they came to life during field research.



UTILITARIAN POTTERY

Water is, of course, fundamental to life, but those of us who live in cities, where water comes from a tap and food comes from a supermarket, can easily forget how heavily human life depends on a regular supply of water. In the Mekong region, water from rainfall or diverted from rivers into irrigation systems sustains rice fields, vegetable gardens, fruit plantations, and bamboo groves. The immense plains of Northeast Thailand, much of Cambodia, and the Mekong Delta of Vietnam are the world's rice bowl. The peoples living in the region have sculpted the surface of the land to bring water to rice crops. Upriver, this may mean constructing elaborate irrigation systems with waterwheels to bring water out of rivers and into paddies. Downriver, it may involve constructing immense reservoirs like those that once sustained the great "hydraulic civilizations" of Angkor

Wat in Cambodia or Wat Phou in Laos. Or it may mean dredging channels and building dikes, as in the Mekong Delta, to handle the immense floods that inundate the area in the rainy season.

Important as it is to agriculture, water is equally vital for countless varieties of fish, mammals, crustaceans, mollusks, and amphibians that, together with the staple rice, are mainstays of the diet of Mekong residents. Before rice is planted, the flooded paddies teem with small fish, snails, crabs, and frogs, and children are often sent out to the fields to catch the evening meal. In streams, ponds, and rivers, larger fish are caught in all kinds of nets and a dizzying variety of traps. Recent decades have seen intensive aquaculture in the region. This may be carried out in a hand-dug fishpond next to a rice farmer's house or in a shrimp pond carved out by

POTS AND JARS ALONG THE MEKONG

Small Pot

Potters are at work in villages all along the Mekong River and its tributaries. Women potters make earthenware—porous pots used for cooking directly over a flame without shattering or for cooling drinking water by evaporation. Men make stoneware—nonporous jars valuable for long-term storage. Mainland Southeast Asia is one of the few regions in the world where both kinds of pottery are still made and used in the context of everyday life.

A hypothetical village household along the Mekong may serve to demonstrate uses of earthenware and stoneware. Despite the rapid pace of modernization elsewhere, this home is not yet connected to electricity or running water. It is built of wooden boards, has an earthenware tile roof, and is raised high above the ground on a grid of posts. The enclosed second floor, reached by a staircase, provides living space, while the open area below, shaded and cool, serves for working (including women's weaving and earthenware production), visiting with neighbors, storing tools and household supplies, and sheltering farm animals.

Around the edges of the house, several barrel-shaped stoneware vats are positioned below the roof's edge to collect rainwater and store it throughout the dry months. A storeroom beneath the house contains stoneware jars made with double rims, specially designed for transforming



The utilitarian earthenware pottery of Kampong Chhnang Province, Cambodia, is fired in the open air, using rice straw as fuel. Photo by Cynthia Vidaurri, Smithsonian Institution

giant earthmovers from a former rice paddy. Or it may take the form of bamboo cages, planted in the middle of small mountain streams or constructed underneath a floating houseboat in the delta. The latter method is especially important in parts of Cambodia and Vietnam, where a small bamboo house may float atop a cage that can hold a ton or more of catfish, fed by the plankton-rich waters of the Mekong and supplemented by rice husks, food scraps, and commercial feed.

The city-state of Angkor, Cambodia, served as the capital of the Khmer Empire from the ninth to the fifteenth centuries. The Angkor state constructed huge reservoirs that managed the waters of the Mekong and irrigated vast tracts of land.
Photo: by Frank Priekhan, Smithsonian Institution



Small fish and salt into the dietary staple of fermented fish. A lid rests in the depression between the outside and inside rims, and that space is filled with water to make it impermeable.

At the foot of the stairway, a freestanding post supports a round-bottomed earthenware jar at a convenient height. Anyone—household member, visitor, or passerby—can use the metal cup inverted on the jar's lid to scoop a refreshing drink of cool water. The kitchen is located on the veranda at the rear of the house. A medium-sized stoneware jar holds water for cooking and washing. Just inside the door, a large stoneware vat contains a supply of husked rice. This household eats sticky rice as its staple grain, so the kitchen has a stoneware bowl for soaking the rice grains in water and a long-necked earthenware pot, into which a conical bamboo basket fits, for steaming the rice over boiling water. Smaller, lidded pots are used for preparing soups and stews, and a still smaller pot is kept on hand for steeping herbal medicine. A conical stoneware mortar is paired with a wooden pestle for preparing food staples, such as green papaya salad, that involve grinding or mashing ingredients together. A squat stoneware jar with ventilation holes on the shoulder keeps small fish in water, ready to prepare for the evening meal.

When a festival approaches, a stoneware jar is brought out to prepare beer by fermenting cooked rice with yeast. A pair of earthenware pots composes a still for distilling liquor, which is stored in a stoneware bottle with lugs for a carrying strap.

The women of this household, engaged in textile production, use earthenware "steamer" pots for simmering silkworm cocoons and extracting the silk thread. Other

earthenware pots simmer dyestuffs. Inside the house, large stoneware jars store woven textiles, safe from dust and insects.

Among her personal possessions, the grandmother keeps a palm-sized stoneware grating dish, used for grinding turmeric root into a beautifying skin lotion and received as a courtship gift. When a member of the household dies, some of the cremated remains are placed in a new earthenware pot and wrapped in a white cloth for burial.

In recent decades, many of these earthenware and stoneware vessels have been replaced by metal, plastic, or glass. Water can now be drawn from a tap and chilled in a refrigerator. Home distilling is illegal in many places. The last mainstays of village-based ceramic production are stoneware mortars and small earthenware pots for simmering medicine or burying the dead. While earthenware is marketed by foot or by truck, the Mekong's enduring role as a "highway" for distribution of goods has helped maintain communities of stoneware-jar makers in Laos, Northeast Thailand, and northeast Cambodia. Traces of older kilns surrounding these living communities map the continuity of technology over centuries.

Louise Cort is Curator for Ceramics at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. She is the author of Shigaraki: Potters' Valley 1197, reprinted 2000. She received (with Leedom Lelferts) a grant from the Nishida Memorial Foundation for Research in Asian Ceramic History to document village-based production of earthenware and stoneware ceramics in mainland Southeast Asia.

Where there are fish, there are fish traps. And the greater the biodiversity of a fishery, the greater the variety of traps, each one specialized to a particular species or habitat. When the diversity of fish is reduced by environmental change, folk knowledge is threatened. The Mun River, the largest tributary of the Mekong, was one of Thailand's richest rivers, supplying a large part of Northeast Thailand. A complex riverine ecosystem, consisting of rapids, islands, channels, underwater caves, and wetland forests, it was home to more than 250 different fish species. Many of the fish species migrated along the Mun River, its tributaries, or the mainstream of the Mekong at different times of the year. Communities along the Mun relied on the river for food. The cultural life of the region was defined by a complex network that managed communal fishing activities and exchanges of fish among communities.

Villagers along the Mun River have over seventy kinds of fishing gear: nets, hooks, and bamboo fish traps in every shape and size. The sophisticated knowledge

and skill in making and using each type of gear are a rich heritage of the Mun River fishing communities. The most spectacular is a giant bamboo trap called *tum pla yon*, which can be up to fifty feet long and is used for catching *yon*, a catfish species.

The building of the Pak Mun Dam beginning in 1991 took away the pride and joy of the villagers. "Our lives have been destroyed by the dam," one villager told researchers for the Smithsonian Folklife Festival. The ecology of the river was turned upside down, and fish migration was severely disrupted. Today, the number of fish species has dropped to just forty-five. Some 200 villages were also profoundly affected by the dam, so their residents mobilized to defend their local heritage and their very livelihoods. After lengthy protests and negotiations, the Royal Thai Government agreed to open the dam gate four months each year, a decision vindicated subsequently by the partial return of the fish and recovery of the river ecology. The *tum pla yon* traps—if not the full 40–50 foot size—began to reappear.





In Dong Thap Province in Vietnam's Mekong Delta, Festival researchers encountered other environmental changes that affected local fish-trap traditions in two villages of Hoa Long commune. Until recently, farmers planted two rice crops a year, according to the natural cycles of low and high water. When rice paddies were flooded, they also provided a home to aquatic life—fish of many kinds, crabs, shrimp, frogs, and snails. Villagers fashioned a wide variety of traps suited to the small animals and shallow waters of the flooded paddies. But a socioeconomic development project brought many changes to the local rhythm of life: A large canal was dug to bring water to the area throughout the year. Every year, farmers now plant three rice crops, resulting in larger harvests and increased family income. But with the natural cycle disrupted, paddies no longer stay flooded as long between plantings; the diversity of fish and other aquatic life has been reduced. Farmers now work the paddies year-round rather than

seasonally, which leaves little time for catching fish. And with the reduced biodiversity, villagers no longer fashion the variety of fish traps they once did.

Adaptable people, they have taken advantage of the changed circumstances to develop their trap-making skills into a thriving cottage industry. Instead of making a dozen different kinds of traps, families in Long Buu village have specialized in making one: the *bo*; villagers in nearby Long Dinh have specialized in a different trap, the *lop*. These products, made by families who organize their labor so each member produces one piece of the trap, are now sold throughout the Mekong Delta, even if they are hardly used anymore in the two villages.

Many people, such as these Cambodian fishermen, still earn their livelihoods from the Mekong River, which has been called the fish basket of Southeast Asia. Photo © 2017 Philip Whelan. All rights reserved.

Fan Maneepak works on a bamboo fish trap in Thung Sala Village, Ubon Ratchathani Province, Thailand. Photo by Phani L. Jay, courtesy of Smithsonian Institution.

FROM THE SOUTHWEST MOUNTAINS

Considering the vital role that water plays in sustaining their lives, we should not be surprised to learn that the peoples of the Mekong have developed elaborate systems of beliefs and rituals to influence the natural forces that surround this essential element. In the animist belief systems common to many Mekong residents, every stream and rivulet is animated by a spirit, whose aid can be enlisted to ensure safe passage or plentiful fish. The heavenly spirits can be appealed to for sufficient—but not excessive—rains. For many ethnic groups, animist beliefs are reinforced by Brahmanist or Buddhist cosmologies. When the rainy season has overstayed its welcome, Khmer people send singing kites of bamboo and paper high into the sky to summon the hot winds and chase away the rain clouds, so people can get on with the work of planting the

year's crops. Lao and Thai send rockets skyward each year to ensure sufficient rain and plentiful harvests. They ornately decorate the rockets with the heads and scales of the sacred *naga*, a mythical dragon-serpent that is the master of the waters. During the annual rocket festival, which is intended to ensure fertility of rice fields and humans alike, the phallic imagery of the rockets is mirrored in ribald verses, obscene props, cross-dressing, and other rites of inversion.

Graceful yet powerful images of *nagas* and majestic *naga* heads decorate important monastic architecture, such as ordination halls or *vihara* (halls for Buddha images). Veneration of *nagas* is important to Lao, Thai, and, especially, to the Khmer. When Khmer people marry today, they invoke the mythical marriage of Prah Thong and Nagi Soma, a female



NAXI CULTURE

YINLI, FULIANG

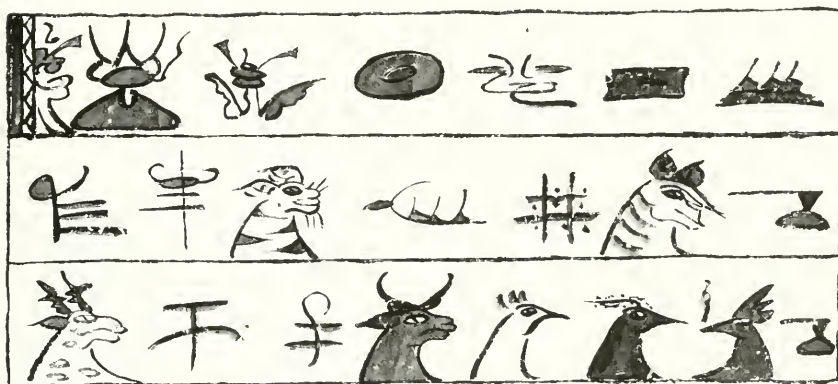
The Naxi people are descendants of the ancient Qiang tribe, which inhabited the Huanghe and Huangshui valleys in northwest China and then migrated south to their present-day location at the juncture of Yunnan Province, Sichuan Province, and the Tibet Autonomous Region. Today, approximately 300,000 Naxis live in China, most in Lijiang City in Yunnan. Despite their lack of material wealth, the Naxi people have created a very rich and distinctive culture rooted in the Bon religion of Tibet.

The indigenous Naxi religion, known as Dongba (literally "wise man" in the Naxi language), features more than thirty rituals related to various aspects of daily life. The Naxi people pray to the heavens, mountains, forests, rivers, stars, ancestors, gods, and spirits for a peaceful life, good family relations, and an abundant livelihood. "Dongba" also refers to Naxi priests and their language and places great emphasis on maintaining a balance between human beings and nature.

In northwestern Yunnan Province a Naxi Dongba priest performs at the sacred Baishuitai Springs, revered as the birthplace of Dongba culture. Photo by Frank Proschan, Smithsonian Institution.

naga. The bride gives *areca* (palms) to the groom as Princess Soma did to Prince Thong. She must also give him a silk *sampot hol* (tube-skirt), whose tie-dyed motifs evoke the scales of the *naga* and recall how Prah Thong donned the guise of a *naga* to pass safely with his new bride through the kingdom of the *nagas*. As the newlyweds enter the bride's room, the groom must hold onto the end of her scarf, as Thong did Soma's. Wedding musicians play the song, "Prah Thong and Nagi Soma."

The seven-headed *naga*, which sheltered the Buddha from rain, serves as a gateway to Wat Phnom in the center of Phnom Penh, Cambodia. Photo by Slim Frapes. Courtesy of the Smithsonian Institution



Only fifty or so Naxi Dongba priests can read the approximately 2,000 pictographs that make up the Naxi Dongba script (see translation below). There are efforts, however, to teach younger priests and even children in the schools. Courtesy of the Smithsonian Institution

A Naxi person, Sai ma nee chei mi, lets a red tiger act as his riding horse, lets a white stag act as his farm cattle, lets wild pheasants and white pheasants act as his cockcrow

The pictographic writing used by the Naxi people, known as the Dongba script, is one of the few pictographic systems still in use. Consisting of more than 2,000 separate characters, Dongba pictography has been used primarily to record what is read or chanted at Dongba religious rituals. But the pictographs have also been used to document history and culture—creating a virtual encyclopaedia of the Naxi people. Because the pictograms are so distinctive,

Dongba texts have been collected and preserved by many museums and libraries around the world since the 1920s. An estimated 20,000 unique texts are said to exist.

Yang Fuquan is currently Professor and Vice President at the Yunnan Academy of Social Sciences. He is an expert on Chinese ethnic history with a focus on Naxi studies. He has also held positions at Cologne University in Germany, the University of California–Davis, and Whitman College.

Throughout the Mekong basin, rice is the major crop and staple diet. People offer rice—cooked or dry—to appease the spirits and restore health and well-being. Spirits and other non-human entities that have power to influence nature and human destiny need to be fed just as human beings do. Common, especially in the Lao and Thai-speaking communities from southern Yunnan into northern Cambodia, is the ritual offering called *basi* or *bai-si*. This is basically a cooked-rice offering presented in a banana leaf container, elaborately decorated with flowers and often topped with a boiled egg.

A common occasion for offering a *bai-si* is a ceremony for calling the *khwan*, a life essence that breathes vitality into a body. When a person needs some physical or moral strength, such as when departing on a long journey, moving into a new house, getting married, or suffering from illness, a *bai-si su khwan* ceremony is performed to bind his or her life essence securely to

his or her body. During the ceremony, the subject of the ritual and members of his or her family or community sit around a *bai-si* offering. The ritual is led by a *khwan* master, usually an elderly person regarded as a specialist in communicating with the life essence, who chants traditional texts inviting the *khwan* to reside in the body. The master of the ceremony binds the *khwan* by tying a piece of cotton thread around the wrist of the person in need of strength; the master then ties the wrists of other guests, who in turn tie the wrists of the ritual's subject.

Generally, women make the *bai-si* offering. Some offerings are simple; others, highly elaborate, made from tiny pieces of banana leaves rolled tightly into little cones and attached to bamboo or wooden frames to form several tiers. Larger and more elaborate offerings are usually for important celebrations and require a lot of time and several hands to complete.

Two women from the Lahn Temple in Lampang Province, Thailand, make a *bai-si* offering of banana leaves and flowers. The offering takes the shape of a *krathong*, a small structure with three, five, seven, or nine tiers. Photo by Panita Sarawasee.
©Indhorn Anthropology Centre



Weaving is the main source of income for Tai Lue women living in Attapeu Province, Laos. Photo by Frank R. Leedom, Smithsonian Institution.



TEXTILES ALONG THE MEKONG

Leedom, Lefferts

Women from uplands and lowlands along the Mekong River and its tributaries produce some of the world's most beautiful and technically sophisticated weaving. The interaction between weaver, loom, and yarn results in textiles that are artistic treasures suitable for daily life.

Many weavers from cultures of the Mekong region use back-tensioned looms: the weaver sits on the floor or ground, while her back, extended legs, and feet place tension on the warp for inserting the weft yarn into the shed. The upright loom came to Southeast Asia about 1,000 years ago when members of Tai cultures migrated from southern China. The wooden frame of this loom creates tension for the weaving elements suspended within it, which gives the weaver enough flexibility to create long pieces of cloth.

Traditional fibers include hemp, homegrown cotton, and silk from silkworms raised in villages. Today, some weavers use durable synthetic yarn, however, local, naturally dyed yarns are returning to the Mekong region as consumers request them.

The traditional dress for men and women of most cultures in Southeast Asia was a wraparound skirt and a separate shawl to cover the chest. Lowland women made men's skirts of higher quality silk than they used in their own skirts. Men of the hills tended to wear loincloths that local women carefully designed and wove. Tailored clothing was more common among the Chinese of the northern Mekong, the Vietnamese, and recent immigrants to the Mekong region, such as the Hmong, Akha, and Nung, who were heavily influenced by Chinese practices. The blouses, shirts, and tailored trousers found throughout the region

today are sartorial additions inspired by Western definitions of modesty and modernity.

Often the simplest Mekong River textiles are the most treasured. They include the robes of Theravada Buddhist monks, the elegant textiles of the Cambodian and Thai rulers and elite, and the garments worn by ordinary people to religious services. These textiles can be difficult to produce because they require high quality yarn, subtle dyes, and complex weaving.

At the other extreme, decoration on mainland Southeast Asian women's skirts and shawls can be very intricate. Today, these designs continue to employ some of the extraordinarily complicated weaving techniques found in older textiles of the Mekong region. The patterns range from subtle "pinstripes" of twisted yarn to dazzling, compound designs that incorporate tie-dyed yarn, continuous supplementary warp striping, and continuous and discontinuous supplementary weft. Such textiles show off the weaver's accomplishments and the wearer's prestige.

The women of the Mekong continue to weave beautiful textiles amidst the proliferation of shoddier products that sell cheaply. Discerning buyers directly support the continuation of a great regional textile tradition.

Leedom Lefferts is Professor of Anthropology, Emeritus, Drew University, Madison, New Jersey, and Research Associate, Department of Anthropology, Smithsonian Institution. He has researched in mainland Southeast Asia since 1970, initially focusing on the peoples of Northeast Thailand and, after 1990, on those throughout the Mekong River area.

Along its length, the Mekong grows from a small river threading its way between steep mountains to a huge torrent passing over a vast alluvial plain, where, at flood season, one cannot easily see from one bank to the opposite. In its upper reaches, there is no question of navigating the river—its rushing waters and twists and turns make boat travel impossible. Farther downriver, long stretches are navigable by boats and barges, but they are interrupted periodically by formidable rapids that impede travel over longer distances. In Cambodia and Vietnam, the Mekong remains a primary highway for moving people and freight. The rice that grows in the fertile floodplain of the Mekong Delta begins its journey to world markets, not on trucks or trains but on barges or large boats. The main tributaries that flow into the Mekong up and down its length are also vital arteries for moving goods and passengers. Even smaller streams may be navigated by the swallowtail canoes characteristic of the Lao and Thai, by dugout canoes in the highlands, or by the plank boats of the Vietnamese.

For centuries, peoples in the Mekong region traveled along the rivers to get to and from markets on the riverbanks, to carry goods to waiting customers, and to seek better farmland or new economic opportunities. Along these routes, history has seen sometimes-massive migrations that have shaped and reshaped the ethnic landscape of the region over the millennia. At other

moments in history, large tributaries and, especially, the mainstream of the Mekong have served as barriers to travel. Where today bridges span the Mekong, travelers once relied entirely on ferries that might range from simple canoes to large vessels with room for trucks and buses. A natural boundary, at times the Mekong has served to separate peoples with very similar cultures and traditions. Today, the region is increasingly integrated economically; huge highway- and bridge-construction projects tie the countries together as never before. The third theme of the Mekong program considered the river and its tributaries as channels of communication and commerce, focusing particularly on the recent economic dynamism of the region.

Earthenware pottery has a long history in Andong Russei, Ban Chkol, and other villages in Kampong Chhnang, an hour's drive northwest of the Cambodian capital, Phnom Penh. Potters fashion simple but striking utilitarian ware: cookstoves, cooking pots, jars for storing water and food, and jars for making the famous Khmer fermented fish paste, *prahok*. Using an ancient technique of hand-shaping pots with a paddle and anvil, village women took advantage of the rich clay deposits on nearby Krang Dei Meas Mountain to develop a craft industry that gained a reputation beyond Phnom Penh. Although women are the producers, their husbands and brothers carry the pottery to market, loading ox carts



Chev Un of Kampong Chhnang was recognized by the Royal Academy of Cambodia in 2004 as *Proeudthiacar Vappakthor Sellapak Khmer* (Eminent Artist of Khmer Arts and Culture)
Photo by Korakot Boonlarp, courtesy Smithsonian Institution

high before setting out on selling trips that might take them to the farthest corners of Cambodia, the region, and the world. Some enterprising families now truck several cartloads of pots to buyers. Vendors return weeks later with news of the outside world, ideas for new products, and feedback from customers so that ongoing production can respond to market demands.

Pottery villages have recently been recipients—but not passive ones—of international development assistance. A German aid organization introduced foot-kicked potter's wheels to supplement the traditional paddle and anvil technology. The first wheels were built according to expert German specifications. But villagers quickly concluded that Cambodian potters' bodies were not built according to German specifications, so they began adapting the wheels to Cambodian women. They also made an important decision as a community: Before beginning to learn how to throw pots on the wheel, young villagers would first master the traditional paddle and anvil technique. Only after they had gained experience working the clay in the age-old manner could young potters try their hand at the new potter's wheel. Village potters took a similar pragmatic approach to the introduction of kilns and new products suggested by the Germans. They stuck with some, abandoned others, and designed still others to respond to the tastes of their ever-increasing network of customers.

One textile tradition in Laos offers another example of the far-reaching ties of commerce in the Mekong region. In northeastern Laos's Xuang Khouang Province, near the provincial capital Phonsavan, Hmong embroiderers in Ban Khangdon practice the distinctive *paj maub* (flower cloth) needlework, which calls for cross-stitch embroidery and reverse appliqué. Even thirty years ago, this might have been done on handwoven cotton or hemp fabric, but today the needleworkers buy industrially woven cotton, synthetic fabric, or blends in Phonsavan market, along with embroidery thread from China or Thailand. Beside their racks of needlework-adorned wedding or festival dresses, Hmong shopkeepers display pleated skirts decorated with batik (wax-resist) patterns. Villagers in Ban Khangdon no longer make the time-consuming batik skirts, preferring those made by Hmong and Miao across the northern border in Guangxi and Yunnan provinces of China. Their own needlework products are sold locally, transported to Vientiane's Morning Market to sell to international tourists, or shipped to Hmong relatives in Minnesota or California. While textile collectors prize the indigo-dyed hemp fabric and naturally dyed embroidery threads, Hmong prefer and find convenient the brighter, chemically dyed, and ready-made polyester-cotton fabric.

As researchers prepared for the 2007 Smithsonian Folklife Festival, they were reminded time and again of how diverse the Mekong region is—geographically and environmentally as well as ethnically and linguistically. Relations among its peoples were not always generally friendly and peaceful as they are today. Only four decades ago, much of the region was engulfed in war. Peace returned to some areas only in the last fifteen years. Although ethnicity was rarely the main cause of strife, many conflicts had ethnic dimensions. One ethnic group aligned against a neighboring group, or a single ethnic group divided along regional, clan, or familial lines.

The ethnic landscape of the region is partly the result of conflicts, which, over the centuries, gave rise to large-scale migrations as ethnic groups fled from war or turmoil to seek new homes, sometimes hundreds or thousands of miles from their former land, or were taken in large numbers as prisoners of war or as

conscripts. Over time, such immigrants often crafted new identities. The Lao Song communities in Central Thailand, for instance, can trace their ancestry to the Black Tai homeland of northwestern Vietnam, the area now known as Dien Bien Phu, but have created a new ethnic identity since their arrival in provinces to the southwest of Bangkok at the end of the eighteenth century. The Hmong, Mien, Lisu, and other groups, who now live in the highest mountains of Yunnan and northern Laos, Thailand, and Vietnam, migrated into the Mekong watershed in the wake of the Taiping Rebellion that engulfed much of southern China in the mid-nineteenth century, during the Qing Dynasty. The Cham weavers who come to the Smithsonian Folklife Festival from Chau Phong in Vietnam's Mekong Delta have counterparts north of Phnom Penh in Cambodia and as far away as Bangkok. In the 1950s, Jim Thompson relied upon the skilled hands of Cham weavers to build his now-famous Thai Silk Company.



[Left] Some Phu Tai people migrated from Laos to Northeast Thailand roughly two hundred years ago and brought with them a variety of weaving traditions. Mrs. Paei from Ban Phone, Kalamasin Province, is a weaver of the *phrae wa* textiles that are popular throughout Thailand. Photo by Suparna Maneerat, courtesy Smithsonian Institution

[Upper right] The instruments in this Khmer ensemble represent the confluence of Indian, Chinese, and indigenous influences. Photo by Robin Kent

[Lower right] Wherever you find Khmer people, musicians—like these in An Thuan village, An Giang Province, in Vietnam's Mekong Delta—are an indispensable part of weddings. Photo by Frank Proschan, Smithsonian Institution

—SUNNY SAMP

Khmer music is a vital aspect of Khmer life and culture, epitomizing Cambodia—its society, art, customs, and beliefs. Khmer music in Cambodia and in the Khmer communities in Thailand and Vietnam has been shaped by four very different influences: Indian, Chinese, European, and indigenous traditions. Hinduism and Buddhism inspired local religious music, the great Indian epic, the *Ramayana* influenced dance. The oboes and double-headed barrel drums of Khmer ensembles originated in India. The Chinese introduced two-stringed fiddles, hammered dulcimers, drums, and cymbals, the Europeans, musical notation.

Not surprisingly, ancient Khmer civilization, which reached its peak during the Angkor period from the ninth to the fifteenth centuries, had a great influence on all aspects of culture including music. In the cities of Angkor stand gigantic structures that symbolize the union of celestial beings with earthly ones. Carved on the walls of those great temples are figures of the *apsara* (celestial nymphs or dancers) and musical instruments, such as the *pinn* (angular harp), *memm* (bowed monochord), *khse muoy* (plucked monochord or musical bowl), *srala* (quadruple-reed oboe), *kong* (gong), *chhing* (small finger cymbals), *sampho* (small, double-headed barrel drum), *skor yot* (suspended barrel drum), and *skor thomm* (large, double-headed barrel drum)—all still played today. Because instruments of contemporary Khmer music are similar to those on the bas-reliefs of Angkor, we have every reason to believe that present Khmer musical forms are the continuation of the ancient Khmer musical traditions.

Khmer music is still passed on orally from master musician to pupil as it likely was in ancient times. Virtually every village in Cambodia has a group of these musicians. In these ensembles, female vocalists are the norm, however, women are rarely musicians.

The musicians have a melody in mind but do not play it straight, instead, they embellish it. This ornamentation is inherent in rendering Khmer music.

Khmer music is varied. Some is ritualistic, other music is primarily entertaining. Ritual music has the power to put a medium into a trance or please the spirits. Other less serious forms of music, such as that played at weddings, enliven the atmosphere and the mind. Music accompanies every Khmer from the cradle. It reflects the soul and character of the Khmer people.

Sam-Ang Sam is a Cambodian American ethnomusicologist and a MacArthur Fellow. As founder of the Sam-Ang Sam Ensemble, he has released several albums to stimulate interest in the various Cambodian performing arts. He now serves as dean at Pannasastra University, Phnom Penh.



In many parts of the Mekong region, ethnic groups straddle the borders of two or more nations, not because the people migrated but because international boundaries were drawn according to geography and political history rather than culture or language. Beyond the borders of Cambodia, more than one million Khmer live in Northeast Thailand and another million-plus in Vietnam's Mekong Delta. The Lao people on the left bank of the Mekong in the Lao People's Democratic Republic and the Thai Lao on the right bank in the Kingdom of Thailand share a language and many cultural traditions. At the same time, there is tremendous diversity even within a group that identifies itself as sharing a single identity. The Lao of the capital city Vientiane, those of the ancient royal capital Luang Prabang, those of downriver cities such as Savannakhet and Pakse, and those of Attapeu in the southeast or Sam Neua in the northeast are proud of their distinctive local foodways, musical styles, weaving patterns, and accents. The *lam* singing of Salavan and Mahaxay and the *khap* singing of

the Phouan people or the Tai Daeng, all from Laos, have their counterparts in the *lam* singing of Northeast Thailand. All part of one grand tradition, each type of singing is quite distinct in style and instrumentation and is instantly recognizable to local audiences and international fans.

Where people of different ethnic groups live side by side, they often engage in specialized craft production and exchange their goods through complex networks. Thus, in northern Laos, Kmhmu are known for bamboo and rattan basketry, their Lao and Tai neighbors for cloth, and the Hmong for metalwork. At a highland market, Kmhmu artisans sell their sturdy and beautiful baskets and buy silk or cotton skirts from Lao or Tai Daeng weavers; the Lao weaver turns to the Hmong silversmith to purchase a bracelet or necklace, and the jeweler returns to the Kmhmu basket maker to buy a Hmong-style rattan back-basket. In Ban Chok village in Thailand's Surin Province, Khmer silversmiths produce goods to appeal to local Khmer buyers, Cambodians, and urban consumers in Bangkok jewelry shops.



Festival researchers encountered an interesting situation in Binh An village in the Mekong Delta province of Long An, not far from Ho Chi Minh City. The village has been famous for its wooden drums for five generations, since the late nineteenth century when villager Nguyen Van Ty traveled to a nearby province and learned the craft. Today, villagers travel periodically to Ho Chi Minh City to buy water buffalo skins to cover drumheads. The buffalo are raised in the Central Highlands; hardwood for the drum bodies comes from the Central Highlands or from across the border in Cambodia. Although the drum makers themselves are ethnically Viet, their customers are Viet, Khmer, or Hoa (Sino-Vietnamese). The drums they make are as diverse as their customers. For Viet buyers, the Binh An drum makers fashion large barrel drums to hang in village schoolyards to summon children to classes or in local shrines and temples for use in annual agricultural rituals. They also make small single- or double-headed frame drums for musical performances or mediumship rites. For Hoa customers in Ho Chi Minh City or smaller cities and towns around the Mekong

Delta, they make special barrel drums for dragon- and lion-dance teams. Khmer musicians come to Binh An from nearby provinces to order *skor thom* barrel drums, *sampho* double-tension drums, or goblet-shaped drums for the *chavayam* mask dance.

Today, the drum makers in Binh An village are busier than ever because of two seemingly unrelated policy decisions by the Vietnamese government. In recent years, increased religious freedom and reforms in cultural policy have encouraged a widespread revival of village festivals and family rituals in Vietnam. Simultaneous economic reforms have brought previously undreamed of prosperity to many, allowing them to spend money on festivals and rites and buy better-quality drums. A few widely known master drum makers command high prices, but some twenty households produce lower-priced drums for sale in shops in Ho Chi Minh City and the Delta. When the master drum makers get an order too large to fill themselves, they enlist neighboring families to share the work as subcontractors.

(Left/Right) These novice monks in Tra Set village, Soc Trang Province, are part of the Khmer community in the Mekong Delta of Vietnam. The Tra Set Buddhist temple teaches young novices Khmer writing as well as Buddhist teachings. Photo by Li-Hsiang Lin, courtesy Vietnam Museum of Ethnology.

Many Lisu have migrated from Myanmar or southern China to northern Thailand in the past seventy-five years. These musicians still perform traditional songs but wear a mix of traditional and Western dress. Photo by Funita Saraswatee, courtesy Anthropology Centre.

Dancing the drum helps stretch the drumhead, which is made of water buffalo skin. After stretching, the drums of Binh An village, Long An Province, Vietnam, will resound loudly. Photo by Frank Pressman, Smithsonian Institution.



While preparing for the 2007 Smithsonian Folklife Festival, nearly 100 Mekong-region researchers fanned out across five countries (omitting Myanmar because of U.S. deals that would have made its participation impractical). The researchers visited mountain villages and lowland cities, from northern Yunnan to southernmost Vietnam. They visited rice farmers and fishing families, potters and weavers, woodcarvers and silversmiths to conduct hours of interviews and take almost 20,000 documentary photographs. All of the researchers were citizens of the five featured countries, and most were lifelong residents of the Mekong watershed. During their research, they were reminded time and again of the core cultural values that peoples of the region share and of the many ways in which they express them. Distinctions of language, foodways, clothing, and lifeways mark each environment, each locality, and each community.

The Mekong region is one whose citizens attach great importance to their cultural heritage; they relish

the taste of home cooking and the sounds of familiar music. Even if many people proudly maintain age-old traditions, nowhere has time stood still. The region today is one of dizzyingly rapid socioeconomic change, as regional economic integration, rural development, urban migrations, and revolutions in communications bring huge changes to people's daily lives. Many are experiencing a prosperity that they could not have imagined even a decade ago. But not all changes are positive, and developments that bring advantages in one direction—increasing the yields of rice paddies through improved irrigation systems, for instance—may diminish the variety of cultural traditions that characterizes the region. Dams on major tributaries or even the mainstream of the Mekong may be important to generate electricity to fuel the region's economic growth, but they also diminish the diversity of fish and affect water levels upstream and downstream. Bridges and highways now span the Mekong region. They tie its peoples together, permit increased trade, and provide access to once-

THE MEKONG FLOWS INTO AMERICA

There are more than two million Americans who trace their ancestry to the Mekong River region of Cambodia, Laos, Thailand, Vietnam, and Yunnan, China. A vast majority of these immigrants and refugees arrived in the United States between 1975 and 1995.

The conflict known in the United States as the Vietnam War (1965-1975) caused the dislocation and death of millions from Vietnam, Cambodia, and Laos. During the uncertain years that followed the war and the barbaric rule of the Khmer Rouge in Cambodia, hundreds of thousands of refugees came to the United States, where government agencies, churches, and nongovernmental organizations settled them. While they have adapted to their new life in the United States, many of these refugees actively work to keep their cultural traditions alive. Buddhist temples, community cultural centers, and annual celebrations serve to pass on long-held community traditions to the second and third generations of immigrants. In the past decade, thousands of refugee families have returned to the region to reconnect with the villages and towns of their birth. Many of these new Americans have also developed economic and cultural ties with the countries they fled only decades ago.



Cambodian students practice at Vatt Buddhikarama, a Cambodian temple in Maryland. Communities retain identity and encourage pride among second-generation Cambodian Americans through dance and music classes.

Photo by Viseth Dy, courtesy Cambodian Buddhist Society, Inc.

isolated areas, but they may in the long run diminish local diversity as newly available industrial goods supplant locally produced, handmade products.

Visitors to *The Mekong River: Connecting Cultures* program will not hear the sounds of cocks crowing to welcome the rising sun or of kites singing to chase away the clouds. They will not smell the pungent fumes of burning gunpowder as rockets in the shape of nagas loft skyward to ensure sufficient rain or the heady odors of fish fermenting in pots to make Cambodian *prahok*, Lao *pha daek*, or Vietnamese *mam ca*. They will not see the pockets of fog settling into Yunnan mountain passes in the morning sun, the flood waters stretching from one horizon to the other at the end of the rainy season, or the verdant green of rice paddies as far as the eye can see. But we hope that the two hundred musicians, singers, cooks, craftspeople, ritual specialists, and dancers who have come to the banks of the Potomac from the banks of the Mekong will, nevertheless, give visitors a sense of the region and its remarkable people.

Frank Proschan is Program Specialist for UNESCO's Intangible Cultural Heritage Section in Paris. He began his career at the Smithsonian Center for Folklife and Cultural Heritage in 1970, serving as its first archivist (1975–1978) and as a staff folklorist (1980–1989 and 2000–2006). A specialist in the ethnology and folklore of mainland Southeast Asia, Proschan carried out his Ph.D. research with Khmu highlanders from Laos living as refugees in the United States.

Paritta Chalermpon Koonantakool is Director of the Princess Maha Chakri Sirindhorn Anthropology Centre in Bangkok, Thailand, a public organization that promotes data collection and research in anthropology and related human sciences. Her doctoral dissertation—written at Cambridge University in England—examined the shadow puppet tradition in southern Thailand. Her research interests cover performing arts, dance and culture, cultural identity, anthropology of the body, indigenous knowledge, material culture, and local museums.

FURTHER READING

- DAVIS, SARA L.M. 2005. *Song & Silence: Ethnic Revival on China's Southwest Borders*. New York: Columbia University Press.
- EVANS, GRANT, ED. 1999. *Laos: Culture and Society*. Chiang Mai, Thailand: Silkworm Books.
- GITTINGER, MATTIEBELLE, AND H. LEEDOM LEFFERTS. 1992. *Textiles and the Tai Experience in Southeast Asia*. Washington, D.C.: Textile Museum.
- HARRELL, STEVEN. 2001. *Ways of Being Ethnic in Southwest China*. Seattle: University of Washington Press.
- KEYES, CHARLES F. 1995. *The Golden Peninsula: Culture and Adaptation in Mainland Southeast Asia*. Honolulu: University of Hawai'i Press.
- LEFFERTS, H. LEEDOM. 1994. "Women's Textiles and Men's Crafts in Thai Culture." In *1994 Festival of American Folklife*. Washington, D.C.: Smithsonian Institution, pp. 43–46.
- LEFFERTS, H. LEEDOM AND LOUISE ALLISON CORT. 1999. "Women at the Center of an Industrializing Craft: Earthenware Pottery Production in Northeast Thailand." *Museum Anthropology* 23 (1).
- . 2003. "A Preliminary Cultural Geography of Contemporary Village-based Earthenware Production in Mainland Southeast Asia." In *Earthenware in Southeast Asia*, edited by John Miksic. Singapore: Singapore University Press.

NGUYEN VAN HUY AND LAUREL KENDALL, EDS. 2003.

Vietnam: Journeys of Body, Mind, and Spirit. Berkeley: University of California Press.

OSBORNE, MILTON. 2000. *The Mekong: Turbulent Past, Uncertain Future*. New York: Atlantic Monthly Press.

PHONGPHIT, SERI AND KEVIN HEWISON. 2001. *Village Life: Culture and Transition in Thailand's Northeast*. Bangkok: White Lotus.

REES, HELEN. 2000. *Echoes of History: Naxi Music in Modern China*. New York: Oxford University Press.

SAM, SAM-ANG. 2002. *Musical Instruments of Cambodia*. Osaka: National Museum of Ethnology.

SLUITER, LIESBETH. 1992. *The Mekong Currency: Life and Times of a River*. Bangkok: Project for Ecological Recovery/TERRA.

VIETNAM MUSEUM OF ETHNOLOGY. 2006. *Tai Textiles in the Mekong Region: Continuity and Change*. Hanoi: Vietnam Museum of Ethnology.

INTERNET RESOURCES

- SAM-ANG SAM ENSEMBLE. 1997. *Mohori: Khmer Music from Cambodia*. Music of the World. LAT-50609.
- . 1996. *Echoes from the Palace: Court Music of Cambodia*. Music of the World. CDT-140.

The North Antrim coast of Northern Ireland boasts some of the world's most stunning landscapes. Photo courtesy Northern Ireland Tourist Board.



Northern Ireland

at the Smithsonian

Henry Jones, Program Director

The *Northern Ireland at the Smithsonian* program takes place at a seminal moment in Northern Irish history, following a ten-year period of relative peace and stability and the restoration of Northern Ireland's political institutions. We are honored to have more than 160 participants from throughout Northern Ireland—the region's finest performers, artists, craftspeople, cooks, athletic coaches, and occupational experts—join us on the National Mall to explain, demonstrate, and celebrate contemporary life in their beautiful, dynamic homeland.

This Festival program may come as a surprise to some of our visitors. Like so much else about contemporary Northern Ireland, day-to-day reality transcends assumptions and challenges stereotypes. Northern Ireland is changing rapidly; today, it is a sophisticated, forward-looking society with a booming post-industrial economy and a renewed sense of confidence in the future. Traditional culture, which in the past sometimes divided communities, now contributes to a shared future and fosters inter-community relationships.



Northern Ireland's greatest strengths have always been the warmth, hospitality, and humor of its people. It is also one of the world's most physically beautiful regions. Comprising 5,460 square miles, it is only slightly larger than the state of Connecticut. It has a population of approximately 1.7 million and five cities—each with its own unique character—and Belfast as its capital. It also has a large rural community that consists of a network of market towns and villages. Part of the United Kingdom, it shares a verdant island with the Republic of Ireland and is comprised of six of the nine counties of the ancient province of Ulster—Antrim, Armagh, Down, Fermanagh, Londonderry, and Tyrone.

Few regions of the world have contributed more to the formation of modern American culture than Northern Ireland. Since the seventeenth century, a succession of immigrants from the region has had a profound impact on the development of the United States, heavily influencing culture, politics, education, science, religion, agriculture, and industry. At least seventeen of the United States' forty-three presidents are claimed to have Northern Irish ancestry.

The cultural wealth and diversity of Northern Ireland has only recently begun to attract the inter-

national attention it deserves. We hope that the 2007 Smithsonian Folklife Festival program, as well as numerous ancillary events planned for the Washington, D.C., area in the months preceding the Festival, will encourage Americans to rediscover Northern Ireland.

There is room in this program book to touch only lightly on the region's ancient and complex cultures. Historians Jonathan Bardon and Paul Nolan provide brief but enlightening overviews of Northern Ireland's history; singer/songwriter Colum Sands eloquently introduces its performing arts traditions; folklorist Linda Ballard discusses its traditional crafts; food critic and historian Harry Owens provides a taste of its culinary culture; and Richard McCormick comments on its sports culture. In addition to English, two other languages are spoken in Northern Ireland: Máiréad Nic Craith introduces us to Irish and Mark Thompson to Ulster-Scots. We hope these experts' articles will introduce Festival visitors to the fabled past, vibrant present, and exciting future of this beautiful place.

Nancy Groce, Curator of Northern Ireland at the Smithsonian, is a folklorist, historian, and ethnomusicologist. She holds a Ph.D. in American Studies and has authored numerous books and articles on music, folklore, and culture. In addition to this exhibition, she has curated past Festival programs on New York City, Scotland, and Alberta.



[Above] Map of Northern Ireland.

[Left] Shoppers stroll the revitalized streets of downtown Belfast. Photo by Nancy Groce, Smithsonian Institution

Northern Ireland

A Short History

Jane Wren

Human beings are relatively new inhabitants of Ireland. The oldest evidence of them, near Coleraine, dates to around 7,200 B.C.E. Celtic-speaking Gaels, skilled with horses and iron weapons, controlled the island by the beginning of the Christian era.

Ireland escaped Roman conquest and invasion by Germanic tribes. Not until the end of the eighth century did Ireland attract the attention of aggressive outsiders, the Vikings.

A century after they overwhelmed England, the Normans came to Ireland. They quickly overran much of the south and west, yet Norman hold of Ulster's coastlands remained precarious. By the late fifteenth century, all Ulster, save the castle of Carrickfergus, had fallen outside the English Crown's control.

The sixteenth century witnessed seismic change. England became a powerful, centralized state under Tudor monarchs. It also became Protestant, so its rulers could not afford to allow Catholic powers—Spain in particular—to threaten the realm from the west by making common cause with disaffected Irish. In the reign of Elizabeth, the Gaelic lords of Ulster, commanded by Hugh O'Neill, the Earl of Tyrone, led Ireland's ferocious resistance. After a succession of humiliating reverses, the English finally succeeded in crushing the people of Ulster only by slaughtering their cattle and laying waste their cornfields. When O'Neill surrendered in the spring of 1603, Ulster was swept by a terrible man-made famine. Bitter religious division in Europe made Ireland's defeat all the worse. The English



Archaeologists believe the earliest Irish settlements were established along the north Antrim coast. (Image: National Geographic)

conquerors left a dreadful legacy of resentment and suspicion to reverberate down the centuries.

The Gaelic nobles of Ulster found it impossible to adjust to the new regime. In September 1607, they sailed away from Lough Swilly in north Donegal, never to return. King James I, the first ruler of England, Wales, Scotland, and Ireland, seized the opportunity in 1609 to embark on the most ambitious scheme of colonization ever undertaken in Western Europe—the Plantation of Ulster. The King's British subjects—provided they were Protestants—were invited to colonize vast tracts of confiscated land in six counties. And come they did, eventually in the tens of thousands.

Built in 1177 by the Normans, Carrickfergus Castle has played a pivotal role in Ireland's history for centuries.

Photo: Courtesy Northern Ireland Tourist Bureau



This grandiose project, however, was only partially successful. Colonists had been told that the natives had been largely wiped out by war and famine, but during the first decades of the Plantation, they found themselves everywhere outnumbered by them. The conquered Irish in turn faced an influx of planters, speaking an alien tongue, professing a religion they regarded as heretical, abiding by laws that were unfamiliar to them, and intent on dispossessing them. Political instability in England ensured that blood would flow for the rest of the seventeenth century. As Parliament prepared to wage war on Charles I, the Ulster Irish massacred thousands of British settlers in 1641. Scottish troops and the forces of Parliament then exacted fearsome revenge. The ascendancy of a Catholic King, James II, in 1685, once again precipitated full-scale war in Ireland.

For a brief period, Ireland became the cockpit of Europe. Driven out of England by his nobles and William of Orange (ruler of Holland), James came to Ireland with a large professional army. The epic resistance of the colonists, who took refuge in the walled city of Londonderry, gave William time to bring a great multinational army to Ulster. William routed James near Drogheda by the Boyne River on July 1, 1690, and his army finally triumphed at Aughrim in the far west on July 12, 1691.

William's victories, celebrated by northern Protestants every year thereafter, were so complete that Ireland enjoyed a century of peace. Penal legislation deprived Catholics of political rights, access to public office, and employment in the legal profession. A law that prevented Catholics from buying land ensured

that by 1780 Protestants (who formed approximately one quarter of the population) owned 95 percent of the land. Nevertheless, the island prospered, benefiting as it did indirectly from the expansion of colonial trade. The population rose from about two million in 1700 to over five million in 1800.

Ulster had been Ireland's poorest province. Now it flourished as never before, largely due to the development of the linen trade. Fearful of Irish competition, the Westminster parliament legislated to restrict exports of Irish wool and cattle. By contrast, linen was given official encouragement. Manufacture of linen in Ulster was at first essentially a domestic industry carried on, for the most part, by people who divided their time between farming and making yarn and cloth. The heart of the industry was the "linen triangle," which extended from Dungannon in the center of Ulster, east to Lisburn, and south to Armagh; then, as output increased, Newry was drawn in. During the second half of the eighteenth century, drapers bought cloth unbleached, thus giving weavers a quicker return for their work. In effect, these linen merchants became Ulster's first capitalists by investing their profits in bleach greens, where, with the aid of water power, they finished the cloth to the high standard required by the English market. The drapers, in short, made sure that Ulster had an important and early role to play in Europe's first industrial revolution.

In spite of the robust economy, many Presbyterians in Ulster grew restless and sought a better life across the Atlantic. Immigration to America commenced when Protestant Scots had almost ceased immigrating





to Ulster. Irish Catholics had neither the resources nor the inclination to go to British colonies that were still overwhelmingly Protestant.

"The good Bargains of yar lands in that country doe greatly encourage me to pluck up my spirits and make redie for the journey, for we are now oppressed with our lands at 8s. an acre," David Lindsay explained to his Pennsylvanian cousins in 1758. By 1770, emigration from Ulster was reaching about ten thousand a year. Already accustomed to being on the move and clearing and defending their land, these "Scotch-Irish" were drawn to the "back country," there to push forward European settlement by frontier skirmishing with Pontiac and other Native Americans.

As the eighteenth century progressed, the Enlightenment made inroads in Ireland. Most of the Penal Laws were repealed, although Catholics still could not become members of Parliament. Inspired first by the American Revolution and then by the French Revolution, some Presbyterians in eastern Ulster campaigned for a representative Irish parliament (which in effect represented only the Episcopalian aristocracy and gentry). Some, calling themselves the United Irishmen, made common cause with the oppressed Catholic peasantry and prepared to fight with French help for an independent republic. Protestants in central and western Ulster, in contrast, formed the Orange Order in 1795 to defend Protestant rights.

The Giant's Causeway, a geological phenomenon on the north Antrim coast, is comprised of thousands of hexagonal stone columns. A focal point for myths and legends since pre-historic times, it is now a UNESCO World Heritage Site. Photo courtesy Northern Ireland Tourist Board.

The historic walled city of Londonderry, also called Derry. Photo courtesy Northern Ireland Tourist Board.

When rebellion came in 1798, it began the bloodiest episode in modern Irish history—more than 30,000 met with violent deaths before the year was over.

The Westminster government responded to the insurrection in Ireland by deciding that the island must be ruled directly from London. The privileged, unrepresentative Irish parliament was cajoled and bribed into voting itself out of existence, and in January 1801, the Act of Union came into force. Now Ireland became an integral part of the United Kingdom of Great Britain and Ireland. The viceroy, Lord Cornwallis, observed that the mass of the Irish people did not "care one farthing" about the Union, for or against. He was probably right. But the "Protestant Ascendancy," the nobility, hated losing their exclusive parliament, and many Orange lodges—fearing that the Union would bring with it "Catholic Emancipation" (the right of Catholics to attend Parliament)—petitioned against it.

The ensuing decades witnessed a radical change in opinion. The Union became a burning issue with profound consequences for Ulster, and it remains the single most important issue in Northern Irish elections to this day. Protestants found that the sky did not fall in after the Union: they retained privileged control of public services, elections, the legal profession, and local government. Catholics, generally in favor of the Union at first, turned against it because it did not allow them to attend Parliament. Emancipation had to be wrested from a reluctant Westminster government in 1829. Then, as nationalism spread, the demand for restoration of a Dublin parliament grew stronger. Daniel O'Connell led the movement in the 1830s and 1840s.

Irish politics became polarized along religious lines. Almost all Catholics of every class sought some form of Irish independence. The economy over most of the island had not fared well under the Union, and when potato blight struck in the 1840s, a million people died of hunger and disease, and over a million others immigrated, mostly to America. Apart from some high-profile men such as John Mitchel, Isaac Butt, and Charles Stewart Parnell, the great majority of Irish Protestants now closed ranks in support of the Union because they feared Catholics would dominate an Irish parliament. In the Northeast, where Protestants formed a comfortable majority, the Union had already been a striking success.

Belfast in the nineteenth century became the fastest-growing urban center in the United Kingdom. Its population, merely 19,000 in 1801, had reached 350,000 a hundred years later. Belfast's industrial revolution began with the production of cotton yarn by power-driven machinery. Then, in the 1830s, entrepreneurs adapted their machinery to the steam-driven manufacture of linen. During the American Civil War, when Lancashire was starved of supplies of raw cotton, Ulster's linen

industry experienced an unparalleled boom. Belfast became—and remained for some time—the world center of linen production. The president of the Belfast Chamber of Commerce, H. O. Lanyon, made this estimation in 1895:

I find the length of yarn produced in the year amounts to about 644,000,000 miles, making a thread which would encircle the world 25,000 miles. If it could be used for a telephone wire it would give us six lines to the sun, and about 380 besides to the moon. The exports of linen in 1894 measured about 156,000,000 yards, which would make a girdle for the earth at the Equator three yards wide, or cover an area of 32,000 acres, or it would reach from end to end of the County of Down, one mile wide.

An engineering industry emerged to provide flax machinery. The deepening of the sea channel to Belfast docks led directly to the opening of the most remarkable chapter in Ulster's economic story. Shipbuilding began on an artificial island created from waste mud in Belfast Lough in the 1850s. Under the dynamic management



of Edward Harland, iron and later steel vessels were constructed in a revolutionary manner. During the American Civil War, the Confederates purchased some of these ships in order to outrun the Northern states' blockade. Then, in partnership with Gustav Wolff, Harland supplied one of the world's largest shipping firms, the White Star Line of Liverpool, with all its transatlantic passenger liners.

By the beginning of the twentieth century, Belfast's shipyard built the biggest ships in the world. Belfast became Ireland's largest city and the port of third importance in the United Kingdom. The city also had the biggest linen mill, dry dock, tobacco factory, rope works, flax-machinery factory, spiral-guided gasometer, aerated-waters factory, fan-making, tea machinery works, handkerchief factory, and colored Christmas card-printing works in the world.

The people, however, were more sharply divided than before on Ireland's political future. When the British government decided in 1912 to give the island "Home Rule" (a devolved government in Dublin), Ulster Protestants pledged themselves to use "all means which may be found" to prevent it. By the summer of 1914, as rival paramilitary armies paraded the streets, the country seemed headed for civil war.

Civil war was postponed by the outbreak of the First World War. Catholics and Protestants in almost equal numbers enlisted voluntarily to fight in the trenches against the German Empire and its allies. A small minority of Republicans preferred to use the war to fight for independence. Their uprising during Easter week of 1916 was crushed in less than a week, but seeing that there was still no parliament in Dublin, Irish nationalists became disillusioned and sought complete independence.

The British government, eager to extract itself from the Irish imbroglio, decided in 1920 to partition Ireland into Northern Ireland, composed of the six northeastern counties, with a devolved parliament in Belfast, and Southern Ireland, made up of the remaining twenty-six counties, with a Home Rule parliament. That solution was quickly rejected by nationalists: they fought on and won independence (within the British Empire) in December 1921. Northern Ireland, despite ferocious intercommunal warfare between 1920 and 1922, survived intact as part of the United Kingdom. The British government's arrangement for Northern Ireland suited the Protestant majority very well.

Although peace returned in 1923, the economy continued to suffer. The First World War dramatically altered global trading conditions. Other countries, such as the United States, Japan, and Germany, were able to build ships more cheaply and rapidly than Belfast. Linen faced a rising challenge from cheaper cotton, changing fashion, and the first synthetic fibers. Around one fifth of the male workforce was unemployed in the 1920s, and following the 1929 Wall Street Crash, more than one quarter was out of work.

[Left] Belfast grew from a small port village into a major manufacturing center during the nineteenth century. (Courtesy Ulster Folk and Transport Museum)

[Right] The Mourne Mountains in County Down (photo courtesy Northern Ireland Tourist Board)



When world war came again in 1939, the efforts of Belfast's aging Unionist government to protect citizens proved woefully inadequate. The city suffered severely from German air attack during the spring of 1941; more citizens lost their lives in one night's raid on Belfast than any other city in the United Kingdom save London. Thereafter, Northern Ireland became an arsenal of victory as the shipyard, engineering works, and textile factories strove to meet the insatiable Allied war demand. While Northern Ireland played a crucial role during the Battle of the Atlantic, the twenty-six southern counties, known as Éire since 1937, remained neutral. The United States used Northern Ireland as its base in preparation for the North African and Normandy landings. The American servicemen (at one stage, they formed one tenth of the population of the six counties) received a warm welcome from all sections of the community.

During the peaceful, uneventful years after the war, all was not well in Northern Ireland. The Westminster government in effect had taken its eye off the ball since 1923. Blatant unfairness in local government elections, public and private appointments, and allocation of local authority housing did much to keep alive the resentment of the Catholic minority (around one third of the region's inhabitants). The civil rights movement in the United States, protests against the Vietnam War, and riots in Paris encouraged the growth of the Northern Ireland civil rights movement. Direct action on the streets dissolved into outright intercommunal warfare in the summer of 1969, and in 1972, Westminster decided to rule the region directly from London.

Governments and oppositions alike at Westminster agreed that the long-term solution was a new devolved assembly and government in which Protestants and Catholics would share power. But the violence raged on, making Northern Ireland's conflict the longest-running in Europe since the end of the Second World War. Both Republican and Loyalist paramilitaries called

ceasefires during the fall of 1994. Although they were violated on many occasions, conflict did not return on the previous scale.

Warmly supported by British Prime Minister Tony Blair, Irish Taoiseach Bertie Ahern, and American President Bill Clinton, the Good Friday Agreement of 1998 gave cross-community backing to power sharing. The agreement faltered on several occasions, but no one doubted that Northern Ireland had turned a corner. In spite of surviving suspicion, which sometimes flared into vicious sectarian strife, the region entered the new millennium with a level of peace that would be the envy of many large American cities. Peace brought in its wake fresh investment, impressive reconstruction, and the near disappearance of mass unemployment, which had blighted life for many decades.

Born and educated in Dublin, Jonathan Bardon has been teaching in Belfast since 1964, most recently in Queen's University Belfast. His books on Irish history include A History of Ulster, Belfast: An Illustrated History, and Dublin: One Thousand Years of Wood Quay. He scripted A Short History of Ireland, 240 five-minute documentaries, which BBC Radio Ulster is currently broadcasting.



At the foot of the Queen's Bridge, 'The Angel of Thanksgiving and Reconciliation,' a fifteen-meter high sculpture by Andy Scott, welcomes visitors to Belfast.
Photo courtesy Northern Ireland Tourist Board

Music in Northern Ireland

Colleen Ward

Music in Northern Ireland now takes place in myriad settings—kitchens, parlors, and pubs, as well as schools, festivals, and concert halls. Not infrequently, traditional forms of instrumental music—jigs, reels, marches, and polkas—attract dancers who happily spend evenings weaving the complex patterns of ancient Irish dances onto modern dance floors. And even as beloved old tunes are performed and sung for today's listeners, tomorrow's music continues to be created. Modern technology—recordings, radio, iPods, and cell phones—often helps spread the latest traditional-style compositions. Irish music, like other Celtic music, is enjoying a worldwide boom that few would have predicted only a few years ago. —Nancy Groce

Northern Ireland is a relatively new name for an ancient place with a wealth of music and song to celebrate both its youth and age. Luckily, the songs and tunes are light-footed travelers; they cross borders with ease. Indeed, were they not so light of foot, the whole island of Ireland might have been submerged years ago—weighed down by the sheer weight of glorious dance tunes and songs in praise of counties, towns, villages, parishes, and townlands. And that would be before we started counting the sad songs! Then, there is the story behind each song, which reminds us that the source of the music, even for those who write it, is always something of a mystery.

Not far from where I live in County Down, a man named Joe Brannigan sang a fine song called “The Maid of Ballydoe.” When asked by a song collector where he had learned the song, Joe explained, “I was courting a girl one time, and I found it in her pocket.”

A quick search in the pockets of history reveals that in common with the north and south of the United States, the north and south of Ireland has a long history of overseas visitors. Some of them came well armed. They grabbed anything they could, wrote their histories in terms of battles won and spoils acquired, and raised monuments to themselves with the same lack of subtlety as their ambitions.

Others came, and still others come in search of better times. They bring with them new hopes, dreams, words, tunes, beliefs, and all those countless elements



Throughout Ireland, musicians gather for “sessions”—informal, but not unstructured, evenings of music and song. In Belfast, Kelly's Cellars is one of many pubs that proudly host traditional music gatherings. Photo by Nancy Groce. © iStockphoto.com/John Lightfoot

that melt into a culture's lifeblood. Their history lives in that place where the step of the dancer flies above the plod of the soldier, and the song of hope soars like a rainbow on a wet day. It is in this place of youth and age that there is a verse for everyone, from the old north and south of Viking and Celt to all the cultures that lie between and beyond today and tomorrow. In this space, there is a partner for every dancer, a listener for every musician, and, above all, a song for the future.

*Colum Sands is a member of County Down's well-known Sands Family and has toured and recorded with them and as a solo performer in over thirty countries. He has released five albums of original songs (which have been recorded and translated by many artists), and he has produced over sixty albums in his own studio in Rostrevor. In 2000, he released a book of songs, *Between the Earth and the Sky*. For the past ten years, he has compiled and presented *FolkClub*, a popular weekly program for BBC Radio Ulster. He received a *Living Tradition Award* for his work on stage and studio.*

The Irish Language

in Northern Ireland

Níodán Ní Fíoráil

By *Tír gan teanga,*
tír gan anam—

A country without a language is
a country without a soul.
—Patrick H. Pearse

Irish (also called Gaelic or Gaeilge na hÉireann) is an Indo-European language that has been spoken in Ireland for over 2,000 years. It is the language of some of the world's greatest poetry, legends, stories, and ballads, and it has an extensive written literature that dates back more than a thousand years.

Irish is one of six Celtic languages currently spoken in Western Europe. It is closely related to Scots-Gaelic (Scotland) and Manx (Isle of Man). Other Celtic languages include Welsh (Wales), Cornish (Cornwall), and Breton (Brittany, France). One of the national languages of the Republic of Ireland, Irish is spoken with particular passion in Northern Ireland. Since the seventeenth century, English has been widely used throughout Northern Ireland; however, the census of 2001 established that over ten percent of the population in the region had some skills in the Irish language.

In recent years, the British government has promised to support the language in Northern Ireland. The Good Friday, or Belfast, Agreement (1998) committed the government to “recognize the importance of respect, understanding and tolerance in relation to linguistic diversity” of Irish and some other languages. Three years later, the British government placed Irish under the protection of the European Charter for Regional or Minority Languages. Of greatest significance has been the pledge in the St. Andrew's Agreement (2006) to introduce an Irish Language Act. Irish speakers are keen to maximize the opportunities this affords. In January 2007, Irish became an official working language of the European Union.



Associations such as Gaeloiliúint and Comhairle na Gaelscolaíochta are involved in the successful provision of “Irish-medium education” (all subjects taught in the Irish language) in Northern Ireland. In January 2007, over 4,000 pupils in Northern Ireland were studying through Irish in 42 preschools, 32 primary schools, and 3 post-primary schools. The University of Ulster and Queen's University of Belfast offer courses in Irish and Celtic studies. The demand for Irish-medium education is increasing.

BBC Northern Ireland currently broadcasts radio programs in Irish, including *Blas* (which explores topical affairs) and *Caschlár* (a program of music from around the world). *Raidió Fáilte*, a community radio station, broadcasts with great success in West Belfast. Some Irish-speakers in Northern Ireland can also tune into RTÉ *Raidió na Gaeltachta*, an Irish-language radio station from the Republic of Ireland. Northern Ireland has no dedicated Irish-language television service, but TG4, the Irish-language television channel from the Republic of Ireland, is widely available. In 2004, the Secretary of State for Northern Ireland announced the establishment of an Irish Language Broadcast Fund, which supports Irish-language television production in Northern Ireland. *Lá*, an Irish-language newspaper, is published on a daily basis. There are a number of very useful Internet sources for Irish-speakers such as *Beo*.

A number of organizations, north and south of the border, are involved in the protection and enhancement of Irish at all levels of society. These include *Conradh na Gaeilge*, *Foras na Gaeilge*, *Gael-Linn*, *Pobal*, and *ULTACH* Trust. These dedicated organizations work to increase the profile of the language in all sectors and encourage bilingualism from an early age.

Máiread Ní Craith is Professor of European Culture and Society, and Director of the Academy for Irish Cultural Heritages at the University of Ulster.

A wall mural in Londonderry (Irish *Doire*) encourages the use of the Irish language. Photo by Ullrich Kockel

Introducing the Ulster-Scots Language

Mark Thompson

In May 1606, one year before the British established Jamestown in Virginia, the Hamilton and Montgomery Settlement became the first permanent Scottish settlement in Ireland. The Ulster Plantation was not the first contact between Ulster and Scotland, but it marked the beginning of a century of large-scale Protestant migration that led to a shared Catholic-Protestant heritage in Northern Ireland.

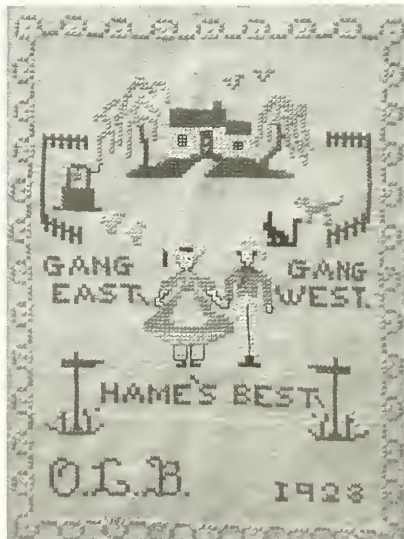
Among the many traditions that the Scots brought to Ulster was their language, which shared the same ancient Germanic roots as English but developed independently to become the internationally recognized “language of Robert Burns.” Ulster-Scots, the dialect of Scots spoken in Ulster, was rich in song, stories, and sayings. The late 1700s saw a stream of publications in Ulster-Scots by the Weaver Poets, a school of self-educated textile workers whose politically radical verse appeared in Ulster newspapers. The most famous of these men was James Orr (1770–1816), the Bard of Ballycarry, who is often called “the Robert Burns of Ulster.” This “United Irishman” participated in the failed Rebellion of 1798, fled to the young United States, and eventually returned home to County Antrim.

When Ulster-Scots immigrated to America in the eighteenth century, they took their language with them. Publications such as David Bruce’s *Poems Chiefly in the Scottish Dialect, Originally Written under the Signature of the Scots-Irishman*, which appeared in western Pennsylvania in 1801, and Robert Dinsmoor’s *Incidental Poems*, published in New Hampshire in 1828, are the best examples of the language from the early days of the United States. Michael Montgomery’s study, *From Ulster to America: The Scotch-Irish Heritage of American English*, documented nearly 400 Ulster-Scots words in contemporary American English, from *aifeard* (frightened) to *young’un* (child).

Today, Ulster-Scots is enjoying a revival in Northern Ireland. A language of the field, the heart, and the home, Ulster-Scots is a regional tongue with an international impact. Boosted by the tireless work of the Ulster-Scots Language Society, a grassroots organization, Ulster-Scots was officially recognized in 1992 in the European Charter for Regional and Minority Languages. (Its inclusion in the charter was endorsed by the U.K. government in 2001.) After centuries of marginalization and scorn, the situation has now turned full circle: there is an ever-increasing confidence and pride in the language. Linguistically, historically, and culturally, Scotland, Ulster, and the United States share a three-way *auld* acquaintance that should never be forgot.

Mark Thompson is Chair of the Ulster-Scots Agency, an organization established following the Good Friday, or Belfast, Agreement of 1998. He is committed to the mainstreaming of Ulster-Scots and to developing the cultural and economic potential of Ulster-Scots identity. He works in the design and advertising industries and lives just a few miles from his childhood home on the Scottish-facing coast of the Ards Peninsula in County Down.

This Ulster-Scots sampler, completed in 1928, was discovered in Canada. Photo by Mark Thompson.



Traditional Crafts in Northern Ireland

Liam Blaney



Bob Johnston, basket maker at Ulster Folk and Transport Museum, describes his work as "a pursuit of perfection."
Photo by Nancy Groce, Smithsonian Institution

The crafts of Northern Ireland are historically related to those of the British Isles, especially western Scotland, and Europe's Atlantic coast as far north as Norway. Irish boatbuilding, basket making, and metalwork skills can be traced back at least 4,000 years.

Crafts have always related directly to everyday life, and in the past, were intimately connected to survival. In the pre-industrial age, many people were dependent on the skills available in their communities. Some crafts, such as sewing or basic woodworking, were known and practiced at every level of society to provide clothing and domestic necessities. Other crafts were more specialized, and people relied on the local smith, stonemason, cooper, or basket maker to meet those needs.

One characteristic craft, fine Ulster linen, arose in the eighteenth century, and large quantities were exported to the United States. In the beginning, linen production required a complex network of people to transform the flax plant into a commodity suited for the international marketplace. In the 1820s, Jacquard technology was adapted to the linen loom, and beauti-

ful damask patterns became more common. Later still, powered looms were introduced and linen played a major role in the growth of Belfast as an industrialized port city. By the late twentieth century, linen production had sharply declined. Today, some firms are still in operation, including Thomas Fergusons Irish Linen of Banbridge, County Down, which continues to weave high-quality, double-damask linen.

Linen production on a large scale encouraged skills, such as hand embroidery and drawn-thread work. Women fitted these arts into their daily routines to earn often-vital family income. Fabric to be decorated by home workers was brought from the factory to a central point, often a shop in a provincial town, and craftswomen sometimes walked miles to deliver their completed work for payment. Lace making was also organized along semi-commercial lines, although women with enough leisure time also produced lace and embroidery for use in their own homes. Some lace styles, such as Clones, Limerick, and Carrickmacross, took their names from locations in Ireland.



Today, computerized sewing machines have greatly simplified the production of colorful Celtic embroidery for Irish dance dresses. Many of the patterns now considered “traditional” were originally drawn in the late nineteenth or early twentieth century to reflect contemporary fashion. Some embroiderers continue to work by hand, adapting ideas from old sources to produce new designs.

Although textile arts are particularly strong, numerous other crafts and art industries flourish in Northern Ireland. Fine porcelain from the town of Belleek in County Fermanagh was first made in 1857 and quickly gained an international reputation. Producing traditional and contemporary designs, Belleek now employs 600 people who craft, paint, and finish by hand delicate, highly prized china.

Today, specialized crafts continue to be practiced in ateliers and workshops throughout Northern Ireland, where many artisans produce work such as jewelry, ceramics, glass, and clothing on a commercial or semi-commercial basis. Some craftspeople specialize in making



(Above) Eamon Maguire, *bodhrán* maker and blacksmith, carver at work in his Ogham Gallery on Belfast's Antrim Road. Photo by Nancy Smith, Smithsonian Institution.

(Left) Belleek Pottery workers handcraft intricate woven clay baskets. Photo courtesy Belleek Pottery.

musical instruments, including uniquely Irish *bodhráns*, Lambeg drums, and *uilleann* bagpipes. Organizations, such as the Arts Council of Northern Ireland, Invest Northern Ireland, Craft Northern Ireland, and District Councils, provide support to artisans.

Some ancient, traditional skills, such as basketry and blacksmithing, which are seldom practiced today in homes and communities, are fostered at two of Northern Ireland's National Museums—the Ulster Folk and Transport Museum (just outside Belfast) and the Ulster American Folk Park (near Omagh in County Tyrone). Northern Ireland continues to place high value on traditional craft skills and respects the creative link between past and present generations.

Linda Ballard is Curator of Folklife Initiatives at the Ulster Folk and Transport Museum. She has spent many years working on all aspects of folklore, folklife, and culture in Northern Ireland, including documenting and recording regional traditions. She lives on the coast in Bangor, County Down.

Trades and Occupations in Northern Ireland

50

The winter wind that whips Belfast Lough forces the men who work in the Titanic Quarter to keep their heads down as they move from their site offices onto the moonscape where the giant earth diggers bulldoze piles of brick, soil, and glass—the detritus of former glories. One hundred years ago, as that same wind blew up the Lough, men stood under the shadow of the vast walls of the dry dock, looking up at ships so large they seemed to belong to some other world. It was here that the great White Star liners were built, ships with names like *Olympic*, *Gigantic*, and *Titanic*. Everything was on a grand scale. Belfast, which emerged from swamp in the second half of the nineteenth century, turned into one of the engines of the industrial revolution: here, the largest shipyard in the world, there, the largest rope works. When the evening sun settled, its light fell upon the red brickwork of the new engineering buildings and the tea- and tobacco-processing factories to convince the citizens that the dark, satanic mills were creating a New Jerusalem.

After the long process of deindustrialization, the cranes on today's city skyline are clear evidence of a twenty-first-century boom. The developments on the old Titanic site are emblematic of the changes in the society as a whole. The developers in charge of the project claim it will be the largest mixed-use development in Europe and that it will employ 20,000 people over the next fifteen years. They will not have jobs that the horny-handed toilers of the old shipyards would recognize; instead, they will have service jobs in steel and glass cathedrals. Hotel and retail will dominate the new landscape. And when Belfast Metropolitan College moves into the Titanic Quarter—close to the forthcoming technology center of Queen's University—the city will shift from a manufacturing to a knowledge-based economy.

Belfast shipyard workers leave Queen's Island at the end of their shift at Harland and Wolff, circa 1911. The ship in the background is the *Titanic*. Photo courtesy Ulster Folk and Transport Museum



Those who gather in the waterfront bars and eateries will be the accountants, real estate developers, and technology wizards of the new economy. They will have more in common with their colleagues from Bilbao or La Défense in Paris than they will with the industrial workers who once built ships and planes on this site.

The changes do not mean that the traditional factory and farm have disappeared. Northern Ireland has always been a rural society; more people work in agriculture, forestry, and fishing than they do in any other part of the United Kingdom. There are still 28,500 active, mostly family-run farms and another 400 food-processing businesses. Taken together, however, they account for only 5 percent of total employment in Northern Ireland. Given the amount of air time the agricultural sector gets on local radio stations, the casual listener might be forgiven for thinking that many people earn a living from farming and related businesses. But there has been a steady attrition of approximately 2 percent per year for the last fifteen years. The decrease in milk prices and the restructuring of the European Common Agricultural Programme do not offer much hope for the future.

Manufacturing continues to account for some 20 percent of the economy, but that percentage is now sustained through small firms rather than the big industries of old. Ninety percent of local firms employ fewer than ten people. The common term “small-to-medium enterprises” (SMEs) should perhaps be changed to “tiny-to-small enterprises” to describe the low-rise landscape of local manufacturing. Northern Ireland follows the general pattern of the U.K. economy in which manufacturing is increasingly outsourced to China, Eastern Europe, or India. The safe option for new workers is to enter the services sector, which accounts for 70 percent of employment in Northern Ireland.

Government officials are concerned about the struggling private and the highly subsidized public sectors of the economy. Presently, the economy amounts to approximately £22 (\$44) billion per annum of which only £14 (\$28) billion is raised locally. The other £8 (\$16) million comes from the British exchequer.

There are, however, two comforting factors about new patterns within the workforce. Unemployment is now at the all-time low of 4.2 percent, lower than the U.K. average of 5.5 percent and considerably lower than the European Union average of 7.7 percent. The overall employment rate includes foreign nationals who drive taxis, work in poultry factories in mid-Ulster, and serve as health workers in hospitals and nursing homes throughout the country. The babel of accents in every high street may seem odd to the locals, but it is evidence of the normalization of the Northern Ireland workforce, which has pulled itself from its own backwater into the European mainstream. Unionists and nationalists, anxious to detect any sign of bias, pay much attention to recruitment of officers into the new Police Service of Northern Ireland. When the service set quotas for unionist and nationalist officers, it never expected that Polish residents would account for 1,000 of 7,700 applicants. No other statistic could speak so eloquently of the changing face of local employment or the prospect of breaking decisively with a past in which jobs (or unemployment) were passed down the family line. Northern Ireland is now firmly part of the new, modern Europe, and so, too, is its workforce.

Paul Nolan is Director of Education (Undergraduate) at Queens University, where he oversees all lifelong learning programs. He is on the editorial board of Fortnight magazine. Previously, he was director of the Workers' Educational Association in Northern Ireland.



Plans for the future of Belfast's Queen's University include the post-industrial Titanic Quarter development.
Image courtesy of T. Ian Quirter

Sport in Northern Ireland

Northern Ireland is an hour by car from Dublin and one hour by plane from London, which will host the 2012 Olympic and Paralympic games. The country is approximately five thousand square miles, roughly the same size as Connecticut. Sport and physical activity have played a prominent role in Northern Ireland's largely rural culture.

Indigenous Irish games, some dating back thousands of years, are still an important part of contemporary Irish culture. Hurling (Irish *iománaíocht*) was the favorite sport of the legendary Iron Age hero Cúchulainn. Played by teams of up to fifteen hurlers with wooden, axe-shaped sticks ("hurls," "hurleys," or *camán*) and a small hard ball (*sliotar*), it is one of the world's fastest, most exciting field games. *Camogie*, the women's version, is also widely played.

Another indigenous game, Gaelic football, is best described as a combination of soccer and rugby. Opposing teams attempt to carry the round ball, which is slightly smaller than a soccer ball, across one another's goals. Handball and rounders (a team sport that is the ancestor of American baseball) are also popular Gaelic games.



Indigenous Irish games, such as hurling (right) and Gaelic football (above), seen here in their contemporary forms, trace their roots back thousands of years to prehistoric Ireland. (Northern Ireland Tourist Board)

Since 1884, Gaelic games and other forms of traditional Irish culture have been nurtured and regulated by the Gaelic Athletic Association (GAA). With over 2,500 clubs in Ireland alone (500 of which are in Northern Ireland), the GAA organizes Club, County, and All-Ireland Championships that generate enormous interest throughout Ireland, as well as from GAA clubs and fans throughout North America, Europe, and Australia. One of the highlights of the year is the All Ireland Gaelic Football Final held at Croke Park in Dublin, where crowds exceed 80,000.

International team sports have large followings throughout Northern Ireland. Rugby and football (American soccer) are played on amateur and professional levels. The Irish Rugby Football Union Ulster Branch, also known as Ulster Rugby, was founded in 1879. Ulster Rugby oversees the sport throughout Ulster—the six counties that make up Northern Ireland and three Ulster counties that are part of the Republic of Ireland.

Founded in 1880, the Irish Football Association (IFA) is the world's fourth oldest football-governing body. The IFA is an important member of the





International Football Association Board, the sport's international rule-making body. Northern Ireland's most famous football player was the legendary George Best (1948–2005), who played for Manchester United in the 1960s. Recently, the Belfast City Airport was renamed in his honor.

Golf is played on world-class links golf courses, such as the Royal Portrush, the Royal County Down, and other beautifully-maintained courses throughout the region. Internationally respected Northern Irish golfers include Darren Clarke, Graham McDowell, and Rory McIlroy.

The large network of small country roads has helped popularize motor sports, including motorcycle, or “bike,” racing, rally car racing, and carting. They all seem to combine an ancient Irish love of horse racing with the region's long-standing aptitude for heavy engineering. “Rallying” is a type of motor racing held from point-to-point on public or private roads (temporarily closed for the event) rather than on purpose-built, circular tracks. Competing cars or bikes must be “road-legal.” Many competing vehicles are standard, production-line models that have been modified in small, family-owned shops and garages.

The North West 200 bike race is Ireland's largest sporting event. Each May, more than 100,000 spectators line winding, two-lane roads along County

Founded in 1890, Ballycastle Golf Club on the north Antrim coast is one of the oldest golf courses in Ireland. Photo courtesy Northern Ireland Tourist Board.

Antrim's beautiful north coast to watch bike riders race through “The Triangle” of towns formed by Portrush, Portstewart, and Coleraine. The North West 200 is among the world's fastest competitions, with speeds exceeding 200 mph. Although some street signs are removed and hay bales are wrapped around lampposts and telephone poles, the race is not without risk, and accidents sometimes occur. Motorbike racers are Northern Ireland's homegrown sports heroes; some become legendary, like the late Joey Dunlop, who won thirteen North West 200 races.

Individual sports and outdoor activities are also practiced throughout Northern Ireland. With a long, unspoiled coastline and many miles of rivers, water sports, such as fishing, rowing, surfing, and sailing, are very popular. Bicycling, hiking, hill walking, and mountain climbing are pursued throughout the region, and many local residents and tourists take advantage of Northern Ireland's many beautiful parks and spectacular wilderness areas.

Local Dishes



Northern Ireland has been developing an unmistakable alimentary dialect for centuries—one that is rich in diversity, fiercely independent, and supportive of local produce. Although much of the cuisine is heavily inspired by English and, to some extent, European fare, a flair for culinary innovation and exceptional resourcefulness have allowed the province to develop an entirely unique food culture.

This culture is well established in one of Ulster's most ubiquitous exports—the Ulster Fry. The Ulster Fry is similar in many ways to the Full English Breakfast but with an important addition—namely, potato bread, which embodies the enterprising nature of Irish cooking. Potato bread was invented in Ireland during the nineteenth century, when it was discovered that by substituting much of the wheat flour in unleavened

Each summer, the pretty County Down village of Hillsborough attracts thousands of visitors to its famous International Oyster Festival. Photo courtesy Northern Ireland Tourist Board.

bread dough with mashed potato (the staple of the Irish diet), leftovers from an evening meal formed a delicious breakfast food.

This resourcefulness continues today. A large proportion of the Ulster diet is based on locally grown vegetables (including *champ*, a stalwart that consists of mashed local potatoes mixed with chopped spring onions) and locally-reared meat, such as the renowned Finnebrogue venison. For the true connoisseur of the province's cuisine, however, it is Ireland's status as an "island nation" that is truly important.



Northern Irish fishermen, based in the province's three main fishing ports, are in close proximity to some of the world's richest fishing waters, and it is this proximity that makes Portavogie prawns, Glenarm salmon, and, particularly, Dundrum Oysters famous. The fame of Northern Ireland's oysters is celebrated at the Hillsborough International Oyster Festival, the home of the World Oyster Eating Championship, an annual event that attracts over twelve thousand visitors from around the world.

With the number of food savvy visitors increasing, thanks to events such as the Oyster Festival, and great immigration to Ulster in recent years, the province has hit a rich, European-inspired, epicurean vein. Although restaurants still make use primarily of local produce, influences from the expanded European Union allow

Fishermen land crabs from the Irish Sea on Donaghadee, County Down. Photo by the author. Credit: Tourist Board

greater creative freedom and help chefs recognize new ways to use the delicacies around them.

Despite external influences, Northern Irish cuisine remains distinctive. Whether you prefer the comfort of a home-cooked Irish stew or the elegance of some of the world's best seafood, Northern Ireland has a dish to suit you.

Harry Owens is a resident of the seaside town of Bangor and is a lifelong lover of Northern Irish produce, particularly seafood. As a special correspondent to Bridgestone's 100 Best Restaurants in Ireland and other publications, he shares his love of Ulster cuisine with readers.

- ALLEN, ANNE. 1998. *Ulster: Ulster Looking*. Northern Ireland: JC Print Limited.
- BALLARD, LINDA. 1990. *Ulster Needlework: A Continuing Tradition*. Cultra, Northern Ireland: Ulster Folk and Transport Museum.
- BARDON, JONATHAN. 2001. *A History of Ulster*. Belfast: The Blackstaff Press.
- _____. 1982. *Belfast: An Illustrated History*. Belfast: The Blackstaff Press.
- BOAL, FREDERICK W. AND STEPHEN A. ROYLE, EDS. 2006. *Enduring City: Belfast in the Twentieth Century*. Belfast: The Blackstaff Press/ Belfast City Council/ Royal Irish Academy.
- BOYLE, ELIZABETH. 1971. *The Irish Flowerer*. Cultra, Northern Ireland: Ulster Folk and Transport Museum.
- BUCKLAND, PATRICK. 1979. *The Factory of Grievances. Devolved Government in Northern Ireland 1921-39*. Dublin: Gill and Macmillan/ New York: Barnes & Noble Books.
- CARSON, CIARAN. 1999. *Irish Traditional Music*. Belfast, Northern Ireland: Appletree Press.
- _____. 1997. *Last Night's Fun: In and Out of Time with Irish Music*. New York: North Point Press.
- COLLINS, BRENDA. 1994. *Flax to Fabric: The Story of Irish Linen*. Lisburn: Irish Linen Centre and Lisburn Museum.
- CRAIG, PATRICIA, ED. 2006. *The Ulster Anthology*. Belfast: The Blackstaff Press.
- CRAWFORD, W.F. 1987. *The Irish Linen Industry*. Cultra, Northern Ireland: Ulster Folk and Transport Museum.
- ELLIOTT, SYDNEY AND W.D. FLACKES. 1999. *Northern Ireland: A Political Directory 1968-1999*. Belfast: The Blackstaff Press.
- HILL, J.R., ED. 2003. *A New History of Ireland VII: Ireland 1921-1984*. Oxford: Oxford University Press.
- MCCUTCHEON, W.A. 1980. *The Industrial Archaeology of Northern Ireland*. Belfast: Her Majesty's Stationery Office.
- MCKENNA, JOHN AND SALLY, EDS. 2005. *The Bridgestone Food Lover's Guide to Northern Ireland*. Cork, Ireland: Estragon Press.
- MCKITTRICK, DAVID AND DAVID MCVEA. 2000. *Making Sense of the Troubles*. Belfast: The Blackstaff Press.
- MCMANUS, MEGAN. 1986. *Crafted in Ireland*. Cultra, Northern Ireland: Ulster Folk and Transport Museum.
- MONTGOMERY, MICHAEL. 2006. *From Ulster to America: The Scotch-Irish Heritage of American English*. Belfast: The Ulster Historical Foundation.
- MORTON, ROBIN. 1973. *Come Day, Go Day, God Send Sunday*. London: Routledge & Kegan Paul.
- NORTHERN IRELAND YEARBOOK 2006. Belfast: Lagan Consulting.
- Ó DÓNAILL, ÉAMONN. 2004. *Turas Teanga*. Dublin: Gill and Macmillan.
- Ó hALLMHURÁIN, GEARÓID. 1998. *A Pocket History of Irish Traditional Music*. Dublin: The O'Brien Press.
- SHAW-SMITH, DAVID. 1984. *Ireland's Traditional Crafts*. London: Thames and Hudson.
- STEWART, A.T.Q. 1997. *The Narrow Ground: Aspects of Ulster 1609-1969*. Belfast: The Blackstaff Press.

RECOMMENDED RESOURCES

VARIOUS ARTISTS. 2007 *Sound Neighbours Contemporary Music in Northern Ireland*. Smithsonian Folkways Recordings. SFW 40544.

RECOMMENDED WEBSITES

- www.tasteofulster.org
A Taste of Ulster
- www.dcalni.gov.uk
Department of Culture, Arts and Leisure
Northern Ireland
- www.delni.gov.uk
Department of Enterprise, Trade and Investment
Northern Ireland
- www.conventions.coe.int/Treaty/en/Treaties/Html/148.htm
European Charter for Regional and
Minority Languages
- www.tyronegoodfoodcircle.com
Flavour of Tyrone
- www.gaeilge.ie
Foras na Gaeilge [Irish-language information]
- www.hillsboroughoysterfestival.com
Hillsborough Oyster Festival
- www1.faknow.nl/mercator/regionale_dossiers/regional_dossier_irish_in_northernireland.htm
Irish—The Irish Language in education in
Northern Ireland [Irish-language information]
- www.celebratinglocalhistory2006.co.uk
Library and Information Service Council,
Northern Ireland
- www.nisranew.nisra.gov.uk/Census/Census2001Output/KeyStatistics/keystats.html
Northern Ireland Census 2001 Key Statistics
- www.discovernorthernireland.com
Northern Ireland Tourist Board
- www.pobal.org
Pobal—Umbrella organization for
Irish language in Northern Ireland
- www.sportni.net
Sports Council for Northern Ireland
- www.ultach.org
ULTACH Trust [Irish-language information]



LEARNER 10 recently penned, the diverse music of Northern Ireland's instrumentalists, composers, and songwriters evokes a profound sense of regional pride and growing confidence in a shared future. Introducing listeners to the powerful music of this beautiful, complex land, *Sound Neighbours* spans genres, generations, and geographic boundaries, featuring twenty vocal and instrumental tracks that celebrate the musical wealth of contemporary Northern Ireland.

Members of two generations of the Haynie family, African American farmers whose Virginian roots go back to the 1640s, gather on their veranda, which looks out on the family's land. Photo by Roland Freeman, 2007.

Roots of Virginia

The Past is Present

WILLIAM S. DUBOIS, Program Director

When a group of 120 Englishmen set foot 400 years ago on what later became Virginia, they hoped for a quick route to riches. Instead, they put in motion the creation of something much more precious—a new culture and a new country, which was to become the United States of America.

This year, the Festival explores three “roots” of Virginia’s culture—Native American, English, and African American. These groups supported the growth of a diverse, yet unified society in what would become Virginia. This summer, their descendants join delegations from Kent County, England (one of the counties from which the original settlers came and the burial place of Pocahontas) and West Africa (an area from which many enslaved Africans came to Virginia). By demonstrating and performing many parallel cultural traditions side by side, craftspeople, musicians, cooks, agriculturalists, and maritime experts prove that different cultures can have much in common and can borrow from each other to forge a nation.

Today’s Virginians include people whose ancestors have always been here, descendants of the original Jamestown settlers, the progeny of the first West Africans, and more recent immigrants from Africa, Southeast Asia, and Central America. They live and work from Virginia’s Atlantic coast to its Appalachian Mountains, from remote coal-mining towns in the southwest to bustling suburbs in the north. But no matter how deep their roots, Virginians strive with dedication and innovation to document and present their cultural heritage, adapting tradition to change and using the past to inform the present and future.



Many traditions in Virginia; Kent County, England; and West Africa remain “unbroken” within families and communities. Although today’s cooks of Brunswick County, Virginia, prepare their rich stew over propane instead of an open fire and use chicken instead of squirrel, they still consider Brunswick stew a traditional dish. And Native American fishermen may no longer make their own nets to catch river shad, but their fishing techniques are still similar to those of their ancestors.

The ballad-singing tradition in southwestern Virginia has been well documented: Cecil Sharp (1859–1924), an English folk-song scholar, traveled to Appalachia to record traditional songs, which, in many cases, were better preserved in the mountains of Virginia than they were in their native Great Britain. Today, singers like Gin Burris from Carroll County, Virginia, still sing some of the same ballads, and modern folk-song scholars such as Dave Arthur from Towbridge Wells, Kent, England, come to Virginia to trace Sharp’s steps and record current versions of the ballads.

A number of crafts, such as pottery, blacksmithing, wood carving, and needlework, span the generations; craftspeople interpret and produce them according to their own tastes and market demand. Pamunkey and Mattaponi women create pots using local river clays and oyster shells. Their pots are treasured heirlooms

and a source of income from tourist and collector sales. Master Pamunkey potter Mildred Moore and many other Virginia-tradition bearers have participated in the Virginia Foundation for the Humanities and Public Policy’s Virginia Folklife Apprenticeship Program (see page 73). The program matches master folk artists with those eager to help preserve the past for the present and future.

TRAVELING THE PAST

While tracing the roots of Virginia culture, historians find many tradition bearers who, by necessity or desire, refashion their skills. For example, in Virginia, as well as in Kent County, England, fruit farmers find it hard to keep their businesses profitable because of cheaper imports; many have quit farming and have sold their land to developers. Some farmers in Virginia have turned to Tom Burford, who comes from a fruit-growing family in the Shenandoah Valley. Burford uses his knowledge of apples to research heirloom varieties and waxes eloquently for hours about the Albemarle Pippin, an apple Queen Victoria liked so much she exempted it from import taxes. Thanks to Burford and the fruit growers he helps, gourmet cooks can find heirloom varieties of Virginia apples at farmers’ markets. The growers bring the taste of Virginia’s past to the present and make it profitable.

Horses are big business in Virginia and Kent, where they are raised for pleasure riding, shows, and racing. Well-to-do horse fanciers have created markets for everything from horse portraits to harness brasses. In Bethersden, Kent, twin brothers Tony and Marc Stevenson craft exquisite rocking horses. They learned woodworking skills from their uncle,



(Left to right) Mary Hill and her mother, Marie Hill, proudly stand in front of the Virginia Historical Marker that describes Hobson Village. Photo by Harold Anderson

A delegation representing the eight Virginia Indian tribes performs dances at an event in Gravesend, Kent County, England. Photo courtesy Jamestown UK Foundation Limited

Tony and Marc Stevenson of Bethersden, Kent, England, pose with some of their exquisite wooden horses. Photo courtesy Stevenson Brothers

James Bosworthick, an apprentice in the 1940s in the Chatham Naval Dockyard, where he made rocking horses from “off-cuts” (workable pieces of wood left over from shipbuilding). His nephews now combine the family tradition of woodworking with the English love of horses in a business that, over the past twenty-four years, has had such distinguished clients as the current Queen of England. They transform the past in ways that make sense in the everyday present in Virginia and beyond.

RESEARCHING THE PAST

The ability to research and interpret the past requires years of study, determination, and “learning by doing.” Digging up the past is the professional passion of archaeologists at sites such as Historic Jamestowne. Surrounded by a room full of artifacts, Curator Beverly Straube excitedly shows visitors pieces of pottery, armor, and Native American tools. Small flags identify various pieces that originated not only in England and the Chesapeake Bay area, but also in Germany, Italy, and even Asia. The artifacts prove that, even in the seventeenth century, Virginia had a global reach—one that foretold its multicultural future.

Family and community researchers collect oral histories and search for clues in archives and databases. To apply for a permanent Virginia Historic Marker for the African American oystering settlement of Hobson Village, near Norfolk, Virginia, Mary Hill collected genealogies, oral histories, historic photos, and old oyster lease documents. “It helped that the people were still there to tell their story,” she said of the process.

At Canterbury Cathedral in Kent, England, Heather Newton heads the Conservation Stone Mason Shop. She and her fellow stonemasons work to conserve the older parts of the building; they also fix damage done by earlier restorers. At the Virginia Lime Works in Monroe, the Price family skillfully reproduces the type of mortar used in eighteenth-century homes like James Madison’s Montpelier and Thomas Jefferson’s second home, Poplar Forest. Researchers from Staunton’s Frontier Culture Museum of Virginia traveled to West Africa to study traditional building techniques, so they could recreate an African village. It should open this year.

TRADITIONS

With every delivery of one of their handcrafted rocking horses, the Stevenson brothers include a tree for their customers to plant. This is their way of replenishing the wood they use in their craft. Today, some of the trees are over twenty feet tall. The roots of Virginia culture, like those of the trees, have supported the growth of traditions that enrich the commonwealth, the country, and the world. By the time the 500th anniversary of Jamestown rolls around, who knows how the past will merge with new traditions to continue the legacy?

Betty J. Belanus is a folklorist, curator, and education specialist at the Center for Folklife and Cultural Heritage. The Roots of Virginia Culture program is the seventh Festival program she has curated since 1988. She lives in Arlington, Virginia.



According to archaeologists, Native people have lived in the area we now call Virginia for as many as 15,000 years. However, if you ask us Virginia Indians how long our people have been here, we will say that we have always been here. Our histories, our ancestral connections, and our traditions are intertwined with the land known to the Powhatan peoples as Tsenacommacah—a bountiful land given to us by the Creator as the place most fitting for us to live.

The early inhabitants of Virginia were hunter-gatherers who followed the migratory patterns of large game, but over time, they settled into specific territories. Our people developed intimate, balanced relationships with the animals, plants, and geographic formations that characterized our homelands. History books seldom refer to the sophisticated agricultural techniques we practiced for more than 900 years or to the culturally managed landscapes we developed, where hunting and fishing areas alternated with townships and croplands along the waterways. They rarely mention that our nutrition was far superior to that of Europeans before the colonial era, or that our knowledge of astronomy informed our farming calendar and nighttime navigation. Virginia was not a wilderness to us, nor was it a “New World”; it was a known and loved home place. We shared our resources within our communities and with strangers. That is the Native way.

When the English colonists arrived in our homeland in the spring of 1607, some 20,000 Algonquian-speaking peoples were incorporated into the paramount

We honor our past and
our ancestors and
our history, and keep it close.
But we have to move forward.

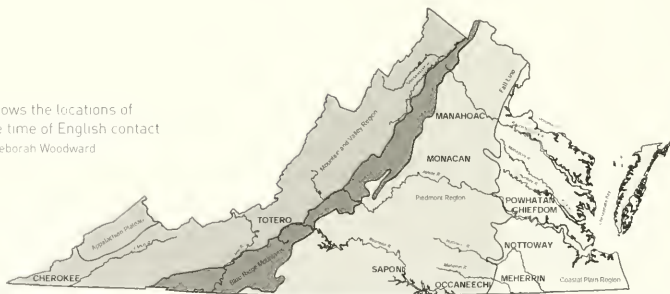
—Debora Moore, Pamunkey Tribe

chiefdom of Powhatan, who was the tributary and spiritual leader of thirty-two tribes in the Atlantic coastal plain and Chesapeake Bay area. Approximately the same number of Siouan-speaking people lived to the west in the piedmont and mountain regions. They included the Monacan, Manahoac, Occaneechi, Saponi, and Tutelo (or Totero) tribal groups. In the southwest of what is now Virginia lived Cherokee people, who spoke an Iroquoian language. To the southeast of Powhatan’s domain lived the Meherrin and Nottoway tribes, who also spoke Iroquoian languages.

Powhatan, a brilliant strategist, probably intended to incorporate the English into his polity. He could not have known in 1607 that they intended to establish a permanent colony and usurp his lands. Within a hundred years, the Powhatan tribes were reduced to just several hundred individuals. Similar depopulation occurred among the Monacan peoples and throughout the East Coast and inland regions as European settlements spread westward. Through disease and warfare, Native peoples of this continent were decimated; their lands confiscated.

Throughout the eighteenth and nineteenth centuries, Virginia’s Indian people found themselves policed by the colonial government, reduced to poverty as their landholdings eroded or were stolen outright. The first race laws were passed in Virginia in 1705; more followed in 1866. In 1924, the U.S. Congress passed the Racial Integrity Act, which prohibited marriage to whites by people of color, including Indians.

This map of Virginia shows the locations of prominent tribes at the time of English contact
Courtesy Keith Egloff and Deborah Woodward



[Right] Karinne Wood (Munro) dances at a powwow. Like most Munro dancers, Karinne beaded (most all) of her dance regalia herself. Photo by Steve Fulk at the University of Virginia.

[Inset] This historic picture shows students at the Upper Mattaponi School sometime in the 1940s. Photo by the University of Virginia. Karinne Wood.



In Virginia Indian history, the first half of the twentieth century was dominated by the figure of Walter Plecker, who served as state registrar of vital statistics in Richmond from 1912 to 1946. He staunchly backed the eugenics movement, which advocated “human improvement.” Plecker believed that there should be only two races of people in Virginia—white and “colored”—and that white people were superior. By 1925, he developed a list of surnames of people he believed to be “mixed,” and he instructed local court clerks, hospital personnel, school administrators, and others to prevent persons with the names from associating with white people. He changed “Indian” to “colored” on numerous birth certificates.

Most of the current tribes in Virginia established churches and sometimes mission schools during the early years of the twentieth century. The schools provided education up to seventh grade. Indians were not allowed to attend white schools, and they refused to attend black schools. Many Indian children were needed at home or in the fields and could not finish elementary school. Some of the Powhatan tribes sent their children to the Bacone School in Oklahoma, and similar facilities in other states, where they could complete high school and sometimes the equivalent of a community college degree. Public education was not made available to Virginia Indians until 1963.

WHO WAS POCAHONTAS?

Pocahontas, a daughter of the paramount chief Powhatan, was about ten years old in 1607 when the captive John Smith was brought to her father’s headquarters. Opinions differ as to whether the famous “rescue of John Smith” actually happened, but if it did, it was most likely a ritual misunderstanding by Smith. Over the next two years, Pocahontas, known for her intelligence and curiosity, accompanied her father’s councilors on some of their trips to Jamestown.

In 1613, the teenager was kidnapped by the English and held for ransom. During her captivity, she met the

Englishman John Rolfe, who wanted to marry her. After the English made peace with her father, she agreed to accept Christianity and marry Rolfe. She took the name “Rebecca.” The peace that followed lasted for several years.

In 1616, the Rolfes went to England with their young son Thomas, and Rebecca Rolfe was presented to the English court. She died in England of an unknown disease and was buried in Gravesend, Kent. In 2006, a delegation of Virginia Indians visited her grave to honor her as one of their ancestors, one who bravely faced some difficult decisions and did her best for her people.

In 1919, anthropologist Frank Speck began visiting many Powhatan tribes to study their communities. With his encouragement, the Indians attempted to revive the Powhatan Confederacy in the 1920s. Thus, political activism began. During the 1980s, eight tribes obtained formal recognition from the commonwealth: the Chickahominy, the Chickahominy Eastern Division, the Mattaponi, the Monacan, the Nansemond, the Pamunkey, the Rappahannock, and the Upper Mattaponi. Throughout, the Mattaponi and the Pamunkey retained their reservations and observed the treaty between them. Today, approximately 4,000 indigenous tribal members live in Virginia, and more than 20,000 American Indians from throughout the nation make their homes within the commonwealth.

Among Virginia Indian tribes, traditional cultural practices thrive, along with contemporary arts. A few artists make a living solely from their arts, which include beadwork, leather crafting, wood carving, pottery, and basket weaving. Virginia Indians practice not only their own traditional dances, such as the Green Corn Dance and the Canoe Dance, but they also participate in inter-tribal powwow dancing. Powhatan Red Cloud-Owen (Chickahominy) said, “[dancing] draws me close to my ancestors, to my people. . . . I’m different from somebody else, you know. I’m Indian. I’m Chickahominy, and this is what I do.”

Since the 1980s, Virginia tribes have taken great strides to retain or reclaim their cultural practices and improve economic conditions of their people. Tribal members elect their chiefs, and tribal councils meet regularly to address issues of concern and interest. Several tribes have established heritage classes for their young people and programs for elders. Almost all have purchased land in their homelands. Some are working on language reclamation. Six of the eight tribes

are pursuing federal acknowledgement through a bill introduced in Congress. Together, the eight tribes have worked to organize events for the 2007 commemoration of Jamestown’s founding. In July 2006, they completed a historical circle when fifty-five tribal delegates visited Kent County, England. It was the first time a delegation of Virginia Indians had traveled to England in almost 400 years. The tribal dance presentation was especially well received. “The people wouldn’t leave until the last drum beat had died out,” said Wayne Adkins (Chickahominy).

We, Virginia Indians are justifiably proud of our history, our traditions, our survival, and our record of contributions to our state and country. We love our homelands, and we have fought to defend them over the centuries. We teach our children that we are made of this land, and we belong here. We come from this earth, this ground, and we will always be here.

Karenne Wood (Monacan) serves on the Tribal Council. She is a Ph.D. candidate and Ford Fellow in linguistic anthropology at the University of Virginia, working to reclaim indigenous languages and revitalize cultural practices. She directs the Virginia Indian Heritage Trail project with the Virginia Foundation for the Humanities in Charlottesville. She served as the repatriation director for the Association on American Indian Affairs, where she coordinated the return of sacred objects to Native communities. She worked at the National Museum of the American Indian as a researcher, and for six years, she directed a tribal history project for the Monacan Nation. Wood has served on the National Congress of American Indians’ Repatriation Commission and as the chair of the Virginia Council on Indians, a gubernatorial appointment.



Virginia tribal leaders participate in the dedication of a highway marker that commemorates Opechancanough, the Powhatan chief who resisted the English in the mid-1600s. From the left are Chief Bill Miles (Pamunkey), Assistant Chief Warren Cook (Pamunkey), Chief Carl Custalow (Mattaponi), Chief Kenneth Adams (Upper Mattaponi), Chief Stephen Adkins (Chickahominy), and Assistant Chief Frank Adams (Upper Mattaponi). Photo by Deanna Beacham

The Garden of England

Kent, Yesterday and Today

Philip Staley, 2008 Virginia BFLC Hon. MEE OC

When commemorating the founding of Jamestown, the first English settlement in what is now the United States, a comparative examination of English and American history and culture is appropriate. Through more than the English language, Virginia and the southeastern English county of Kent have long been connected. Some of the first Jamestown settlers came from Kent. Among the first English families in Virginia were the Kentish Culpepers, Sandys, Sidneys, and Wyatts. Their descendants in Virginia and England share agricultural, maritime, and building traditions. Most important, the people of Kent and Virginia share the desire to preserve the past and create a bright future.

HISTORICAL KENT

The county's history, like that of the rest of England, is quite different from the history of Virginia. "Kent" is the oldest recorded place name in the British Isles. Written records in Kent date to the first invasion of the Romans in 54 B.C.E. The Romans stormed inland to what is now Canterbury, overrunning the indigenous Britons to establish a city. Saint Augustine brought Christianity to Kent's shores in 597 C.E., and in the twelfth century, stonemasons built the magnificent Canterbury Cathedral on the foundations of a much older church. By the fourteenth century, Canterbury was a center of trade and pilgrimage, which Geoffrey Chaucer memorialized in *The Canterbury Tales*. Today, visitors see archaeological



[Above] A stone carver works in the restoration shop of Canterbury Cathedral. Photo courtesy of Canterbury Cathedral.

[Right] Fishing boats docked in Whitstable Harbor. The buildings in the background were once used as fisherman's huts. Photo courtesy of www.kent.co.uk



The gardens of the Penshurst estate
Photo courtesy of www.penshurst.org

evidence of the Romans and the Saxons in the cellars of buildings used for modern commerce.

By 1607, when the histories of Kent and Virginia intersected for the first time, Kent was thriving due to its proximity to the English capital, London. Pocahontas (known as Rebecca Rolfe after her marriage to John Rolfe) visited London in 1616. Unfortunately, she fell ill on her way back to Virginia in 1617 and was brought ashore at Gravesend, Kent, where she died and was buried at the local parish church of St. George. In the summer of 2006, Virginia tribal representatives visited St. George's Church to take part in a ceremony in her honor.



From 1642 to 1648, the English fought a civil war that pitted royal rule against parliament. In Kent, Royalist uprisings took place, with fighting in the streets of Maidstone, the county seat. Many Royalists (or Cavaliers) immigrated to Virginia for political and religious freedom. Between 1637 and 1662, including the war years, royal gardener John Tradescant, born in Meopham, Kent, made his own history by travelling three times to Virginia to collect plant species, some of which still grace English gardens.

Several English warships that sailed during the American Revolutionary War and the War of 1812 were built at the Royal Chatham Dockyard in Kent, which was established in the mid-sixteenth century. They included the *Raisonnable*, which in 1779 took part in an assault on Hampton Roads, Virginia, and the HMS *Guerriere*, which the USS *Constitution* destroyed during the War of 1812. Because it so affected daily life in Kent and killed so many of its citizens, World War II is fresh in people's memories. In 1940, the Battle of Britain was fought in the skies over Kent. Throughout the war, Winston Churchill, whose mother was from New York City, lived at Chartwell, Kent.

AMBIT WITHIN AN ENGLISH TRADITION

Kent has been known as the "Garden of England" for over 400 years, since the day King Henry VIII ate a particularly satisfying bowl of Kentish cherries. Despite the fact that, today, Kent is the largest

county in England with many industrial complexes and a thriving high-tech industry, its sobriquet is still very visible in the fruit orchards, produce farms, and hop gardens that cover the landscape. Sheep and cows still graze over much of the countryside, and in the summer and fall, the greengrocers' and farmers' markets of Kent abound with local apples, strawberries, pears, ciders, juices, jams, chutneys, cheeses, lamb, and wines.

Kent has 350 miles of coastline, and local fish—including the famous Dover sole and Whitstable oyster—top menus throughout the United Kingdom. The Historic Chatham Dockyard, now a popular tourist attraction, still houses traditional rope and flag makers. Sheerness and Dover are points of departure for international shipping and ferry travel, and the Medway and Thames rivers figure prominently in Kent's history and traditions.

Whether restoring Canterbury Cathedral or adapting oast houses (built to dry hops) into bed-and-breakfasts or apartment complexes, master builders and their apprentices are busy year-round. The Museum of Kent Life near Maidstone and the Kent Hop Farm in Paddock Wood preserve and interpret historic constructions, such as clay-peg roofs, oast houses, and huts used by seasonal hop pickers. There are more castles in Kent than in any other county in England. They include Leeds Castle built in 1119, which was home to the Culpepers and Fairfaxes.



One important tradition that links Kent's past and present is the maintenance of historic houses and landed estates, many of which date to medieval times. In 1341, a rich London wool merchant built Penshurst Place, the home of the author of this essay, which is located on the Weald of Kent, near Royal Tunbridge Wells. Subsequent owners, including King Henry VIII, extended it in the fifteenth and sixteenth centuries. Henry's son, King Edward VI, gave the house to Sir William Sidney, an ancestor of the current owner, in 1552. The estate covers 2,500 acres of farm and woodland and an eleven-acre, formal, walled garden designed in 1346. In order to maintain the estate, the current owners decided several years ago to rent out parts of the house and grounds for craft fairs, official receptions, and private functions. The family still lives in the private apartments, but the staterooms, including Barons Hall, and the restored gardens are open to visitors. Today, running and restoring the estate for the public is a two-generation family affair.

THE HISTORY OF KENT | AMANDA

Kent's rich history and culture inform the county's development. The land still yields traditional crops and now nourishes new plants that can be harnessed for fuel, furniture, and medicine. Immigration and travel have created a multicultural society, one linked to the world. Kent, like Virginia, faces the future by blending its proud traditions with twenty-first-century opportunities.

Viscount De L'Isle (Philip) grew up at Penshurst Place, the Sidney family home since 1552, where he now lives with his wife Viscountess De L'Isle (Isobel). He served in the Grenadier Guards and was awarded the MBE in 1977. He retired as a Major in 1979. From 1983–1985, he was chairman of Kent CLA. From 1992–1999, he was Honorary Colonel of the 5th Bn PWRR. Philip was appointed a Deputy Lieutenant of Kent in 1994, becoming Vice Lord Lieutenant in 2002. A Trustee of Canterbury Cathedral Trust since 1992 and Chairman in 2007, he and Isobel have managed the family Estate for over twenty-five years.

Dast houses, used to dry hops before brewing, are on the grounds of The Hop Farm in Kent. Photo: www.vivakent.co.uk

A PERSONAL CONNECTION
BETWEEN KENT AND VIRGINIA

By Amanda Cardwell

My ancestors sailed to Virginia in 1608, settled in the Rappahannock region, and grew cotton and tobacco. They held a number of prominent positions in the state. The last one to live in the United States was my great uncle, General Wendell C. Neville (1870–1930), who was commander of the U.S. Marine Corps and once appeared on the cover of *Time Magazine*. My ancestors had good relations with the Rappahannock Indians, so it was a delight and a great honor to welcome Chief Anne Richardson to Kent in July 2006.

I am currently the patron of Produced in Kent, an organization that promotes fresh, local food. Because I love to cook, I find myself turning to some of the recipes that I loved when I visited Virginia as a child. The following recipe goes well with seasonal fruit, including the bounteous apples, pears, peaches, and strawberries available in Kentish farmers' markets and greengrocers' shops. My Virginia grandmother's sticky gingerbread reminds us that a blend of English and Virginia cultures is "always in season."

AMANDA CARDWELL NEVILLE'S STICKY GINGERBREAD

Ingredients

- 4 oz. black treacle or molasses
- 4 oz. golden syrup or golden corn syrup
- ½ lb. butter (2 sticks/4 oz. cut up)
- ½ lb. soft brown sugar (approx. 1 cup)
- 12 oz. all-purpose flour
- Pinch to one teaspoon salt
- 2 level tablespoons ground ginger
- 3 level teaspoons ground cinnamon
- 2 large eggs
- ½ pint of milk (1 cup)
- 2 level teaspoons bicarbonate of soda or baking soda
- Cooking oil
- Greaseproof parchment paper

Directions

Grease a 7½ by 11½-inch baking pan well. Cut parchment paper to fit the base of the baking pan, and grease the paper. In a heavy saucepan, stir together the black treacle or molasses, golden syrup or golden corn syrup, butter, and brown sugar. Melt slowly over medium heat, stirring all the time. Remove the saucepan from the heat. Sift the flour, ginger, cinnamon, and salt into the mix in the saucepan. Beat the eggs and stir them slowly into the mix. Heat the milk and whisk in the baking soda. Stir the milk and soda until the soda dissolves. Add them to the saucepan and fold all of the ingredients together. Pour the folded mix into the baking pan. Cook for one hour at 300 degrees Fahrenheit.

For African Americans, the history of Virginia has always been replete with paradox and irony. Virginia, the place where Africans first landed as slaves, was also the place where George Washington and Thomas Jefferson dreamed a nation into being around the ideal of human freedom, even though they owed their own wealth to the appropriated labor, skills, and expertise of Africans and their descendants. African Americans availed themselves of opportunities that followed upon the bloody Civil War. But after a brief period of promised prosperity came the introduction of Jim Crow laws that denied them voting rights and access to education. At the dawn of the Civil Rights era, one Virginia county closed the doors of public schools to African American students for five years. Yet, fifty years earlier, Virginia-born African American educational pioneer Booker T. Washington helped establish some of the first African American schools and colleges.

By building strong and vibrant communities (despite the difficulties of their circumstances), participating in the give-and-take of education and expression, and re-examining history in order to set the record straight, African Americans in Virginia have made a significant contribution to the commonwealth over its 400 years. Throughout Virginia's history, African Americans have come together to create and sustain communities.



Twenty-odd Angolans—the first Africans to arrive in Virginia after a torturous Atlantic journey in 1619 on the ship *Sao João Bautista*—called each other *malungo*, a Kimbundu word meaning “shipmate” or “companion.” Most Africans who were brought to Virginia were taken from West Africa—from the Bight of Biafra, Senegambia, and modern-day Cameroon. They spoke many different languages, including Igbo, Efik, Ijo, Wolof, Manding, and Pular. With no common language, their first challenge was inventing ways of speaking to one another and creating community.

As fluency in African languages began to fade in Virginia, some words and phrases entered American English; for example, “goober” came from the Kimbundu word for peanut (*nguba*). Replacing identities based on language and ethnic origins, bondsmen and bondswomen began to derive a sense of community from their common conditions and their recognition of cultural similarities. What emerged in the Chesapeake Bay area were regional African American identities—new forms of cultural expression that melded African aesthetics with European and sometimes Native American influences. Virginia could not have developed without the expertise, skills, and labor that Africans brought with them. African expertise in forming work groups, agriculture, tool making, and animal husbandry was indispensable to the foundation of Virginia. Early on, African Americans founded their own churches, such as the First Baptist Church in Williamsburg, one of the oldest African American churches in the state. As some bondspersons in Virginia were set free in the wills of their captors, bought their freedom, or escaped through the perilous Underground Railroad, they began to establish villages. Land ownership was the key not only to economic success, but also to building a legacy. Israel Cross, a preacher to freedmen communities in Eastern Virginia, urged his followers to “buy some land, build a home, and get some education.”

The 54-40 African American Quilters Guild of Hampton, Virginia, has been meeting to share their love of quilts and quilting for over thirty years. © 2007 Roland L. Freeman III

For enslaved and free African Americans, training and education were tantamount to freedom and independence. Education and its denial became touch points in the struggle for human rights. African Virginian activists Mary Peake of Hampton and Booker T. Washington, a Hampton graduate who became head of Tuskegee Institute in Alabama, helped establish not only colleges and technical institutes, but also elementary and secondary schools, such as the "Rosenwald Schools," so called because they were partially funded through grants from Julius Rosenwald, the founder of Sears, Roebuck & Company. (Similar "whites-only" schools were created earlier throughout the segregated South.) These schools and Virginia's Historically Black Colleges and Universities (HBCUs) taught African Americans technical and agricultural skills. Today, there are five HBCUs in Virginia: Hampton University, Norfolk State University, Saint Paul's College, Virginia State University, and Virginia Union University. Each school specializes in different academic fields, and each one is known for particular forms of expressive culture, including stepping, show hands, gospel choirs, and glee clubs.

Music is one of the strongest examples of the cultural give-and-take: There exists a 1759 written description of an instrument called a *bandore*, which Africans played in Virginia. The presence of this stringed instrument meant that among those who came to Virginia were members of the occupational class of musicians and oral historians from the Manding, Pular, and Wolof kingdoms of the Sahel region of West Africa. These skilled musicians and storytellers were called *griots*. Usually attached to courts, they sang the history and accomplishments of rulers and their families. The *bandore* of the *griots* and other similar stringed instruments (the *xalam*, *hoddu*, *ngoni*, and *gambare*) were the ancestors of the modern banjo. First an instrument of African Americans, the banjo became, for many years, an instrument associated with Appalachian music.

Enslaved musicians from the West African Senegambian region brought to Virginia the five-string *bandore*, which they played in "low hammer" style. It helped give birth to the modern-day banjo. This photograph of a young interpreter and historian, musician, and storyteller Rex Ellis, director of the historic area at Colonial Williamsburg, recalls *The Banjo Lesson*, an iconic painting by African American painter Henry Owsawa Tanner.

(Photo courtesy of Colonial Williamsburg)

There is no area in American history, let alone colonial Virginian history, untouched by the hands of Africans and African Americans. With over half of the population of Williamsburg being of African descent, any story of America's beginnings and life in Williamsburg devoid of the experience of enslaved Africans would be incomplete, incorrect, and anything but accurate. Men and women, free and enslaved, lived, socialized, loved, worked, suffered, survived and fought for freedom. —Rex Ellis

Historian Rex Ellis, head of the historic area at Colonial Williamsburg, stresses the importance of recognizing how, in markedly different ways, enslavers and those in bondage were negatively affected by the institution of slavery. At Colonial Williamsburg, Ellis and others have reinterpreted slavery to show the complexities of the institution. And they have humanized it with interactive, "first-person presentations" throughout the historic area.



Today, recent African immigrants to Virginia, including a large number of Somalis, build community in some of the same ways as earlier Africans did. Although many Somalis live in modern high-rises in Northern Virginia, they get together as often as possible for coffee and meet for a picnic each year in George Mason Park to share stories, songs, and traditions, such as henna hand-decoration.

Currently, farmers on both shores of the Atlantic Ocean find themselves in similar straits. Previously engaged almost exclusively in growing one cash crop, small West African peanut farmers and Virginia African American tobacco farmers stay in business by diversifying their crops, developing pesticide-free agriculture, and saving heirloom seeds. Family farms are threatened by the flight

of young people to cities and to more financially rewarding, less physically taxing occupations.

African American Virginians have become national leaders in interpreting their past and the specific cultural and historical issues that have emerged from the African/African American presence in the state. These issues include the interpretation of slavery in Virginia, the Civil War, the Civil Rights movement, and the movement for African American self-determination. Virginia's HBCUs, churches, clubs, friendly societies, and heritage organizations document and interpret their histories and educate themselves and others about African Americans' role in Virginia's history.

The first Africans to come to Virginia and their descendants contributed their expertise, artistry, labor,

Stepping traditions, which African American fraternities developed at Historically Black Colleges and Universities (HBCUs), now enjoy popularity among students of many cultural backgrounds. New members of Omega Psi Phi step at Hampton University. © 2007 Roland L. Freeman



EDNA LEWIS

Edna Lewis (1916–1996) was much loved in the U.S. culinary community for her mastery of southern cooking and her cookbook-memoirs about the rural foodways of her hometown, Freetown, Orange County, in the Piedmont region of Virginia. Lewis spread her love of fresh Virginia seasonal fare to new audiences as the chef at New York City's prestigious Gage and Tollner restaurant

In her cookbook, *The Taste of Country Cooking*, originally published in 1976 and reprinted in 2007, Lewis describes growing up in Freetown, which was founded by her grandfather as a

community of farming people. The name was adopted because the first residents had all been freed from chattel slavery, and they wanted to be known as a town of Free People. The spirit of pride in community and of cooperation in the work of farming is what made Freetown a very wonderful place to grow up in. Whenever I got back to visit my sisters and brothers, we relive old times, remembering the past. And when we share again in gathering wild strawberries, canning, rendering lard, finding walnuts, picking persimmons, making fruitcake, I realize how much the bond that held us had to do with food.

and lives to the creation of Virginia as we know it today. The impact of the Africans and their descendants is evident in the confluence of people, traditions, geography, and historical events that continue to shape Virginia's present and point to its future.

Diana Baird N'Diaye, Ph.D., is a cultural heritage specialist and Curator of the African and African American component of the Roots of Virginia Culture program. For over twenty-five years, she has developed exhibitions, programs, and publications on African and African Diaspora expressive culture. In recent years, her work has expanded to include cultural policy, heritage ethnography, and cultural tourism. She lived in Virginia for sixteen years.

To succeeding generations, members of West African farming communities pass on knowledge and skills that were essential to Virginia's early development. Young farmer Aloune Ba builds a fence in Ndjillassème, Senegal. Photo by Diana N'Diaye, Smithsonian Institution.



SWEET POTATO PIE *(Makes two 10-inch or three 7-inch pies.)*

Reproduced here is Edna Lewis's recipe for sweet potato pie, part of her *Sunday Regional Dinner* menu. Lewis describes this event as "our most important social event of the summer season."

Dough

- 3 cups plus 2 tablespoons sifted flour
- 1 cup chilled, home-rendered sweet lard
- 1 scant teaspoon salt
- ½ cup cold water

Filling

- 2 cups mashed and sieved sweet potatoes
- 1 cup sugar
- ½ teaspoon cinnamon
- ½ teaspoon fresh-grated nutmeg
- ½ teaspoon salt
- 3 small or medium eggs, separated
- 2 teaspoons vanilla extract
- ¾ cup butter, melted over hot water
- 1½ cups milk, at room temperature

Two 10-inch or three 7-inch pie pans

Directions

In a mixing bowl blend well together with a pastry blender the 3 cups of flour, lard, and salt. When well blended, add cold water and mix together by hand. This is a very short dough and the water has to be incorporated in by hand. After blending the water in, shape the dough into a ball. Sprinkle the dough over with 2 tablespoons flour to make it easier to handle. Divide the dough into pieces for the number of pies to be made. Leave to rest for 10 to 15 minutes. It is best to roll the dough out after resting. It is easier to handle while soft. After rolling the dough out, place it in the pie pans, trim, cover, and set in the refrigerator or freezer until needed. Remove and fill while chilled.

In a mixing bowl combine the sieved sweet potatoes, sugar, spices, salt, beaten yolks, vanilla, and melted butter. Mix thoroughly. Add in the milk and stir well. Beat the whites of eggs to the frothy stage and stir them into the batter. Pour the batter into the pastry-lined pie pans. Bake in a 350 degree oven for 40 to 45 minutes.

Excerpted from The Taste of Country Cooking by Edna Lewis. Copyright © 1976 by Edna Lewis. Reprinted with permission from the publisher Alfred A. Knopf.

Blue Ridge Folklife

Thirty Years of Fried Pies and Other Delights

—RODNEY MOORE, BLUE RIDGE INSTITUTE

By the mid-1700s, the settlement of western Virginia was at full speed. The English and their African American slaves built large farms in the Virginia Piedmont. Germans settled much of the Shenandoah Valley, and the Scots-Irish carved out smaller farmsteads in the hollows of the Blue Ridge Mountains. People, commerce, and information flowed through western Virginia along the Great Wagon Road, the Carolina Road, and the Wilderness Road. By 1860, the railroad was crisscrossing Virginia. By 1900, the coal, timber, and farm products of western Virginia were sold throughout the eastern United States. Still, many Virginians held fast to their old cultural identities and to the music, speech, foodways, crafts, and social customs that reflected their identities.

In the early 1970s, Ferrum College created the Blue Ridge Institute & Museum to document and showcase the folklife of the Blue Ridge. The Institute's work is part of a regional collecting tradition that stretches back over a century. The field-workers of the early 1900s, however, could scarcely have imagined how folkways would change and how easy it would become to record and present so many traditions to a huge audience.



Traditions change with lifestyles and technology: these Roanoke, Virginia, "gandy dancers" now work primarily with large machinery. Photo: courtesy Blue Ridge Institute

Although the Blue Ridge Institute & Museum focuses on western Virginia, it follows traditions statewide—from cane carving and apple growing to hot-rod building and quartet singing. The Institute's programs include museum exhibitions, online resources, a living history museum, and media productions. In 1986, it was designated the State Center for Blue Ridge Folklore. Each fall, on the fourth Saturday of October, the Blue Ridge Institute & Museum transforms the campus of Ferrum College into Virginia's largest celebration of regional folkways. Presenting old-time crafts, music, food, car culture, working-animal competitions, and much more.

Roddy Moore has been Director of Ferrum College's Blue Ridge Institute & Museum for over thirty years.

Vaughan Webb, Assistant Director of Ferrum College's Blue Ridge Institute & Museum, has been a folklorist at the Institute since 1981.

FRIED APPLE PIES

Fried apple pie is a real treat at the Blue Ridge Folklife Festival. The following recipe was demonstrated at the 1995 festival. Mrs. Virginia P. Crook of Ferrum, Virginia, learned the recipe from her mother, who, before she passed away in 1974 at the age of 87, had made enough of these pies to lay end to end around the world several times. The secret is in the dried apples.

Filling

- 2 cups [packed] dried apples [Good drying apples are winesap, Granny Smith, or Summer Rambo]
- 3 cups water
- ¼ teaspoon cinnamon
- ¼ teaspoon cloves
- Cook until tender and waterless
- Sweeten to taste, and set aside to cool

Crust

- 2 cups plain white flour
- 1 tablespoon sugar
- ¼ teaspoon salt
- ¼ cup solid shortening [preferably Crisco]
- Enough ice water to make up a good workable dough

Directions

Divide dough into balls big enough to roll into a piecrust the size of a dessert plate. [My mother said each ball should be "the size of a goose egg."] Place two to three tablespoons cooled apples in one half of the crust, fold over the other half, and crimp the edges to seal the crust. It should look similar to a crescent. Heat oil or solid shortening in an iron frying pan, about two inches deep. Fry the pies until golden brown on both sides. Drain on paper towels or clean cloth. These can be frozen. The recipe should make about six pies.

Additional Notes

To test the temperature of the oil, drop a drop of cold water in the pan. If it dances all the way across the pan, it is hot enough.

Jon Lohman

The three root cultures of Virginia, which are the focus of this program, extend throughout the commonwealth and combine with many others to create the vibrant traditions of contemporary Virginia. From the old-time music gatherings of Galax to the ceremonial Hmong dances of Arlington, from the intricately hand-stitched quilts of the Shenandoah to the duck decoys of the Eastern Shore, the forms of folklife in Virginia are as diverse as the communities that create them.

Since its inception in 1989, the Virginia Folklife Program, a public program of the Virginia Foundation for the Humanities, has worked to document, present, and support Virginia's diverse traditional folkways by producing and supporting educational materials and public programs. In the first years of the program, Garry Barrow conducted numerous ethnographic fieldwork surveys that helped to capture the stories of everyday people living extraordinary lives and that yielded such cultural treasures as the Buckingham Lining Bar Gang and the Northern Neck Chantey Singers. The Folklife Program also worked with communities like the Monacan Indian Tribe to document their cultural traditions, and it launched the highly successful Piedmont Guitarists Tour, which featured Virginia blues masters John Jackson, John Cephas, Daniel Womack, and others.

In 2001, Jon Lohman assumed the directorship of the Folklife Program, which has continued to document Virginia's rich cultural folkways through audio and video documentation, exhibit design, public programming, and project development. From all the various initiatives of the Folklife Program, the Virginia Folklife Apprenticeship Program stands out as the program's cornerstone. Now in its fifth year, the program pairs experienced master artists with apprentices for a one-on-one, nine-month learning experience.

Apprenticeships have included fiddle making, crab-trap building, and even automobile pinstriping. The program has been generously supported by the National Endowment for the Arts.

During the apprenticeship period, the master artist and apprentice enter into a mutually enriching relationship, both cultural and personal; they connect lessons and memories from the past with shared visions for the future. Through this intimate one-on-one experience, the apprentice is able to access the subtle nuances of the particular traditional form—those elusive qualities of the craft that have invested it with cultural resonance and traditional resilience.

The Folklife Apprenticeship Program helps ensure that Virginia's treasured folkways not only continue, but also receive new life and vibrancy, engaging new learners and reinvigorating master practitioners. This photo essay introduces a number of participants in the program, which truly allows the past to be passed on to the present in Virginia.

Jon Lohman is Director of the Virginia Folklife Program, at the Virginia Foundation for the Humanities. He earned a Ph.D. in folklore and folklife from the University of Pennsylvania. As the Virginia state folklorist, he works to document, present, and support Virginia's rich folkways through audio and video documentation, exhibit design, public programming, and project development. Jon works closely with Ferrum College's Blue Ridge Institute, and other organizations and communities. He has produced numerous recordings, including the Paschall Brothers' On the Right Road Now, for Smithsonian Folkways Recordings, and bluegrass, old-time, and gospel releases for the Foundation's own Crooked Road Series.



MILDRED MOORE

The Pamunkey Indian potters created their distinctive blackware pottery long before their first contact with Europeans in 1607. Born and raised on the Pamunkey Indian Reservation, **Mildred Moore** learned the art of traditional Powhatan Blackware as a child from the Elder Woman at the pottery school. Mildred is now one of the few elder women still practicing this important tradition. She teaches her apprentice to make the pottery using the hand-coil method, which does not require a pottery wheel. The women dig their clay from the same vein in the Pamunkey River as their ancestors did.

THORNTON AND MARTHA SPENCER

Grayson County master fiddler **Thornton Spencer** learned to play in the 1940s from his brother-in-law, the revered fiddle maker and player Albert Hash. Thornton's daughter, **Martha Spencer**, has been immersed in old-time music her entire life. Already a gifted multi-instrumentalist, Martha has used her apprenticeship opportunity to focus on the nuances of the fiddle.

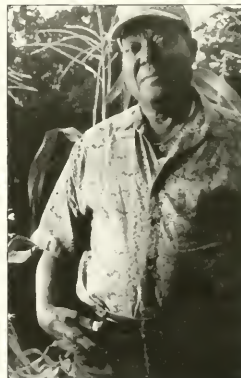


FLORY JAGODA

Flory Jagoda, "the keeper of the flame" of a once thriving Sephardic Jewish song tradition, mentored singer **Susan Gaeta**. Flory's songs, passed down in her family since they fled the Spanish Inquisition in 1492, were learned from her *nona* (grandmother) as a child in pre-World War II Sarajevo. She sings all of her ballads in Ladino, or Judeo-Spanish, a language that dates back centuries. Sadly, Flory is the lone member of her acclaimed singing family to survive the Holocaust. She has almost single-handedly kept the Sephardic ballad tradition alive. In 2002, Flory was awarded a National Heritage Fellowship.

JOHN CEPHAS

The most distinctive feature of the Piedmont guitar style is its fingerpicking method in which the thumb lays down a rhythmic bass-line against which one or two fingers pluck out the melody of the tune. **John Cephas**, of Bowling Green, Virginia, is considered the world's foremost Piedmont bluesman. John learned to play guitar from family members and neighbors in Caroline County at the many "county breakdowns" and house parties that were a staple of social life in the region. His collaborations with harmonica master Phil Wiggins have been delighting audiences throughout the world for decades. In 1989 John was awarded a National Heritage Fellowship, the highest honor the United States government bestows upon a traditional artist.



JOHN D. CLARY

According to legend, Brunswick stew began as a communal meal prepared for a hunting expedition on the banks of the Nottoway River in 1828. Cooking Brunswick stew has since become a time-honored tradition—a staple at community gatherings, a source of regional pride, the focus of spirited competition, and a true Virginia culinary art. When he joined the Lawrenceville Volunteer Fire Department in the fall of 1973, John D. Clary began cooking Brunswick stew under the watchful eye of Stewmaster McGuire Thomas. John eventually ascended to the level of Stewmaster in 1988. He continues to cook for the Fire Department, the local Lions Club, the Virginia Tech Athletic Department, and the Capitol and State Fair in Richmond, where he met his apprentice, Chiles Cridlin.



PENNY STILLWELL

Canning was the only way to preserve jams, jellies, relishes, and pickles before refrigeration. Master canners such as Penny Stillwell have elevated canning to an art form. Since she was six years old, canning has been nothing short of a way of life for Penny. She cans everything from beets to okra, from apple butter to roasted tomatoes. Penny used her apprenticeship to teach her daughter many of her unrecorded recipes and share some of her most cherished canning secrets.

OLEN GARDNER AND ROSS MATHEWS

Olen Gardner was exposed to a host of instrument makers as a child and has been developing his craft ever since. Olen constructs bluegrass and old-time banjos, as well as guitars and the occasional violin. Olen is a fine banjoist in his right and worked with Charlie Monroe in the early 1950s. A former tool maker, Olen has developed numerous tools specifically designed for the construction and repair of stringed instruments. For the past two years, Olen has been mentoring Ross Mathews in the art of fine instrument repair and construction.



GRAYSON CHESSER

Eastern Shore native Grayson Chesser learned to carve from legendary Chincoteague Island carvers Miles Hancock and "Cigar" Daisy and has gone on to become one of carving's true living legends. Grayson's family roots on the Eastern Shore date back to the mid-1600s. Like his forebearers, he is deeply immersed in the maritime traditions of the area, as a carver, hunting guide, and conservationist. Always eloquent, Chesser sums up the feelings of most of the Apprenticeship Program participants in the following statement:

"All I ever wanted to be was a decoy carver. I learned at the feet of master carvers, and now most of them are passed and gone. There's nothing I can give back to those guys now, but I always thought that maybe if I can teach someone, then that could sort of be my way of repaying them. So this apprenticeship is really a continuation of what those guys have done for me."

- CHENOWETH, AVERY AND ROBERT LLEWELLYN. 2006. *Empires in the Forest: Jamestown and the Beginning of America*. Charlottesville: University of Virginia Press
- CONWAY, CECELIA. 1995. *African Banjo Echoes in Appalachia: A Study of Folk Traditions*. Knoxville: University of Tennessee Press
- CLARKE, GRAHAM. 2000. *Graham Clarke's Kent*. Lingfield, Surrey: Third Millennium Publishing
- COOK, SAMUEL B. 2000. *Monacans and Miners: Native American and Coal Mining Communities in Appalachia*. Lincoln: University of Nebraska Press
- DRAPER, CHRISTINA S., ED. 2006. *Don't Grieve After Me: The Black Experience in Virginia 1619-2005*. Hampton, Virginia: The Virginia Foundation for the Humanities and Hampton University
- CURTIN, PHILLIP D., GRACE S. BRUSH, AND GEORGE W. FISHER, EDS. 2001. *Discovering the Chesapeake: The History of an Ecosystem*. Baltimore: Johns Hopkins University Press
- DOLE, FRAN AND GEOFF. 2002. *Folklore of Kent*. Stroud, Gloucestershire: NPI Media Group
- EGLOFF, KEITH, AND DEBORAH WOODWARD. 2006. *First People: The Early Indians of Virginia, 2nd ed*. Charlottesville: University of Virginia Press
- FEEST, CHRISTIAN F. 1990. "The Powhatan Indians." In *Indians of North America*, edited by Frank W. Porter, III. New York: Chelsea House Publishers.
- FERRIS, W., ED. 1983. *Afro-American Folk Art and Crafts*. Jackson: University Press of Mississippi.
- FIRTH, FRANCIS AND MELODY RYALL. 2006. *Francis Firth's Kent Revisited*. Teffont, Salisbury: The Francis Firth Collection
- FUSSELL, FRED C. 2003. *Blue Ridge Music Trails: Finding a Place in the Circle*. Chapel Hill: University of North Carolina Press
- GLEACH, FREDERIC W. 1997. *Powhatan's World and Colonial Virginia*. Lincoln: University of Nebraska Press.
- HAILE, EDWARD W. 1998. *Jamestown Narratives: Eyewitness Accounts of the Virginia Colony: The First Decade 1607-1617*. Champlain, Virginia: Round House
- HANTMAN, JEFFREY L. AND GARY DUNHAM. 1993. "The Enlightened Archaeologist." *Archaeology* May/June
- HARDWICK, KEVIN R. AND WARREN R. HOFSTRA, EDS. 2003. *Virginia Reconsidered: New Histories of the Old Dominion*. Charlottesville: University of Virginia Press.
- HASHAW, TIM. 2007. *The Birth of Black America: The First African Americans and the Pursuit of Freedom at Jamestown*. New York: Carroll and Graf Publishers.
- HEFFERNAN, HILARY. 2000. *Voices of Kent's Hop Gardens*. Stroud, Gloucestershire: NPI Media Group.
- HORN, JAMES P. 1994. *Adapting to a New World*. Chapel Hill: University of North Carolina Press
- _____. 2005. *A Land as God Made It: Jamestown and the Birth of America*. New York: Basic Books.
- In Good Keeping: Virginia's Folklife Apprenticeships*. October 2007. Charlottesville: University of Virginia Press.
- ISAAC, RHYS. 1982. *The Transformation of Virginia, 1740-1790*. Chapel Hill: University of North Carolina Press
- JONES, EDWARD P. 2003. *The Known World*. New York: Harper Collins Amistad
- JOSLIN, MAUREEN. 1999. *Kentish Fare Millennium Recipes*. Deal, Kent: M. Joslin
- MARTIN, PETER. 2001. *The Pleasure Gardens of Virginia: From Jamestown to Jefferson*. Charlottesville: University of Virginia Press
- MORETTI-LANGHOLTZ, DANIELLE. 2003. *In Their Own Words: Voices of Virginia Indians*. American Indian Resource Center: Interactive Multimedia CD/Williamsburg: College of William and Mary

- MORGAN, PHILIP D.** 1998. *Slave Counterpoint: Black Culture in the Eighteenth-Century Chesapeake & Lowcountry*. Chapel Hill: University of North Carolina Press.
- MUNDY, LIZA.** 2006, NOVEMBER 5. "Making up for Lost Time." *The Washington Post Magazine*: 20-40.
- PARENT, ANTHONY S. JR.** 2003. *Foul Means: The Formation of a Slave Society in Virginia, 1660-1740*. Chapel Hill: University of North Carolina Press.
- PRICE, DAVID.** 2005. *Love and Hate in Jamestown: John Smith, Pocahontas, and the Start of a New Nation*. New York: Knopf.
- PUGLISI, MICHAEL J., ED.** 1997. *Diversity and Accommodation: Essays on the Cultural Composition of the Virginia Frontier*. Knoxville: University of Tennessee Press.
- REIN, LISA.** 2006, SEPTEMBER 3. "Mystery of Va. Is First Slaves Is Unlocked 400 Years Later." *The Washington Post*: A1.
- ROUNTREE, HELEN C.** 1990. *Pocahontas's People: The Powhatan Indians of Virginia Through Four Centuries*. Norman: University of Oklahoma Press.
- _____. 2005. *Pocahontas, Powhatan, Opechancanough: Three Indian Lives Changed by Jamestown*. Charlottesville: University of Virginia Press.
- TOWNSEND, CAMILLA.** 2004. *Pocahontas and the Powhatan Dilemma*. Hill and Wang: New York.
- WAYLAND, JOHN WALTER.** 1989. *The German Element of the Shenandoah Valley of Virginia*. Harrisonburg, VA: C. J. Carrier.
- WHISNANT, ANNE MITCHELL.** 2006. *Super-Scenic Motorway: A Blue Ridge Parkway History*. Chapel Hill: University of North Carolina Press.
- WILLIAMSON, CICI.** 2003. *The Best of Virginia Farms: Cookbook & Tour Book*. Birmingham: CI Publishing and Menasha Ridge Press.
- WOOD, KARENNE AND DIANE SHIELDS.** 2000. *The Monacan Indians: Our Story*. Madison Heights: Monacan Nation.

Ken Heston (Mattaponi), who lives on the tribe's reservation in the Tidewater region of Virginia, makes beautiful flutes from alder and cedar wood.

Photo by Karenne Wood

Resources & Closures

- VARIOUS ARTISTS, 2006-07.** *The Unlocked Road*. Smithsonian Folkways Recordings: VFHC 101-109.
- A 9 CD series that showcases the bluegrass, old-time, and gospel artists of southwestern Virginia.
- VARIOUS ARTISTS.** 1998. *Black Banjo Songsters of North Carolina and Virginia*. Smithsonian Folkways Recordings: SFW 40079.
- VARIOUS ARTISTS.** 1975. *Griots: Ministers of the Spoken Word*. Smithsonian Folkways Recordings: SFW 04178.
- VARIOUS ARTISTS.** 1978. *Virginia Traditions: Non-Blues Secular Black Music*. Blue Ridge Institute: BRI 001.
- PASCHALL BROTHERS.** 2004. *Songs for our Father*. Virginia Folklife Recordings.
- PASCHALL BROTHERS.** 2007. *On the Right Road Now*. Smithsonian Folkways Recordings: SFW 40176.

Further Reading

- www.folkways.si.edu
www.smithsonianjgobatsound.org
www.cr.nps.gov/ethnography/aah/aaheritage/
 National Park Service. "Africans in the Chesapeake: Time, Space, People."
www.hereshistorykent.org.uk
www.innercity.org/holt/slavechron.html
 Becker, Eddie. 1999. *Chronology of the History of Slavery 1619-1789*
www.jamestown2007.org
www.kent.gov.uk
www.kentarchives.org
www.penshurstplace.com
www.virginiafolklife.org



SMITHSONIAN INSTITUTION

Cristián Samper, *Acting Secretary of the Smithsonian Institution*
 Sheila P. Burke, *Deputy Secretary and Chief Operating Officer*

CENTER FOR FOLKLIFE AND CULTURAL HERITAGE

Richard Kurin, *Director*
 Richard Kennedy, *Deputy Director*
 Kevin Blackerby, *Development Officer*
 Rebecca Smerling Marcus, *Assistant to the Center Director/ Special Events*

Center for Folklife and Cultural Heritage Advisory Council

Kurt Dewhurst (*chair*),
 Judy Mitoma (*vice-chair*),
 Michael Asch (*ex-officio*), Michael Doucet, Anthony Gittens, John Herzog (*ex-officio*), Debora Kodish, Enrique Lamadrid, Worth Long, Libby O'Connell, J. Scott Raecker, Robert Santelli

Administration

Barbara Strickland, *Associate Director, Finance and Administration*
 Marquinta Bell, *Administrative Specialist*
 Eddie Mendoza, *Festival Services Manager*
 Mark Reedy, *Accountant*
 Pamela Rogers, *Information Technologies Specialist*
 Claudia Telliho, *Administrative Specialist*
 Ramona Dowdall,
 Renny Smith, *Volunteers*
 Suzanne Polivy, Michael Rawhns *Interns*

Smithsonian Folkways Recordings

Daniel Sheehy, *Curator and Director*
 Anthony Seeger, *Curator and Director, Emeritus*
 D. A. Sonneborn, *Assistant Director*
 Betty Derbyshire, *Financial Operations Manager*

Richard Burgess, *Director of Marketing and Sales*
 Pete Reiniger, *Sound Production Supervisor*
 Mary Monseur, *Production Manager*
 Margot Nassau, *Royalties and Licensing Manager*
 John Smith, *Marketing and Sales Specialist*

Mark Gustafson, *Marketing Specialist*
 Laura Dion, *Marketing and Sales Specialist*
 Helen Lindsay, *Lead Customer Service Representative*
 Ronnie Simpkins, *Audio Recording Specialist*

Keisha Martin, *Financial Assistant*
 Lauren Becker, *Customer Service Representative*
 Lee Michael Demsey, *Customer Service Representative*
 Norman van der Sluys, *Customer Service Representative*

Jacob Charron, Allison Fiske, David Fossum, Catherine Glennon, M. Kiley Griffin, Parker Jarnigan, Kristin L. King, Benjamin Levin, Katherine Maskell, Andrew Moreau, Katie Reilly, Joe Stobrick, Aleyxia Whitmore, *Interns*
 Brian Mullan, *Volunteer*

Smithsonian Global Sound

Toby Dodds, *Technology Manager*
 Amy Schriefer, *Program Coordinator*
 Anders Nelson, Diogo de Lima Saraiva, Juliana Su, Tessa Taylor, *Interns*

Smithsonian Folkways Advisory Council

Michael Asch (*chair*),
 Patricia Shelan Campbell,
 Hal Cannon, Don DeVito,
 Ella Jenkins, Anthony Seeger, Fred Silber

Ralph Rinzler Folklife Archives and Collections

Jeffrey Place, *Archivist*
 Stephanie Smith, *Assistant Archivist*
 Jack Manischewitz,
 Brian Scott, *Interns*

Cultural Heritage Policy

James Counts Early, *Director*

Cultural Research and Education

Olivia Cadaval, *Chair*
 Thomas Vennum, Jr., *Senior Ethnomusicologist Emeritus*
 Betty J. Belanus, Olivia Cadaval, James Deutsch, Nancy Groce, Marjorie Hunt, Diana Baird N'Diaye, Peter Seitel (*Emeritus*), *Curators, Folklorists, Education & Cultural Specialists*
 John W. Franklin, *Program Manager*
 Cristina Diaz-Carrera, *Latino Program Specialist*

Roberto Albro, Geri Benoit, Carla Borden, Irene Chagall, Patrick Delatour, Roland Freeman, Kip Lornell, Joan Nathan, Frank Proschan, Sita Reddy, Sam-Ang Sam, Preston Scott, Cynthia Vidaurri, Patrick Vilaire, Nilda Villalta, *Research Associates*
 Patrick Alcedo, Bill Anthes, Tressa Berman, Sara Broulette, Uma Chandru, Adriana Cruz-Manjarrez, Marie-Yvonne Curtis, Peter Glazer, Israel Lazaro, Julie McGee, Brett Pyper, Sita Reddy, Carole Rosenstein, *Fellows*
 Erica Alemdar, Jennifer Jones, Hilary Thompson, Caroline Halferty, Leticia Soto, *Interns*

SMITHSONIAN FOLKLIFE FESTIVAL

Diana Parker, *Festival Director*
Stephen Kidd, *Production Manager*
Hannah Smith, *Assistant to the Festival Director*
Linda Benner, *Assistant to Administration*
Gus Stuckel, *Assistant to Administration*
Jason DuBroff, Emily Maistrellis, *Interns*

Participant Support

Aliza Schiff, *Participant Coordinator*
Alana Ackerman, Gwynneth Anderson, Elizabeth Bridgforth, Lauren Weintraub, *Participant Assistants*
Lisa Paska, *Housing Coordinator*
Jennifer Neely, *Transportation Coordinator*
Juan Salazar, *Assistant Transportation Coordinator*
Jennifer Lawrence, Alexandra Solomon, *Interns*

Technical Support

Rob Schneider, *Technical Director*
Anthony Milby, *Assistant Technical Director*
Rebecca Berlin, *Assistant to the Technical Director*
Charlie Marcus, Eric Nance, *Electricians*
Ray Reed, *Pipe Fitter*
Joshua Herndon, *Carpenter*
John Bullock, Terry Meniefield, Elisa Miller, Maric Strickland, *Crew Leaders*
Tim Bergstrom, Andrew Derbyshire, Ralph Derbyshire, Alison Kootstra, Chris Martin, Joseph Muse, Jennifer Regan, Molly Ryan, William Straub, *Exhibit Workers*
Dave Lanning, *Trucking*
Stephen Fisher, *Sound and Stage Supervisor*
Nate Lannon, *Sound Equipment Manager*
Kim Buchanan, Jeanette Buck, David Clements, Rachel Cross, Licia Galinsky, Sissy Lang, Barbara Lau,

Brandon Prendergast, Sarah Pilzer, Dawn Welsh, *Stage Managers*
Colleen Americh, Mike Alion, Saul Broudy, Harry Cimermanis, Paul Cogan, Dennis Cook, Henry Cross, Andrew Derr, Ken Derr, Steven Edwards, Jeff Garretson, Alison Goessling, Chris Kozlowski, Gregg Lamping, Dean Languell, Pat McGee Michael Manoukian, Mike Monseur, Charlie Pilzer, Alyssa Ryvers, James Welsh, *Sound Engineers*

Publications

Mary Sebold, *Editor*

Design and Production

Krystyn MacGregor Confair, *Art Director*
Joan Erdesky, *Production Manager*
Zaki Ghul, *Graphic Designer*
Mikiko Suzuki, *Intern*

Documentation

Charlie Weber, *Video Documentation Coordinator*
Jeffrey Place, *Audio Documentation Coordinator*
Stephanie Smith, *Photo Documentation Coordinator*
Megan Glass, Nathan Juarin, Emilia Mahaffey, Shawn McCarthy, Jack Moore, Mikaela Mroczynski, Karen Opokua, Allison Wanger, Tess Webre, Lauren Williams, *Interns*

Education and Program Support

Arlene Reimger, *Intern Coordinator*
Kevin Blackerby, *Accessibility Coordinator*
Candas Barnes, Jean Bergey, Missa A. Enders, Kelly Turner, Hank Young, *Sign-Language Interpreters*
Becky Habacker, Amy Kels, *Public Affairs*
Lee Brooks and Malerie Guimo, *Public Affairs Interns*
Michelle DeCesare, *Supply Coordinator*
Katherine Bradley, *Supply Assistant*
Bret Silvis, *Supply Intern*

Mark Haskell, *Foodways Coordinator*
Hillary Ross, *Foodways Intern*
Soyini George, *Volunteer Coordinator*
Kari Brasselero, *Assistant Volunteer Coordinator*
Katherine Puluha, Stephanie Winkeljohn, *Volunteer Interns*

Marketplace

Rachel Delgado, *Craft Sales Coordinator*
Jack Rutledge, *Assistant Coordinator*
A.C. Stickel, *Operations Manager*
Chuck Graves, *Inventory Manager*
Henri Goodson, *Consignment Coordinator*
Rassa Noubissie, *Intern*
Alif Bin Ibrahim, Carlos Bruce, Stewart Duque, Elaine Graves, Swatantar Mann, Vicente Mendoza, Jared Miller, Wendell Morris, Daniel Sheehy, Fernando Cordova Soriano, Daniel Strickland, Rosemary Taing, Jay M. Williams, Lamar Wilson, Alexandra Zapple, *Marketplace Associates*

MEKONG RIVER: CONNECTING CULTURES

Smithsonian Institution

Jim Deutsch, Richard Kennedy, Frank Proschan, Lan-Lan Wang, *Curatorial Team*
Arlene Reimger, *Program Coordinator*
Kim Stryker, *Family Learning Sala Coordinator*
Steven Prieto, *Pu'er Teahouse Coordinator*
Jane Griffiths, *Marketplace Consultant*
Jeff Crosby, Bounheng Inversin, Vanthany Say, *Cultural Liaisons*
Cathin Alton, Nora Cary, Anna Darron, Jennifer Kwong, Claire Reinsnyder, Sarah Sajewski, Elizabeth Tredeau, Judith von Falkenhausen, Katie Wynn, *Interns*
Ang Robinson, *Lead Volunteer*

Cambodia

H.F. Samrang Kamsan,
Sam-Ang Sam, Suon Bun Rith,
Curatorial Team
Suon Bun Rith, *Program Coordinator*

China—Yunnan

Mme. Yan Youqiong, Zheng
Ming, Fan Jianhua, Yang
Fuquan, Xie Mohua, Zhou
Yunxiang, Dai Shiping,
Steering Committee
Jin Qiang, *Lead Coordinator*
Leng Yunping, Ma Yinghui,
Coordinators
Jiang Weili, Wang Jun, Yang
Hongwen, *Assistant Coordinators*

Laos

Chanthaphilith Chiemsisouraj,
Kanha Sikounnavong,
Khamnanh Siphaxay,
Outtala Vanyouvet, Souriyanh
Sisaengrat, *Curatorial and
Coordinating Team*

Thailand

Paritta Chalermpong Koanantakool,
Suvanna Kriengkraipetch,
Chewasit Boonyakiet,
Sarceya Boontum, Somrak
Chaisingananont, *Curatorial,
Steering, and Coordinating Team*

Vietnam

Dang Van Bai, Le Thi Minh Ly,
Le Hong Ly, Luu Tran Tieu,
Ngo Duc Thinh, Nguyen Chi
Ben, Nguyen Van Huy, To
Ngoc Thanh, *Curatorial Team*
Nguyen Kim Dung, Nguyen
Duc Tang, Pham Cao Quy,
Coordinating Team

Research

Chanthaphilith Chiemsisouraj,
Charlie Weber, Chavivan
Prachubmoh, Cynthia Vidaurri,
Frank Proschan, Nguyen Truong
Giang, Paritta Chalermpong
Koanantakool, Richard Kennedy,
Sam-Ang Sam, Stephen Kidd,
Suriya Smutkupt, Suvanna
Kriengkraipetch, *Trainers*

Anphaka Mata, Anachanh
Soukanya, Anupap Sakulngam,
Bui Phat Diem, Bui Thi Phuong
Mai, Chanvit Tiraprasert,
Chewasit Boonyakiet, Dang
Kim Quy, Dang Van Hung, Fan
Jianhua, Hoang Huong, Huang
Yindan, Jiang Weili, Jin Qiang,
Kanha Sikounnavong, Khammay
Thavivanh, Khampheng
Soulinavong, Korakot Boonlop,
Lan-Lan Wang, Leng Yunping,
Lu Van Hoi, Ma Yinghui, Mai
My Duyen, Mok Ravi, Mourn
Sopheak, Nguyen Dinh To,
Nguyen Duc Tang,
Nguyen Minh Tam, Nguyen Thi
Thu Huong, Nguyen Van Thien,
Nguyen Xuan Hoanh, Oudom,
Outtala Vanyouvet, Panita
Sarawasee, Phal Pisey, Pham
Cao Quy, Pham Quoc Vinh,
Phan Thanh Bang, Phongsavanh
Vongchandy, Phocurn Revant,
Phoukhong Kinglattana, Prak
Born, Prak Sokhorn, Prak
Sonnara, Sam-Ang Sam, Sarceya
Boontham, Sarinya Khammuang,
Soem Chhayarith, Sirinut
Khutaka, Sivilay Chanthavong,
Som Phrasayamonkhounh,
Som Praprey, Somchai Jayaw,
Somchai Nil-Athi, Sommai
Chinnak, Somphon Silasak,
Somrak Chaisingananont,
Somsak Sibunreung, Son Luong,
Songsak Kaewmoon, Souriyanh
Sisengrath, Sun Sovanny, Sonee
Prasongbandit, Suon Bun Rith,
Supara Maneerat, Tran Van
Hanh, Try Suphearac, Ung
Sreng, Vaeng Phommalin,
Vongpraseut, Vongsavanh
Vongmoungkhoun, Wang Jun,
Xie Mohua, Ya Da, Yang Fuquan,
Yang Hongwen, Yang Rathana,
Yang Xiaoda, Yongxiang Li, Yu
Ming, Yun Mane, Zheng Ming,
Zhou Yunxiang, *Researchers*

Apilaporn Vechakij, Bounphamith
Sornvichith, Khammanh
Siphaxay, Korapat Pruekchaikul,
Lam Phuong, Le Cong Tuan,
Le Thi Huyen, Leng Senglan,
Ly Pros, Mani-Samouth Dore,
Nguyen Thi Thu Huong,
Phally Sokpisey, Prapassorn
Phositong, Saint Measguon,
Soubanh Saythongdam, Theav
Phatsophearin, Truong Thi
Ngoc Diep, *Interpreters*
An Thu Tra, Bountheng
Souksavadt, Bui Thi Phuong Mai,
Chanthaboupha Vongsaravan,
Chanthaphilith Chiemsisouraj,
Chanvit Tiraprasert, Chewasit
Boonyakiet, Helen Rees,
Jing Li, Khammanh Siphaxay,
Korakot Boonlop,
La Thi Thanh Thuy, Lan-Lan
Wang, Le Tung Lam, Leedon
Lefterts, Louise Cort, Luo
Lin, Ma Yihua, Mo Cunyan,
Nghiem Xuan Dong, Nguyen
Duc Tang, Nguyen Kim Dung,
Outtala Vanyouvet, Pham
Cao Quy, Phan Thanh Bang,
Phetmalayan Keobounma,
Phocurn Revant, Pichet Saiphan,
Prapassorn Posrithong, Ratana
Tosakul, Sam Thida, Sam-Ang
Sam, Somrak Chaisingananont,
Souriyanh Sisaengrat, Suon
Bun Rith, Suriya Smutkupt,
Suvanna Kriengkraipetch, Tran
Thi Thu Thuy, Yang Xinyu,
Yun Mane, Zhao Jin, *Presenters*

NORTHERN IRELAND AT THE SMITHSONIAN

SMITHSONIAN INSTITUTION

Nancy Groce, *Curator*
Jason Morris, *Program Coordinator*
Anne Blauvelt, Molly Bolick,
Allison Burns, Anoop Desai,
Joanna Fisher, Margaret
Hathaway, Megan McCabe,
Shayani Mukherjee, *Interns*
Linda Ballard, Maurice Bradley,
Anne Burke, John Edmund, Paul
Flynn, Sarah McDowell, Dymphna
McElhinney, Colum Sands,
Researchers and Fieldworkers

DEPARTMENT OF CULTURE.**ARTS AND LEISURE**

Edwin Poets, *Minister for Culture,*

Arts and Leisure

Paul Sweeney, *Permanent Secretary*

Edgar Jardine, *Deputy Secretary*

Mick Cory, *Director of Sports,*

Museums and Recreation

Colin Jack, *Director of Culture*

Pat Wilson, *Northern Ireland*

Project Manager

Ryan Williams,

Business Links Manager

Philip Hammond, *Creative Director*

Jill Herron,

Principal Information Officer

Joanne Eland,

Senior Information Officer

Rosemary Petrie, *Finance Manager*

Marian Kelly, *Logistics Manager*

Julie Steen, *Events Manager*

Janice Stevenson,

Marketplace Coordinator

Kerry Savage, *Office Manager*

Orla McCarthy,

Participant Coordinator

Kevin Loy, *Freight Coordinator*

Leadership Committee

Kenneth Branagh

Barry Douglas

Brian Friel

Sir James Galway

Brian Kennedy

Senator George Mitchell

Liam Neeson

Lead Secretariat

Alan Gillespie, *Chairman,*

Ulster Bank

Austin Baird, *Managing Director,*

Ravenhill Estates

Terry Brannigan, *Chief Executive,*

Maybin Support Services

Northern Ireland Ltd.

Mick Cory, *Director of Sport,*

Museums and Recreation,

Department of Culture,

Arts and Leisure

Barry Gilligan, *Chairman,*

Cobra Estates

Michael Gould, *Programme Manager*

of Skills and Industry, Department

of Education and Learning

Nigel Hamilton, *Head of the*

Civil Service, Office of the First

Minister and Deputy First Minister

Philip Hammond, *Creative*

Director, Department of

Culture, Arts and Leisure

Ruth Laird, *Management Consultant*

Paul Sweeney, *Permanent Secretary,*

Department of Culture,

Arts and Leisure

Ryan Williams, *Business*

Links Manager, Department

of Culture, Arts and Leisure

Pat Wilson, *Northern Ireland*

Project Manager, Department

of Culture, Arts and Leisure

Coordinating Group

Tim Cooke, *National*

Museums Northern Ireland

Mick Cory, *Department of*

Culture, Arts and Leisure

Jardine Edgar, *Department of*

Culture, Arts and Leisure

Joanne Eland, *Department of*

Culture, Arts and Leisure

Stephen Grimason, *Office of the First*

Minister and Deputy First Minister

Philip Hammond, *Department*

of Culture, Arts and Leisure

Jill Heron, *Department of Culture,*

Arts and Leisure

Norman Houston, *Department of*

Trade and Industry

Colin Jack, *Department of*

Culture, Arts and Leisure

Slobhan Logue, *Department of*

Education and Learning

Laz Loughran, *Department of*

Social Development

Tim Losty, *Northern Ireland Bureau*

Shan McAnena,

Queen's University-Belfast

David McAuley, *Department of*

Education and Learning

Roslin McDonough, *Arts Council of*

Northern Ireland

Jim McGreevy, *National Museums*

Northern Ireland

Gillian McLean, *National Museums*

Northern Ireland

Pat Murphy, *Invest Northern Ireland*

Colin Shammon, *Executive*

Information Service

John Speers, *Department of*

Agriculture and Rural Development

Paul Sweeney, *Department of*

Culture, Arts and Leisure

Noreen Taggart, *University of Ulster*

Maevé Walls,

Northern Ireland Bureau

Sue Ward, *Northern Ireland*

Tourist Board

Ryan Williams, *Department of*

Culture, Arts and Leisure

Pat Wilson, *Department of Culture,*

Arts and Leisure

Curatorial Group

Valerie Adams, *Department of*

Culture, Arts and Leisure

Frances Bailey, *National Trust*

Linda Ballard, *National Museums*

Northern Ireland

Hazel Campbell, *Department of*

Culture, Arts and Leisure

Teresa Canavan, *Rural*

Development Council

Heather Carr, *Arts and Business*

Anna Carragher, *British*

Broadcasting Corporation

Mick Cory, *Department of*

Culture, Arts and Leisure

Michael Coulter, *Environment and*

Heritage Service

Anthony Cranney, *Northern Ireland*

Tourist Board

Manus Deery, *Environment and*

Heritage Service

Paul Flynn, *Arts Council of*

Northern Ireland

Olga Gallagher, *Rural*

Development Council

John Gilmour, *National Museums*

Northern Ireland

Helen Gormley, *Rural*

Community Network

John Gray, *Linen Hall Library*

Linda Greenwood, *Northern Ireland Libraries*
 Philip Hammond, *Arts Council of Northern Ireland*
 Nick Harkness, *Sport Council Northern Ireland*
 Cathy Hurst, *U.S. Consulate*
 Aubrey Irwin, *Tourism Ireland*
 Colin Jack, *Department of Culture, Arts and Leisure*
 Joe Kelly, *Craft Northern Ireland*
 Brian Lambkin, *National Museums Northern Ireland*
 Fiona Lavery, *Invest Northern Ireland*
 Shan McAnea, *Queen's University-Belfast*
 Katherine McCloskey, *Northern Ireland Libraries*
 Aileen McGinley, *Department for Education and Learning*
 Colin McGivern, *British Council*
 Declan McGovern, *British Broadcasting Corporation*
 Jim McGreevy, *National Museums Northern Ireland*
 Cathie McKimm, *Down District Council*
 Lisa McMurray, *Belfast Visitor and Convention Bureau*
 Pat Murphy, *Invest Northern Ireland*
 Yvonne Murphy, *Linen Hall Library*
 Colette Norwood, *British Council*
 Peadar O'Guinneagáin, *Foras na Gaeilge*
 Alice O'Rawe, *Arts and Business*
 George Patton, *Ulster-Scots Agency*
 John Speers, *Food Strategy Implementation Partnership*
 Pat Wilson, *Department of Culture, Arts and Leisure*
 Vanessa Wilson, *Ulster-Scots Agency*

ROOTS OF VIRGINIA CULTURE

SMITHSONIAN INSTITUTION

Betty J. Belanus, *Curator*
 Diana N'Diaye, *Curator, African/African American Roots*
 Dorey Butter, *Program Coordinator*
 Beverly Simons, *Program Assistant*
 Gorgui N'Diaye, *Cultural Liaison*
 Caitlin Whitney Astrue, Emily Burrows, Elizabeth Clay, Julia Fae Deckman, Kelsey Foster, Hillary Jones, Rebecca Kamm, Jacquelynn Leggett, Kimberley J. Peck, Lauren Jade Rosenman, Sarah Stella, *Interns*
 Harold Anderson, Olivia Cadaval, Paul Cowdell, Marjorie Hunt, Paula Johnson, Jon Lohman, Kip Lornell, Hannah McNorton, George Monger, Roddy Moore, Jeff Place, Mark Puryear, Gabriella Tayac, Vaughan Webb, Chris Williams, CiCi Williamson, Karenne Wood, *Presenters*

JAMESTOWN 2007

Jeanne Zeidler, *Executive Director*
 Amy Ritchie, *Manager of Statewide Programs and Smithsonian Project Manager*
 Howard Gevertz, *Director of Operations*
 Ross Richardson, *Director of Marketing Communications*
 Kevin Crossett, *Manager of Public Relations and Promotions*
 Gloria Jackson-Warren, *Manager of Media Arts*
 Linda Stanier, *Manager of Special Events and Projects*
 Michele Cranford, *Communications Specialist*
 Stacy Hood, *Executive Assistant*
 Jessica Perkins, *Statewide Administrative Assistant*

KENT, ENGLAND

Rebecca Carson, *Head of Kent Virginia Development*
 Hollie Snelson, *Smithsonian Project Manager*
 Leila Maggs, *Smithsonian Project Coordinator*
 Deborah Malthouse, *VIP/Off-Mall Event Coordinator*
 Allison Campbell-Smith, *Marketplace Coordinator*
 Ian Vickery, *Web Site Coordinator*
 Denise Eden-Green, *Press Liaison*
 Bev Gibbs, *Finance Assistant*
 Stephen Dukes, *Kent Learning Center/Marketplace Assistant*
 Elaine Dukes, *Kent Learning Center/Marketplace Assistant*

Research

Howard Bass, Ann Bay, Mary Briggs, Lonnie Bunch, George Carter, Rex Ellis, Anthony Gualtieri, Portia James, Gail Lowe, Helen Schierbeck, Gabriella Tayac, Esther Washington, C. Brian Williams, Chris Williams, CiCi Williamson, *Advisors*
 Harold Anderson, Olivia Cadaval, Mary Eckstein, Roland Freeman, Yvonne Edwards Ingram, Jon Lohman, Kip Lornell, Roddy Moore, Jennifer Neely, Vanessa Thaxton-Ward, Richard Vidutis, Vaughan Webb, Karenne Wood, *Virginia Fieldworkers*
 Abdoulaye Camera, Gorgui N'Diaye, *Senegal, West Africa Fieldworkers*
 Teri Brewer, Paul Cowdell, Hannah McNorton, George Monger, *Kent, England Fieldworkers*

RALPH RINZLER MEMORIAL CONCERT

Barry Bergey, *Curatorial Advisor*
 Madeleine Remez,
Curatorial Advisor
 Hannah Smith, *Coordinator*
 Barry Bergey, Dan Sheehy,
Presenters

NATIONAL PARK SERVICE

Dirk Kempthorne,
Secretary of the Interior
 Mary Bomar, *Director,*
National Park Service
 Daniel N. Wenk, *Deputy Director,*
National Park Service
 Joseph M. Lawler, *Regional Director,*
National Park Service
 Dwight E. Pettiford, *Chief,*
United States Park Police
 Stephen Lorenzetti, *Acting*
Superintendent, National
Mall & Memorial Parks
 Rick Merryman, *Chief,*
Division of Park Programs
 Leonard Lee, *Permit Specialist,*
Division of Park Programs
 Richard Durett,
Public Health Consultant
 Steve LaBel, *Deputy Associate*
Regional Manager
 Alice McLarty,
Park Landscape Architect
 Karen Cucurullo, *Special*
Assistant for Partnerships,
National Mall & Memorial Parks
 Robert Karotko, *Chief, Division*
of Visitor Services, National
Mall & Memorial Parks
 Sean Kennealy, *Chief, Division*
of Maintenance, National
Mall & Memorial Parks
 Employees of the
 National Park Service and the
 United States Park Police

SMITHSONIAN SUPPORT FOR THE FESTIVAL

Office of the Secretary
 Office of External Affairs
 Office of Development
 Office of Sponsored Projects
 Office of the General Counsel

**Office of the Deputy Secretary and
 Chief Operating Officer**
 Smithsonian Center for
 Latino Initiatives
 Facilities Engineering
 and Operations
 Office of Engineering,
 Design, and Construction
 Office of Facilities Management
 Horticulture
 Transportation
 Office of Facilities Reliability
 Office of Facilities Planning
 and Resources
 Office of Architectural History
 and Historic Preservation
 Office of Project Management
 Office of Protection Services
 Office of Safety and
 Environmental Management
 Office of Government Relations
 Office of Communications
 Office of Public Affairs
 Visitor Information &
 Associates' Reception Center
 Accessibility Program
 Office of Human Resources
 Office of Special Events
 and Protocol
 Office of the Chief
 Information Officer
 Office of Imaging and
 Photographic Services
 Office of IT Operations
 Office of System Modernization

Office of the Chief Financial Officer
 Office of the Comptroller
 Office of Contracting
 Travel Services Office
 Office of the Treasurer
 Office of Risk Management
 Office of Planning and Budgeting
 Office of Financial Systems
 Integration
 National Programs
 The Smithsonian Associates
 Smithsonian Affiliations
 Smithsonian Institution
 Traveling Exhibition Service
 Smithsonian Center for
 Education and
 Museum Studies

Office of the Under Secretary for Art
 Freer Gallery of Art and
 Arthur M. Sackler Gallery

Office of the Under Secretary for Science
 Office of International Relations
 National Museum of
 Natural History

Smithsonian Business Ventures
Smithsonian Magazine

Sponsors and Special Thanks

SMITHSONIAN FOLKLIFE FESTIVAL

SPONSORS

The Festival is supported by federally appropriated funds; Smithsonian trust funds; contributions from governments, businesses, foundations, and individuals; in-kind assistance; and food, beverage, recording, and craft sales. General support for this year's Festival comes from the Music Performance Fund, with in-kind support provided by Motorola, Sprint Nextel, Whole Foods Market, WAMU-88.5 FM, WashingtonPost.com, Thermador, Propex Inc., Pegasus Radio Corp., and Icom America.

GENERAL FESTIVAL IN-KIND CONTRIBUTIONS

AAA Tree Service; Austin Grill; Bell Nursery; Busboys and Poets; Chipotle; Costco Wholesale Arlington (Pentagon City); Johnson's Flower and Garden Center; Logan Hardware, Glover Park Hardware, and Tenleytown Ace Hardware; M&S Grill; National Museum of American History; Penzeys Spices, Rockville Store; Ricola USA, Inc.; Rockville Target; Trader Joe's.

MEKONG RIVER: CONNECTING CULTURES

This program is produced in partnership with the Ministry of Culture and Information of the Socialist Republic of Vietnam, the Ministry of Culture of the Kingdom of Thailand, the People's Government of Yunnan Province of the People's Republic of China, the Ministry of Information and Culture of the Lao People's Democratic Republic, and the Ministry of Culture and Fine Arts of the Kingdom of Cambodia, and in collaboration with Aid to Artisans, Amrita Performing Arts, China Yunnan International Culture Exchange, Connecticut College, and the Princess Maha Chakri Sirindhorn Anthropology Centre.

Major donors include the Rockefeller Foundation, the Ford Foundation, and the Henry Luce Foundation. Additional donors and supporters include the McKnight Foundation, American Express, the Asian Cultural Council, and the Smithsonian Women's Committee. Additional funding from the Henry J. Fox Trust, and Refugees International.

In-Kind and Collaborative Support

The Art League School, Alexandria, Virginia; Gardener's Supply Company; National Zoological Park Conservation Research Center; Rio Grande; World of Hardwoods.

Special Thanks (Organizations)

Aid to Artisans; Amrita Performing Arts; Cambodian Buddhist Society, Inc.; Cambodian Living Arts; China Yunnan International Culture Exchange Center; Connecticut College; Embassy of the People's Republic of China in the United States; Information Office and Department of Culture, Yunnan Province; Institute for Peace and Inter-Ethnic Studies, Chiang Rai Rajabhat University; Lao National Academy for Social Sciences; Ministry of Culture, Thailand; Ministry of Culture and Information, Vietnam; Ministry of Culture of the People's Republic of China; Ministry of Finance, Vietnam; Ministry of Foreign Affairs, Thailand; Ministry of Information and Culture of Laos; National Geographic Society; Office of the Government, Vietnam; People's Government of Yunnan Province; Princess Maha Chakri Sirindhorn Anthropology Centre; State Council Information Office of the People's Republic of China; SUPPORT Arts and Crafts International Centre of Thailand; Vietnam Museum of Ethnology; World Wildlife Fund; Yunnan Academy of Social Sciences; Yunnan Nationalities Museum, as well as governments and cultural organizations in Dali Prefecture, Chuxiong Prefecture, Weishan County, and Xingping County of Yunnan Province, China; and local authorities and/or museums in the Vietnamese provinces of An Giang, Bac Lieu, Ben Tre, Can Tho, Dak Lak, Dien Bien, Dong Thap, Gia Lai, Ho Chi Minh City, Kien Giang, Kon Tum, Long An, Soc Trang, Tien Giang, Tra Vinh, and Vinh Long.

Special Thanks (Individuals)

Dan Bartholomay, Barry Bergey, Bruce Bunting, Allen Carroll, Sommai Chinnak, M.R. Chakraborty, Chittrabongs, Dekila Chungyalpa, Dan Coles, Cecily Cook, Jeff Crosby, Amee Couture, Dan Zeng, Michael DiGregorio, Alan Feinstein, Warren Frederick, Fred Frumberg, Gao Du, Gao Feng, Frances Hoffmann, Zeb Hogan, Songsak Kaewmool, Leslie E. Kefauver, Helena Kolenda, Chris Leahy, Li Dongwen, Li Yongxiang, Jessie McComb, Charles McKhann, Vichai Malikul, Judy Mitoma, Chum Ngeek, Susan Noonan, Peggy Parsons, Joanne Pecore, Qian Hengyi, Sonu Rangekar, Lionel Rosenblatt, Debbie Rothberg, Ralph Samuelson, Raci Say, Joan Shikeyawa, Bruce Shoemaker, Shu Xiao, Son Sin, Tran Nhat Nam, Beth Uhlhorn, Jorge Vismara, Margaret Wilkerson, Kate Wolford, Wu Qiang, Yan Youqiong, Zhang Tianxin, and Zhao Hong.

NORTHERN IRELAND AT THE SMITHSONIAN

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

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

Additional Funding

Foyle Food Group; Jigsaw Tree; L'Estrange & Brett Solicitors; Northern Ireland Chamber of Commerce and Industry.

In-Kind Support

Academy for Irish Cultural Heritages, University of Ulster-Magee; Agri-Food and Biosciences Institute; Arts Council of Northern Ireland; Belleek Pottery; Bushmills Irish Whiskey; The Catholic University of America; Barry Gilenan and Celtic Racing; Centre for Marine Archaeology at the University of Ulster-Coleraine; Centre for Migration Studies, Ulster American Folk Park; The Church of Jesus Christ of Latter-day Saints; Craft Northern Ireland; Department of Agriculture and Rural Development; Environment and Heritage Service; FireIMC; Foras na Gaeilge; Gaelic Athletic Association, Ulster Council/Comhairle Uladh Cuhann Luthcheas Gael; Harland and Wolff Heavy Engineering Ltd; Irish Football Association; Nash Carpet One Floor and Home; National Museum of Northern Ireland; The National Trust; The Nerve Centre; David Willbert, Ed Pretke, and New Holland Agricultural Equipment; Newry Institute; Northbrook Technology; Northern Ireland Music Industry Commission; Northern Ireland Tourist Board; Omagh College of Further Education; Ordnance Survey of Northern Ireland; Public Records Office of Northern Ireland; Raven Hill Estates; Rural Generation Ltd; Signature Theatre; Sports Council of Northern Ireland; State University of New York College of Environmental Science and Forestry; Thomas Fergusons Irish Linen; 2 and 4 Wheels Motorsports; Ulster Carpets; Ulster Farmers Union; Ulster Folk and Transport Museum; Ulster Historical Foundation; Ulster Rugby; Ulster-Scots Agency.

Special Thanks

Kenneth Anderson, Kathleen Armstrong, Austin Baird, Eimear Ballard, Ronnie Ballard, Jonathan Bardon, Chris Bucci, Vynny Beggs, Francie Broily, Robert Brown, Martin Burke, William Cameron, Peter Carson, Marc Casey, Ray Cashman, Hilary Clarke, Tim Cooke, Máiréad Nic Craith, Anthony Cranney, George Crowe, Susan Davis, Frank Devlin, Jennifer Devlin, Roisin Devine, Danny Donnelly, Mary Donnelly, Sammy Douglas, John Edmond, Bryan Gallagher, Margaret Gallagher, Marion Gallagher, Sila Gallagher, John Gilmour, Sandra Gorman, Lee Goudie, Ross Graham, John Gray, Cathy Gribbon, Ann Hanafin, Robbie Hannan, Clifford Harkness, Nick Harkness, Robert Harkness, Jill Heron, Peter Hodggett, Cathy Hughes, Cathy Hurst, Noel Hyndman, Jan Irwin, Melissa Kearney, Paul Keating, Rosemary Kelly, Father Oliver Kennedy, Rose Kennedy, Ullrich Koekel, Ruth Laird, Brian Lambkin, Dorelle Lundy, Jim Magee, Janet Magowan, Cyril Maguire, Ruairi Maguire, Tom Martin, Alan McCartney, Michael McCaughan, Nelson McCausland, Roisin McDonough, Jim McGreevy, Stephen McNally, Don Meade, Marty Melarkey, Martin Melaugh, Francis Molloy, Mick Moloney, Russell Moore, Robm Morton, Drew Nelson, Paul Nolan, The Northern Ireland Bureau, Peadar O'Guinneagáin, Harry Owens, Rebecca Pasini, Alex Paterson, George Patton, Dean Pittman, Gail Pollack, Lena Quinn, Catherine Redmond, Billy Reid, Mike Reid, Philip Robinson, Robert Rossell, Michelle Scott, Gerry Slater, John Speers, Darren Taylor, Mark Thompson, Paul Toner, Brian Vallyly, Sue Ward, Fiona White, Ryan Williams, Michael Willis, Geoff Wilson, Mary Wilson, Vanessa Wilson.

ROOTS OF VIRGINIA CULTURE

This program is produced in partnership with Jamestown 2007, America's 400th Anniversary and the Kent County Council. The Smithsonian Institution's National Museum of African American History and Culture is the Smithsonian Institution partner. Lead supporters of Jamestown 2007 include the Norfolk Southern Corporation, the Colonial Williamsburg Foundation, Verizon, and Anheuser-Busch Companies. Other supporters include AirTran Airways, Dominion, James City County, Philip Morris USA, SunTrust, and Wolsley PLC/Ferguson Enterprises Inc.

Additional Funding

Blue Ridge Institute; Consol Energy and CNX Gas Corporation; Lockheed-Martin; McGuire Woods LLP; National Museum of the American Indian; TowneBank.

In-Kind Support

Backyard America; Backyard Billy's; Days End Farm Horse Rescue; Edge of the Woods Native Plant Nursery; Foothills Farm and Crafts LLC; George O. White State Forest Nursery, Missouri Department of Conservation; Masonry Institute of Virginia; Mount Vernon Ladies Association; National Capital Area Garden Clubs; Oregon Hop Commission; Pinelands Nursery; Sunshine Farm and Gardens; University of Maryland Center for Environmental Science, Horn Point Laboratory Oyster Hatchery, Virginia Cooperative Extension.

Special Thanks (Individuals)

Howard Bass, Ann Bay, David Bearinger, Tarika Blizzard, Alexandria Bloch, Mary Briggs, Paul Carter, Amanda Cottrell, Clare Cuddy, Christina Draper, Peter Gilroy OBE, Wesley Greene, Robert Hardy, Andrea Heid, Keith and Judy Hill, Meredith Hubel, Ned Jones, Alex King MBE, Koyo Kouoh, Jimmy Laine, Steve Laine, Deborah Mack, Kay Miller, Dean Morton, Albouri N'Diaye, Wa Ndjilasséme, Bennet Opies, Winnie Owens, Dr. Anne Pierce, Pete Raine, Jenny Rorrer, Stephen Sachs, Larry Santure, Helen Scheirbeck, Raynell Smith, Renny Smith, Nadia Urvina, Cynthia Vidaurri, Viscount and Viscountess De L'Isle, Ira Wallace, Jae White, C. Brian Williams, Jane Wills, Claude Young.

Special Thanks (Organizations)

54-40 Quilters; Agricultural Research and Extension Center of Virginia Tech; Alexandria Black History Museum; Anacostia Community Museum; Arlington County Cultural Affairs; Arlington Heritage Museum; Begin Your Adventure Campaign; Canterbury Cathedral; Chatham Historic Dockyard; Colonial Williamsburg; DLA/Virginia Tech; George Washington's Mount Vernon; Hampton University; The Hop Farm Country Park; Hop Union; IFAN Cheikh Anta Diop Museum; Jamestown 2007 British Committee; Kent County Council; Kent Tourism Alliance; Library Reference Service, Library of Virginia; Maidstone; Museum of Kent Life; The National Council for the Traditional Arts; The National Museum of the American Indian; Produced in Kent; Reedville Fishermen's Museum Quilters; Shepherd Neame; Smithsonian Horticulture; Southern Exposure Seed Exchange; The Stained Glass Workshop; The Stevenson Brothers; The University of Kent; The Village Hotel; Virgin Atlantic; Virginia Horse Industry Board; Wakefield Peanut Company; Westenhanger Castle.

Festival Participants

VENUE CITIES

CRAFT TRADITIONS

Bahnar Arts

A Kheng, Vietnam
A Thao, Vietnam
A Tik, Vietnam

Bamboo Crafts

Bai Yongxing, Yunnan
Boummy Vannasone, Laos
Gen Dequan, Yunnan
Khumpuan Serlorborny, Laos
Rasee Maedmingngao, Thailand

Celebration Crafts

Adirek Chachana, Thailand
Bounlop Insiengmay, Laos
Phetsamone Vonglathikoun, Laos
Pok Doeun, Cambodia
Winyut Natsaengsvi, Thailand

Fish Traps

Boungneng Ouansakdam, Laos
Bun Sam Ath, Cambodia
Ca Van Cu, Vietnam
Kalathone Syphousouk, Laos
Kumsing Thongmea, Thailand
Ton Nieng, Cambodia
Udom Saengpong, Thailand

Lancang Arts

Cheng Zhwong, Yunnan
He Guoyao, Yunnan
He Xiudong, Yunnan
Rao Kunseng, Yunnan
Shao Meihan, Yunnan

Needlework

Li Changzheng, Yunnan
Maly Ear-her, Laos
Moxeng Yonglorva, Laos
Zhang Jili, Yunnan

Pottery

Kongchai, Laos
Lonny, Laos
Mey Meim, Cambodia
Savvan Silakhom, Thailand
Sorn Em, Cambodia
Thonguan Srivan, Thailand
Xiang BinGong, Yunnan

Pu'er Teahouse

Chanthaboupha Vongsaravan, Laos
Mam Charoenkasemsap, Thailand
Nguyen Thi Xiem, Vietnam
Sam-Oeun Tes, United States
Samantha Powers, United States
Samorn Plisak, Thailand
Shirley Lung, United States

Puppetry

Chumdet Detpimon, Thailand
Pramoon Sribut, Thailand
Samorn Phsak, Thailand

Ritual Arts

Buaphet Sanyakhuen, Thailand
Manothai Janthakorn, Thailand
Pee Duangkaeu, Thailand
Pongsupun Tibtumsai, Thailand

Silk Weaving

Bunlan Srathong, Thailand
Hem Sokhom, Cambodia
Layord Mingulay, Laos
Mah Riem, Vietnam
Mon Sengmany, Laos
Patchan Chobdee, Thailand
Prapaiwadee Sratong, Thailand
So Yat, Cambodia
Supen Pansri, Thailand

Silver

Khanthip Jiewthong, Thailand
Mu Binlin, Yunnan
Puan Jiewthong, Thailand

Weaving

Ami Sae Jao, Thailand
Arsami Biahpha, Thailand
Beuy, Laos
Namoei Prahpha, Thailand
Sroch Chhunly, Cambodia
Viengxay, Laos
Voet Deng, Cambodia

Wood Carving

Khamchan Yano, Thailand
Yang Huanpei, Yunnan

PERFORMING TRADITIONS

Cambodia

Ayai Repartee Singing

Sok Boumy
Yos Sath

Chamrieng Chapei Epic Singing

Kong Nay

Khmer Classical Dance

Chey Chankethya
Proeung Chhieng
Ros Kong
Sam Limsothea

Khmer Wedding Music

Chhorn Sam Ath
Hui Banchhen
Men Sakhan
Proeung Priou
Say Sareth
Yun Khean

Smot Poetry Recitation

Prom Ut

Laos**Khap Phouan Music**

Bouaxan Inthavong
Bouma Phathavong
Siphone Oummyxay

Lam Mahaxay Music

Bouachad Phengsadulath
Du Phengsadulath
Thonglin Phetthongma

Lam Salavan Music

Kuy
Lanh
Thongsay Vadthalesak

Thailand**Lisu Mouth Organ Ensemble**

Armi Sae Joo
Arsami Biahpha
Chondon Biahpha
Namoci Piahpha
Yunglapha Yungcha

Moh Lam Singing

Kitsana Wannasut
Sam-Ang Jiangkum

Northern Thai Dance Ensemble

Intra Karned
Mamit Charoenkasemsap
Peevapong Duangchomphu

Pong Lang Music Ensemble

Acha Phah
Decha Boong-U-Toom
Narakorn Khamsoha
Nutthanun Umsombut
Pongtorn Panphad
Resuan Perin

Salor-Sor-Seung Music Ensemble

Amnuay Moeckham
Duangdee Prayong
Porn Lapa
Thongdee Khrucauwong

Vietnam**Bahnar Rongao Epic Singing**

A Bek
A Thut

Bahnar Rongao Gong and Drum Ensemble

A Bek
A Dan
A Hyun
A Jut
A Kheng
A Khoai
A Nhur
A Rup
A Thao
A Thunh
A Thut
A Tik
A Trao
A Trop
Y Gai
Y Gyai

Don Ca Tai Tu Vietnamese Folk Music

Dang Van Su
Dang Van Toai
Duong Minh Khuong
Huynh Hoa Guong
Pham Van Loan (Tu Loan)

Hat Boi Folk Opera

Huynh Thi Yen Linh
Huynh Van Hen
Pham Van Muoi Mot
Nguyen Van Thinh
Nguyen Van Tot

Khmer Robam Music and Dance

Lam Huynh
Lam Phuong
Lam Thanh Hung
Lam Thi Huong

Kylin (Lion) Dancing

Mai Minh Nhut
Nguyen Hoang Chung
Nguyen Phi Long
Tian Anh Hieu
Tran Thien Thanh
Tu Hoang Vu

Yunnan**Flower Lantern Troupe**

Bao Yanhe
Chen Qinghua
Cheng Jiang
Huo Miao
Li Chunying
Li Wensong
Liu Yi
Lu Peng
Sun Jinkun
Tuo Baorong
Yang Shiming
Yang Yanfeng
Zhang Xiaowei
Zhu Keqing
Zhu Yunqing

Naxi Music and Dance

He Jinhua

Nu Music

Na Dusha

Pumi Music and Dance

Kongba Xinna

Shangri-La

Damo Luzhuo
Feng Yuehong
Luwong Nongbu
Yu Minghui

Yi Music

Gao Hongchang
He Wenxing
Luo Fengxue

Festival Participants

TRADITIONAL CRAFTS

Basket Making

Bob Johnston,

Bangor, County Down

Bob Johnston works for the Ulster Folk and Transport Museum near Belfast, where he was trained in the art of willow-basket making by his colleagues. Over the years, he has done extensive research on Irish basket making, particularly on the wide variety of baskets used in traditional occupations. Winner of a United Kingdom National Training Award, he regularly exhibits his work throughout Europe.

MUSICAL INSTRUMENT MAKING

Bodhran Making

Eamon Maguire,

Belfast, County Antrim

In addition to being a respected maker of *bodhrans*—the round frame drums widely used in traditional Irish music—the Belfast-based Maguire is also known for his talents as a painter, bog-oak carver, and dance instructor. In his Ogham Gallery and workshop on Belfast's Antrim Road, he handcrafts all facets of his *bodhrans*—from wooden frames to goatskin drumheads and decorative Celtic artwork.

Lambeg Drum Making

Darren Sterritt,

Markethill, County Armagh

James Roland Sterritt,

Markethill, County Armagh

Richard Sterritt,

Markethill, County Armagh

Richard Sterritt and his family come from the town of Markethill in County Armagh, one of the

centers of Northern Ireland's Lambeg drumming traditions. Richard learned to make the large, impressive instruments from his father, who learned, in turn, from his neighbors. Starting from scratch with wood, rope, and goatskins, Richard crafts the iconic Northern Irish instrument in a small workshop behind his home and plays them with assistance from his brother and nephew.

Uilleann/Irish Bagpipe Making

Robbie Hughes,

Strangford, County Down

Hughes is a respected maker of the *uilleann*, or Irish bagpipe, one of the world's most complex musical instruments. His firm, Hughes and McLeod, was established in 1977. Today, in addition to pipes, Hughes is also renowned for researching and producing Clannyre Pipe Chanter Reeds, the world's first synthetic bagpipe reed, which Hughes researched in collaboration with scientists at Queens College. info@bagpipers.co.uk

TEXTILES

Dance Dress Maker/Embroiderer

Lorraine Mullin,

Portadown, County Armagh

Designing and making ornate dance costumes for Irish *Feis* and Festival dancers is a specialized skill. Seamstress and embroiderer Lorraine Mullin outfits solo dancers and dance troupes in the Portadown area. Her work is in great demand, especially as the competition season approaches. She adapts ideas from ancient sources to produce striking new designs.

Hat Maker/Milliner

Maureen Paterson,

Islandmagee, County Antrim

Hats are an important fashion accessory throughout Britain and Ireland, where hat stores and hat-hire shops abound. Originally from the Ards Peninsula on Northern Ireland's east coast, Paterson spent many years in Scotland and studied to be a milliner in Glasgow before returning to Islandmagee to establish her home-based shop, Hats by Maureen, which specializes in couture hats and hairpieces. www.hatsbymaureen.co.uk

Lace Making and Needlecrafts

Mabel Bogie, Saintfield,

Ballynagh, County Down

Mabel Bogie learned traditional Irish textile techniques, such as Mountmellick work, cut work, drawthread work, and fine white embroidery on linen, while growing up on a farm near Lough Erne in County Fermanagh. Today, she remains an active needleworker and teaches her crafts to others through classes at the Northern Ireland Women's Institute.

VISUAL ARTS

Claymation and Animation/The Nerve Centre

*Tomás Ó Maonaigh,
County Londonderry
Gary Rosborough,
County Londonderry*

At Londonderry's celebrated Nerve Centre, a community-based arts center and "cultural factory" in the heart of the old, walled city, Derry natives Tomás Ó Maonaigh and Gary Rosborough—animators-in-residence, filmmakers, and educators—use Claymation, modern technology, and stories from Irish history to capture young imaginations, teach skills, and encourage inter-community communications. www.nerve-centre.org.uk

Banner Painting

*William McGowan,
Garvagh, County Londonderry*

Elaborately painted banners and smaller bannerettes are a hallmark of British and Irish parades and processions. Banner-painter William McGowan began his career lettering and painting advertising images on shop signs and trucks but was drawn to the complex, iconic artwork found on traditional banners. Today, in his home-based shop, Brush Creations, he works long hours to fill orders for his sought-after banners, as well as for the handsome images he paints on the shells of Lambeg drums.

Muralists

The tradition of mural painting in Northern Ireland dates at least to the nineteenth century. During The Troubles, various groups turned to murals to address political issues, commemorate political activists, or depict paramilitary groups. With the return of peace, there has been a movement to replace the more divisive murals with new ones that incorporate the best of the powerful local mural tradition with a more positive, inter-community vision of Northern Ireland's past and future. Two groups of muralists are attending the Festival:

The Bogside Artists

Kevin Hasson,
Derry, County Londonderry
Tom Kelly,
Derry, County Londonderry
Will Kelly,
Derry, County Londonderry

During The Troubles, the Republican neighborhood of Bogside in Londonderry became an epicenter for mural painting. Since 1993, muralists and brothers Tom and Will Kelly and their friend Kevin Hasson have worked together as The Bogside Artists, creating social art that is "by the people, for the people." www.bogsideartists.com

East Belfast Muralists

David "Dee" Craig, Belfast
Rachel Sinnamon, Belfast

During The Troubles, the Protestant neighborhood of East Belfast attracted international attention for its murals. Artists, muralists, and Belfast natives Dee Craig and Rachel Sinnamon are outstanding examples of the many talented muralists involved in the "re-imaging" of mural art to reflect the changing political landscape of Northern Ireland.

FOODWAYS

Norah Brown,

Dungannon, County Tyrone
Norah and her husband Ralph are owners of the Grange Lodge Country House, a beautiful Georgian guesthouse in the picturesque countryside of County Tyrone. She is the recipient of numerous commendations, including an MBE by Queen Elizabeth for her contributions to Northern Irish cuisine and hospitality. In addition to operating an award-winning guesthouse, Brown teaches cooking courses using the best of seasonal local produce. She has represented Northern Ireland at numerous international food events. www.grangelodgecountryhouse.com

Hugh Browne,

Warrenspoint, County Down

In addition to his expertise as a chef, Browne is also a *ghillie*, or fishing guide, in the beautiful Mourne Mountains. Enthusiastic and knowledgeable about local produce, especially fish and seafood, Browne teaches catering and hospitality at the Newry Institute. During the Festival, he is joined by his colleague and fellow chef Tanya McAleenan and several Newry Institute students. www.nkifhe.ac.uk

Reverend Robert James Mattison,
Poyntz Pass, Newry, County Down

A Presbyterian minister by profession and an expert on Ulster-Scots culture, Reverend Mattison has toured Northern Ireland with his popular presentation "An Evening's *Craic* with the Cooking Cleric." Adept at both very traditional and more modern adaptations of Ulster-Scots cuisine, he is an engaging speaker about his community, its history, and its food.

Liz Moore, Belle Isle,

County Fermanagh

Moore is known throughout Ireland for her unique approach to the kitchen and her innovative use of fresh local ingredients in traditional Irish recipes. Her relatively new Belle Isle Cookery School, on the castle grounds in Fermanagh's lovely lake district, is already attracting international attention. The residential facilities accommodate a modest number of students, who attend the school for short-term food and wine courses. www.irish-cookery-school.com

TRADITIONAL MUSIC AND DANCE/ PERFORMING ARTS

Mary Fox and the All Set Ensemble

Sheila Boylan,
Belfast, County Down
Ian Carmichael,
Portadown, County Armagh
Caroline Fegan,
Newry, County Down
Mary Fox,
Portadown, County Armagh
Padraig Mac Giollaith,
Colomiers, France

Mary Fox is a leading exponent of Northern Irish set, or *ceili*, dancing; solo step; *sean-nós*-style dancing to northern tunes (such as "Maggie Pickens"); and two-hand dances, such as the fling. After founding the Belfast Set Dancing & Traditional Music Society and the inter-community All Set Schools Project, she established All Set to promote northern-style music, song, and dance. In 1994, she was recognized for her contributions by a BBC and Belfast Telegraph Entertainment Media Arts Award.

Armagh Pipers Club/Vallely Family
Eithne Vallely,

Armagh, County Armagh
Caoimhin Vallely,
Armagh, County Armagh
Gillian Vallely, Armagh, County
Armagh/Queens, New York

When Eithne and her husband Brian founded the Armagh Pipers Club in 1966, *uilleann*, or Irish bagpipes, were an endangered musical species. Beginning modestly with weekly lessons for adults and children on a few traditional Irish instruments, the club quickly developed a following. Their innovative community-based program and enormously influential instruction books did much to revive interest in Irish music

and traditional culture. The club has trained many of today's leading Irish musicians. It hosts the annual William Kennedy Piping Festival, and its teaching staff includes some of Ireland's most talented performers. The Vallely's children grew up to be mainstays of such renowned Irish traditional bands as Láinasa, Nomos, and Buille. Two of them join Eithne at the Festival. www.armaghpipers.com

Armagh Rhymers

Brendan Bailey,
Portadown, County Armagh
Anne Hart,
Armagh, County Armagh
Peter J. Shortall,
Keady, County Armagh
Dara Vallely,
Armagh, County Armagh

For nearly three decades, the Armagh Rhymers have brought Ireland's ancient "rhyming" tradition to audiences throughout the world. Rhyming and "mumming" are types of Irish folk drama that date back hundreds, and possibly thousands, of years. They involve small troupes of masked performers who travel from house to house during the darkest days of winter to perform short skits for luck and prosperity. The Armagh Rhymers maintain and preserve this ancient tradition and share it across community boundaries and generations. www.armaghrhymers.com

*Aughakillymaude
Community Mimmers*

Leanne Drumm,
Enniskillen, County Fermanagh
Carina Ferguson,
Belcoo, County Fermanagh
Jim Ledwith,
Enniskillen, County Fermanagh
Michael McBarron,
Derrylin, County Fermanagh
Adrian McBrien,
Derrylin, County Fermanagh
Donard McClean,
Bangor, County Down
Dessie Reilly,
Irvinestown, County Fermanagh

The Aughakillymaude Community Mimmers are a sixteen-member, cross-community group dedicated to maintaining and reviving ancient mumming traditions in rural County Fermanagh. Like the Rhymer in nearby County Armagh, they go door-to-door performing ancient skits that bring prosperity, good luck, and fun to neighboring households. The group has begun touring internationally and recently opened the Mimmers Museum in a repurposed schoolhouse in Aughakillymaude, not far from Derrylin. www.fermanagh.info/aughakillymaude

Craobh Rua
Michael Cassidy,
Belfast, County Antrim
Brian Connolly,
Belfast, County Antrim
Conor Lamb,
Crumlin, County Antrim
James Rancey,
Belfast, County Antrim

One of Northern Ireland's most prominent traditional music ensembles, Craobh Rua has numerous international tours and well-received recordings to its credit. The group is a frequent visitor to Washington and has performed at The John F. Kennedy Center and The Smithsonian Associates. The band takes its name from the legendary Red Branch Knights, who figured prominently in the pre-Christian Ulster Cycle legends. www.craobhrua.com

Lucy Mulholland and Cuckoo's Nest

Lucy Mulholland,
Carrduff, County Down
Lyn Rankin,
Carrduff, County Down
James McElheran,
Cushendun, County Antrim
Dominic McNabb,
Ballycastle, County Antrim
Patsy Downey,
Belfast, County Antrim

Dance instructors Lucy Mulholland and Lyn Rankin are respected teachers of local Ulster-Scots community dance styles, which are still enjoyed in areas like the Ards Peninsula. They will lead Ulster-Scots dance workshops and dance parties throughout the Festival and will be accompanied by the Cuckoo's Nest, a trio of experienced instrumentalists led by fiddler Dominic McNabb, an expert on the traditional tunes and fiddle styles of the Glens of Antrim.

*Patricia Flynn, Mullaghbawn,
Newry, County Armagh*

A respected singer of traditional songs and ballads, Flynn was born in Drumintee in South Armagh and now lives nearby in Mullaghbawn. While rearing her family, she developed a strong interest in local songs. She recorded some outstanding examples on her album *Stray Leaves*. She actively promotes local music and is one of the founders of the Slieve Gullion Festival of Traditional Singing.

Four Men and a Dog

Kevin Doherty,
Armagh, County Armagh
Cathal Hayden,
Pomeroy, County Tyrone
Gino Lupari,
Magherafelt, County Londonderry
Donal Murphy,
Armagh, County Armagh
Gerry O'Connor,
Armagh, County Armagh

This virtuoso ensemble blends traditional Irish music with American bluegrass, country, rap, swing, polka, and international influences to create a unique high-energy sound. One of Northern Ireland's most prominent ensembles, Four Men has enlivened the international festival and concert scenes since 1990. Their albums *Barking Mad* and *Shifting Gravel* are considered classics. In addition to playing with the group, each of the members has a prominent solo career. www.fourmenandadog.com

*Len Graham, Mullaghbawn,
Newry, County Armagh*

Born into an Antrim family steeped in traditional music, song, and dance, Graham is one of the foremost performers and collectors of Ulster music. A recipient of numerous awards and accolades, he uses traditional songs to pass down

Ulster's history to contemporary audiences. A professional singer since 1982, he has been the source of traditional songs for many of Ireland's leading performers, including Altan, The Chieftains, De Danann, and Dolores Keane. Graham toured many years with the brilliant storyteller John Campbell, who died in 2006. At the Festival, Graham is performing with his new partner, the respected storyteller Jack Lynch. www.storyandsong.com/jen.htm

Hidden Fermanagh

Gabriel McArdle,
Enniskillen, County Fermanagh
Cathal McConnell, County
Fermanagh/Edinburgh, Scotland
Jim McGrath,
Monea, County Fermanagh
Pat McManus,
Teemore, County Fermanagh

Hidden Fermanagh is a loose confederation of more than twenty of County Fermanagh's best traditional musicians. It takes its name from a recently completed book and CD project that documented local Fermanagh music through performances, interviews, tunes, and songs. Organized by Cyrille Maguire, the group's Festival membership includes singer Gabriel McArdle; accordionist Jim McGrath; fiddler Pat McManus; and flutist, singer, and Boys of the Lough band member Cathal McConnell. www.fermanaghmusic.com

Jarlath Henderson,

Dangannon, County Tyrone
Raised in a musical family, *uilleann* piper Jarlath joined the Armagh Pipers Club at the age of ten. He won the first of three All-Ireland

Fleadh competitions at age twelve, and in 2003, just after his eighteenth birthday, he became the first Irish person to win the BBC Radio 2 Young Folk Awards. Currently a medical student at the University of Aberdeen in Scotland, Jarlath also maintains a busy schedule as an international touring artist and member of several ensembles, including the Jarlath Henderson/Ross Aislie Band and Glasgow's Salsa Celtica.

George Holmes,

Donaghadee, County Down
Steeped in the music and history of his community, Holmes has been a folk musician since the 1970s and is the former director of culture at the Ulster-Scots Agency. He has appeared in folk clubs and festivals throughout Britain, Ireland, and North America. The County Down native plays numerous instruments, including banjo, dulcimer, flute, and Lambeg and *bodhran* drums. He is also an active member of the Belfast Harp Orchestra.

John Kennedy,

Cullybackey, County Antrim
One of the great voices of Irish traditional song, Kennedy is also a renowned fife and whistle player, storyteller, and entertainer. His repertoire includes many rare ballads and unusual tunes from his Ulster-Scots community near Lough Neagh. He recently received an MBE from Queen Elizabeth for his contributions to culture in Northern Ireland.

The Low Country Boys

Ivan McFerran, Glastry,
Ballyhalbert, County Down
Mark Thompson, County Down
Graeme Thompson,
Newtownards, County Down
Gibson Young,
Greyabbey, County Down

Drawing upon the music of the "mission halls and farms" of the Ards Peninsula on Northern Ireland's east coast, this quartet plays a combination of old Scots, Ulster-Scots, and "Hillbilly" gospel music. Singing in Ulster-Scots with an infusion of American gospel and bluegrass, their repertoire reflects an important facet of Northern Ireland's musical heritage—one that is rarely heard by American audiences. www.lowcountryboys.com

Jack Lynch, County Armagh

Storyteller Lynch is firmly rooted in the Irish *seanchaí* tradition, as presented in modern times by such great storytellers as Eamon Kelly and John Campbell. He tells a wide range of tales that draw on Ireland's rich oral tradition, combining folkloric elements with ancient Irish myths and wonder tales. He appears regularly at local and international arts and storytelling festivals and is a founding member of Storytellers of Ireland/Aos Scéal Éireann and the Dublin Yarnspinnners.

Mick Quinn,

Newry, County Down

Born in Carrieknagavna in South Armagh and now retired to Mullaghbawn, Mick learned many of his stories and songs from his father and neighborhood barn and “flax” dances in the 1940s. A noted author of comic songs and a great raconteur, he is a highly respected Northern Irish storyteller and source of traditional songs.

Colum Sands,

Rostrevor, County Down

A member of the famous musical Sands family, Colum is respected for his talents as a performer, songwriter, and CD producer. His BBC Radio Ulster’s *Folk Club* program and other radio work earned him a Living Tradition Award for services to Folk and Traditional Music. His recent book, *Between Earth and the Sky*, contains songs, stories, and experiences that reflect his far-flung travels and his hopes for the future. www.columsands.net

Tommy Sands,

Rostrevor, County Down

An internationally celebrated singer, songwriter, and social activist, Sands is a member of the influential musical family that helped create a worldwide following for Irish music during the 1960s. Author of such classic songs as “There Were Roses,” “Daughters and Sons,” and “Come on Home to the County Down,” his works have been translated into

many languages and have been recorded by such artists as Joan Baez, Kathy Mattea, Dolores Keane, Sean Keane, Frank Patterson, Dick Gaughan, and The Dubliners. The Lilliput Press recently published his autobiography, *The Songman: A Journey in Music*. www.tommysands.com

Session Band

Maurice Bradley, Draperstown, County Londonderry
Catherine McLean Sands, Ballycastle, County Antrim
Michael Sands, Ballycastle, County Antrim

Sessions—informal gatherings of musicians, singers, and storytellers—are the heart of Irish traditional music. Today, sessions usually take place in pubs and public spaces rather than in private houses. They are essential to preserving and transmitting Irish songs, tunes, and music. Although performers of all levels are welcomed to “sit in,” session leaders maintain proper etiquette and customs. We are honored to have several of Northern Ireland’s most prominent session musicians lead an on-going session on the Lough Erne Inn stage.

Nisha Tandon, Belfast, County Antrim

Indian dancer and community-arts organizer Nisha Tandon arrived in Belfast from India in the late 1970s. For many years, she worked in arts development and community relations at Belfast’s Indian Community Centre and was the driving force behind the Belfast *Mela* celebrations in 2004 and 2005. She left recently to direct ArtsEkta,

a new organization dedicated to bringing “more awareness of the different ethnic minorities living within Northern Ireland.” www.artsekta.org.uk/contact.html

Robert Watt,

Maghera, County Londonderry

Watt has won the All Ireland Championship as well as every other major solo competition for Highland Bagpipes on the island of Ireland. He began playing at age seven, and as a child, joined the local Tamlaght O’Crilly Pipe Band. In 1998, he was accepted into Belfast’s renowned Field Marshall Montgomery Pipe Band. After several years, he left to pursue a career as a soloist. He has recorded five solo albums and is a sought-after performer and session musician. He is particularly interested in the traditions of Highland pipe bands in Northern Ireland. www.robertwatt.co.uk

Roisin White,

Cavanacaw, County Armagh

Born in Killeel, County Down, White is one of the foremost exponents of Ulster song traditions. She studied Irish Gaelic and traditional singing in the Aran Islands with respected source singers, who inherited and maintained their local community and family musical traditions. She is renowned for her own earthy, warm singing style and wide repertoire of songs in both English and Irish. Her cassette, *First of My Rambles*, has been re-released as a CD.

Mark Wilson,
Craigavon, County Armagh
Lee Lawson,
Campbelltown, Argyll, Scotland
Snare drumming is an integral part of Northern Ireland pipe band traditions. Award-winning percussionist Mark Wilson and his cousin and student, Lee Lawson, are leading performers and teachers of the intricate drumming styles associated with Scottish and Irish pipe bands. Lawson is also a classically trained percussionist and one of a growing number of women involved in pipe bands.

HISTORY AND HERITAGE

Archaeology/Marine Archaeology

Colin Breen, University of Ulster,
Coleraine, County Londonderry
Wes Forsythe, University of Ulster,
Coleraine, County Londonderry
Rosemary McConkey,
University of Ulster, Coleraine,
County Londonderry
With its long rugged coastline and numerous lakes, rivers, and estuaries, Ireland presents many opportunities for underwater researchers. Archaeologists Breen, Forsythe, and McConkey are on the faculty of the University of Ulster's Centre for Marine Archaeology at Coleraine. In addition to teaching, the staff undertakes excavations along the Irish coast and does extensive fieldwork throughout the United Kingdom, East Africa, Australia, and the Faroe Islands. www.campusone.ulster.ac.uk

Archaeology/Built Heritage and Archaeology

Mabeline Gormley, Belfast
Declan Hurl, Belfast,
Kenneth Shilliday,
Craigavon, County Armagh
The built heritage and archaeology staff of Northern Ireland's Department of Environment and Heritage Service is responsible for identifying, documenting, and protecting the "built, buried, and underwater remains of human activity from prehistoric times to the present." In addition to approximately 18,000 known pre-eighteenth-century sites, archaeologists Hurl and Gormley, mason/restorer Shilliday, and their colleagues manage sites such as prehistoric megaliths, humble dwellings, large industrial sites, historic gardens, and designed landscapes. www.ehni.gov.uk

Genealogy and Oral History

Valerie Adams, Public Records Office
of Northern Ireland (PRONI), Belfast
Philip McDermott, University of
Ulster/Magee Campus, Londonderry
Christine Melvor, Centre for
Migration Studies/Ulster American
Folk Park, Omagh, County Tyrone
Fintan Mullan, Ulster
Historical Foundation, Belfast
Several of Northern Ireland's most prominent historical organizations have joined forces and databases to introduce visitors to Irish genealogy and family history at the 2007 FolkLife Festival:

The Public Record Office of Northern Ireland (PRONI), a division of the Department of Culture, Arts and Leisure,

collects and preserves records of historical interest to Northern Ireland and makes them available to the public for consultation and research. www.proni.gov.uk

The Ulster American Folk Park is dedicated to the study of immigration from Ulster to America in the eighteenth and nineteenth centuries. Located on the grounds of the Folk Park in County Tyrone, the Center for Migration Studies (CMS) was established in 1988 to examine Irish immigration and assist scholars and researchers. www.qub.ac.uk/cms

The Ulster Historical Foundation, a nonprofit organization established in 1956, preserves Irish history and genealogy with particular emphasis on the province of Ulster. Through online databases, a membership association, and publications, it provides information to people throughout the world who wish to explore their Irish ancestry. www.ancestryireland.com

Oral historian Philip McDermott is a graduate student at the University of Ulster's Magee Campus in Londonderry.

The National Trust/

Bridge at Carrick-a-Rede

Billy Stirling,

Ballybogy, County Antrim

The North Antrim coast features some of the world's most spectacular scenery, including the Giant's Causeway. Established in 1936, The National Trust protects sixty-three important sites and 200 kilometers of Northern Ireland's coastline. National Trust warden Stirling grew up in this beautiful area. He is familiar with the history and culture of North Antrim and responsible for the famous rope bridge at Carrick-a-Rede. www.nationaltrust.org.uk

Ulster-Scots Culture/

Grand Orange Lodge of Ireland

David Hume,

Larne, County Antrim

Jonathan Mattison,

Hillsborough, County Down

The Grand Orange Lodge, a Protestant fraternal organization, was founded in Loughgall in 1795. The group grew rapidly as autonomous Grand Lodges were established in Scotland, England, North America, and Australia. Strong supporters of their faith and Northern Ireland's United Kingdom membership, the group's politics and parade traditions have often been seen as controversial, overshadowing its charitable and educational work. Historians Hume and Mattison discuss Ulster-Scots culture, as well as the organization's history and its future in a changing Northern Ireland.

TRADES AND OCCUPATIONS

Belleek Pottery

Fergus Cleary,

Belleek, County Fermanagh

John Doogan,

Belleek, County Fermanagh

Kate Rasdale,

Belleek County Fermanagh

Belleek's beautiful handcrafted pottery is one of Northern Ireland's most distinctive exports and is valued and treasured by collectors throughout the world. Now celebrating its 150th anniversary, the company has employed generations of workers in the small town of Belleek. Among Belleek's 600 employees are potters John Doogan, who crafts woven clay baskets and delicate flowers; painter Kate Rasdale; and designer Fergus Cleary. www.belleek.ie

Bushmills Irish Whiskey

Michael John Dalzell,

Customer Services

Gordon Donoghue, Management

Henry Johnston Elliott, Maturation

Kenneth Garvin, Distilling

David Alexander Gault, Transport

Elaine Harrison, Laboratory

William McKeown, Maturation

Shirley Elizabeth McMullan,

Bottling

Agnes Ramey, Visitor Centre

Jeanette Wilmont, Bottling

Bushmills traces its heritage to 1608, when King James I granted the County Antrim town a license to distill whiskey. It has been an officially registered company since 1784, and many Bushmills families have worked for the company for generations. www.bushmills.com

Call Centres/Northbrook Technology

Andrew Galvin,

Strabane, County Tyrone

Joanne Haire,

Strabane, County Tyrone

Once a major linen manufacturing center, Strabane was hard hit by the collapse of Northern Ireland's textile industry. To address local unemployment, Northbrook Technology established a call center in 1999, in the wake of the Good Friday Agreement. Ironically, Strabane is famous for its heavy regional accents. Trainers Galvin and Haire will discuss their jobs, as well as the challenges of communicating with Americans.

Harland and Wolff Heavy Industries

David McVeigh,

Belfast, County Antrim

Ian Ritchie,

Newtownabbey, County Antrim

John Robinson,

Belfast, County Antrim

Founded in 1861, Belfast's Harland and Wolff became one of the world's largest shipyards and a mainstay of the local economy. Many families worked for the firm for generations. Famous for its ships, including the ill-fated *Titanic*, the firm still does ship repair and work for the offshore oil industry, but it is increasingly involved in the design and construction of innovative sustainable energy projects, such as offshore wind farms and tide- and wave-powered generators. David McVeigh has worked for Harland and Wolff since he was sixteen. Ian Ritchie works as a mechanical fitter, and John Robinson is a draftsman. www.harland-wolff.com

Thomas Fergusons Irish Linen
Nigel Spiers, Gifford,
Craigavon, County Armagh
Jonathan Neilly,
Banbridge, County Down

Made from the fibers of the flax plant, linen was introduced to Ireland during early Christian times. In 1854, Thomas Ferguson founded a linen mill near Banbridge in County Down. Today, the firm continues to manufacture high-quality Irish linen in Banbridge, much of it specially commissioned, or “bespoke,” linens featuring coats of arms of some of Europe’s most prestigious families and monograms of well-known celebrities.
www.fergusonstrishlinen.com

Ulster Carpets

Philip Holland, Craigavon,
Portadown, County Armagh
Rodney Smyth,
Portadown, County Armagh
Louise Stevenson, Ballygowan,
Newtownards, County Down

Northern Ireland has been famous for the quality and sophistication of its weaving since the dawn of the Industrial Revolution. Ulster Carpets was founded in Portadown in 1938 when George Walter Wilson, concerned about growing unemployment among local linen weavers, founded a carpet mill to harness the skills of County Armagh textile workers. Still a family-owned company, Ulster Carpets is one of the world’s largest producers of custom-woven Axminster-style carpets. www.ulstercarpets.co.uk

AGRICULTURE AND FISHING

Eel Fishing in Lough Neagh

John Quinn,
Coalisland, County Tyrone
Tommy John Quinn,
Coalisland, County Tyrone
Danny Donnelly,
Dungannon, County Tyrone

Located in the center of Northern Ireland, Lough Neagh is one of the world’s largest sources of eels. Families of fishermen like Tommy John Quinn and his son John Quinn have fished Lough Neagh for generations and are steeped in the traditional knowledge and skills associated with eeling, as well as in the rich local culture of their area. A teacher by profession, Danny Donnelly is a respected local historian and has researched and published on Lough Neagh and County Tyrone.

Family Farming

Louise Lalburn,
Dromore, County Down
Mary McCormack,
Creggan, Omagh, County Tyrone
Joe McDonald, Belfast
John Rankin,

Newtownards, County Down
Family farming has been the touchstone of Irish culture for thousands of years. Today, it continues to play an important role, but like so much else, it is changing. Farmer Joe McDonald joined the Ulster Farmers’ Union is joined by dairy farmer John Rankin, award-winning cattle breeder Louise Lalburn, and “mixed” farmer Mary McCormack from the Sperrin Mountains. www.ufuni.org

Sustainable Agriculture and Renewable Resources

John Gilliland,
Rural Generation Ltd./Brook Hall Estate, Londonderry,
County Londonderry

Masdar McCracken, Agri-Food and Biosciences Institute, Belfast
Mark McGuigan,
Omagh College of Further Education, Omagh, County Tyrone
Tim Volk, State University of New York/Syracuse, New York
Concerns about the environment and the future of agriculture in Northern Ireland led partners from very different backgrounds to develop an innovative initiative based on the unusual properties of willow. Londonderry farmer and entrepreneur Gilliland joined forces with scientist/mycologist McCracken, project manager/technical supervisor McGuigan, and forester Volk to explore raising willow as an environmentally friendly “biomass crop” for an alternative to imported fossil fuel. www.ruralgeneration.com

SPORTS AND GAMES

Children's Sports/PlayBoard

*Margaret Deevy,
Belfast, County Antrim
Marie-Louise Tohill,
Belfast, County Antrim*

In 2005, PlayBoard, a Belfast-based children's advocacy agency, launched its "Reclaiming Playspace" initiative, which seeks to provide positive, outdoor play experiences and foster inter-community relations throughout Northern Ireland. Using traditional street games, co-operative group games, and innovative fun activities, playleaders Deevy and Tohill encourage young people from all backgrounds to take ownership and share community spaces. www.playboard.org

Gaelic Games

*Gaelic Athletic Association/Comhairle
Uladh Cumann Lúthchleas Gael
Jimmy Darragh,
Belfast, County Antrim
Stephen McGeehan,
Armagh, County Armagh
Una McKay,
Cookstown, County Tyrone
Terence McWilliams,
Kilrea, County Londonderry
Aileen Tohill,
Maghera, County Londonderry*
Founded in 1884, the Gaelic Athletic Association (GAA) promotes indigenous Irish sports, such as hurling (Irish *iománaíocht*), *camogie*, Gaelic football, rounders, and handball, as well as Irish music, dance, and language.

The association has more than 2,500 clubs throughout Ireland (500 of which are in Northern Ireland) and many more around the world. Coaches, like those participating in the Festival, assist players at all levels to improve their skills and compete in local, Club, and All Ireland County Championships. www.ulster.gaa.ie

Hurling Stick Maker

Gavan Duffy, Belfast, County Antrim
Hurling sticks (also called "hurls," "hurleys," or *camán*) are used in the ancient Irish game of hurling and the women's version, *camogie*. Gavan began as a player and realized that despite the popularity of the sport, there was a decreasing number of stick makers. After college, he set out to learn the trade from traditional craftspeople and establish a viable business. His initial workshop on The Falls Road did so well that he recently relocated his expanding business, *Camán*, to an industrial park just outside Belfast. www.camanireland.com

Irish Football Association

*Trevor Erskine, County Tyrone
David McVeigh, Belfast*
Founded in 1880, the Irish Football Association (IFA) is the world's fourth oldest football-governing body and an important member of the International Football Association Board, the sport's international rule-making body.

Since 1998, the IFA has worked with the Northern Ireland Community Relations Council, Sports Council Northern Ireland, and the Amalgamation of Official Northern Ireland Supporters Clubs to broaden the game's popularity by promoting "Football for All." www.irishfa.com

Motorsports

*Brian Gardiner,
Ballyclare, County Antrim
Niall McShea,
Markethill, County Fermanagh*
Motorcycle, or "bike," racing, rally car racing, and carting seem to combine an ancient Irish love of horse racing with the region's long-standing aptitude for heavy engineering. Motorsports are extremely popular: every May, the North West 200 bike race draws more than 100,000 spectators to County Antrim's beautiful north coast. Motorcycle racer Brian Gardiner and rally driver Niall McShea explain how they modify vehicles for competitions and train themselves and others for their sports. www.2and4wheels.com

Ulster Rugby

*Michael Black,
Kilfennan, County Londonderry
Barry Willis,
Larne, County Antrim*
The Irish Rugby Football Union Ulster Branch (Ulster Rugby) was founded in 1879. It oversees the sport throughout Ulster—the six counties that make up Northern Ireland, as well as three counties that are part of the Republic of Ireland. In recent years, Ulster Rugby and its coaches have worked hard to broaden the sport's popularity and its cross-community appeal. www.ulsterrugby.ie

Festival Participants

AGRICULTURE

AGRICULTURE AND ENTERPRISE

Fruit Growing

Tom Burford,

Monroe, Amherst County, Virginia
Tom Burford is an internationally recognized expert on heritage apples and orchard archaeology. He grew up on an orchard in Amherst County, Virginia, where he learned the apple and peach cultivation techniques his family had practiced for generations. Tom has traveled around the world to identify varieties of apples and lecture on the history of apple cultivation.

Margaret Burns,

Herne Bay, Kent, England
After she retired from the civil service eleven years ago, Margaret Burns developed her interest and passion for local history, plants, fruit culture, and allotments (plots of land let to individuals for cultivation). Burns now works as a tour guide at the National Fruit Collection in Faversham, Kent, and lectures on plants and Kentish fruit. She is Vice Chair of the Herne Horticultural and Rose Society.

Philip "PJ" Johnson Haynie III,
Northumberland County, Virginia
PJ Haynie is part of an unbroken family line of African American farmers who have grown crops for at least five generations on their own land in Northumberland County. Today, PJ Haynie and his father grow corn, wheat, barley, and soybeans on 1,200 acres. One of few remaining African

American-owned family farms, it has survived by diversifying and becoming highly mechanized.

Saunders Brothers, Piney River,
Nelson County, Virginia
Nestled in the foothills of Virginia's Blue Ridge Mountains, Saunders Brothers began as a partnership of five brothers in 1915. Today, third-generation brothers Tom, Bennett, Jim, and Robert operate the wholesale nursery with their father, Paul. www.saundersbrothers.com

Vintage Virginia Apples,
Charlottesville,
Albemarle County, Virginia
Bud Shelton started Vintage Virginia Apples and the Rural Ridge Orchard after his retirement from the Virginia Forest Service. His daughter, Charlotte Shelton, is one of the owners. They produce several kinds of cider, in addition to a variety of apples, peaches, plums, and quinces. www.vintagevirginiaapples.com

Virginia Wineries Association,
Alexandria, Virginia
Established in 1983, the Virginia Wineries Association is a dynamic nonprofit trade organization that represents some 110 wineries in the Commonwealth of Virginia. The association fosters appreciation of wine, researches its health benefits, promotes quality wine

production, develops market share, and expands the Virginia wine industry. www.virginiawines.org

Ham, Peanuts, and Cattle

Ciré and Babacar Bâ,
Ndjllassème, Senegal, West Africa
Ciré Bâ and his son, Babacar, are experts in traditional agriculture. Ciré was born in 1929 in Ndjllassème and began farming his own field at fifteen. In addition to peanuts, he grows three varieties of millet, string beans, black-eyed peas, and sorrel.

Tommy and Dee Dee Darden,
Smithfield, Isle of Wight
County, Virginia
In 1952, Tommy's father founded Darden's Farm and Darden's Country Store, which Tommy and Dee Dee now own and operate. In addition to growing peanuts, soybeans, and corn, the Dardens slow-age (the old-fashioned way) long-cut country hams every year.

Edwards and Sons,
Surry, Surry County, Virginia
The Edwards family has been curing their own country ham for nearly eighty years, ever since S. Wallace Edwards, a ferryboat captain, served ham sandwiches to his passengers. Today, his grandson, Sam, produces a limited number of hams each year. www.edwardsvham.com

Stuart Gibbons, Canterbury, Kent, England
Stuart Gibbons is Head of Rural Regeneration for the Kent County Council. His team supports the innovation and regeneration of businesses and communities in rural Kent. Stuart lives in deepest rural Kent in an Area of Outstanding Natural Beauty.

Henry Goodrich, Wakefield, Suffolk County, Virginia
Henry Goodrich, a peanut farmer for the Wakefield Peanut Company, is also the president of the Virginia Peanut Growers' Association. His family created the first peanut digger, which could only process one row at a time. Modern peanut diggers can process two or four rows at once.

Virginia-Carolina Peanut Promotions, Nashville, Nash County, North Carolina
Virginia-Carolina Peanut Promotions provides the public with information on peanuts and peanut production. The organization seeks to increase the use and consumption of peanuts grown in Virginia, North Carolina, and South Carolina. www.aboutpeanuts.com

Horse Crafts

Tony and Marc Stevenson, Bethersden, Kent, England
The Stevenson brothers specialize in making and restoring rocking horses. To date, they have made over 6,500 rocking horses, which collectors worldwide prize. The brothers have made rocking horses for Queen Elizabeth, modeled on her favorite horses. They also operate a "rocking-horse hospital." www.rockinghorses.uk.net

Theresa Trussell, Kent, England
Theresa Trussell comes from a Kentish rural background and has been involved in horse breeding, training, and competition all her life. As Kent's lead equestrian officer, she tries to boost local economic progress by developing the equine industry.

Danny Wingate, Elk Creek, Grayson County, Virginia
For over twenty-five years, Danny Wingate has made saddles and harnesses. He began working with leather when he was fourteen. He is also an experienced woodworker.

Outdoor Crafts

Norman Amos, Callands, Pittsylvania County, Virginia
Artists throughout the world carve snake canes, which have a particularly rich history in southern Appalachia. Retired tobacco farmer and mail carrier Norman Amos is considered the greatest living master of the craft. He recently achieved his lifelong goal of carving one cane for every species of snake indigenous to Virginia.

Susan Bridges, Meadows of Dan, Patrick County, Virginia
Older family members and friends taught Susan Bridges which greens and other wild plants to pick, mix, and eat. She practices natural foraging and is developing a business around dried and canned food products, such as wild strawberry jam and blue violet jelly.

Grayson Chesser, Sanford, Accomack County, Virginia
Grayson Chesser is one of the most respected decoy carvers of his generation. He learned how to carve from old-time masters

like Chincoteague carving legends Cigar Daisy and Miles Hancock. He spent much of his childhood collecting hand-carved decoys and hunting ducks in the marshes around the Chesapeake Bay. www.chesserdecoys.com

Salla Diagne and Diamo Thiendou, Senegal, West Africa
The baskets crafted by Salla Diagne and her family are recognized for their quality and are sold in Senegal and internationally. The coiling techniques that she uses date back to the seventeenth century and are among the craft traditions that Africans brought to Virginia and the Carolinas.

Pat Harrison, Covington, Alleghany County, Virginia
Pat Harrison grew up hunting with his father and uncle. By the time he was twelve, he had taken a particular interest in turkey hunting, so he started listening to the sounds of gobblers and hens calling to each other in the wild. Harrison has created over 685 calls and has perfected the sound an older hen makes when calling young toms.

John Arthur Leonard, Chincoteague, Accomack County, Virginia
John Arthur Leonard's family has lived on Chincoteague Island since the 1670s. When he was thirteen, he bought the first of 150 decoys in his collection. At seventeen, he began carving with advice from most of the masters on the island.

Metal Crafts

Mbaye Fall, Ndjilassème, Senegal, West Africa
Enslaved Africans brought to Virginia centuries of experience melting, twisting, and shaping metals. Blacksmiths like Fall still play an important role in Senegal's farming communities by making

agricultural tools, plows, cooking utensils, charcoal cooking stoves, horseshoes, stirrups, and bits. Generally, two blacksmiths from the same family work together—one master and one apprentice.

*Billy Phelps, Woodlawn,
Carroll County, Virginia*

Billy Phelps grew up in a family of blacksmiths. He spent much of his youth with his uncle, a country blacksmith, who did everything from shoeing horses to repairing farm equipment. Phelps began as a farrier (someone who shoes horses) in 1972, but by the early 1980s, he was doing only repair and ornamental work.

*Kelly Smyth, Chadds Ford,
Delaware County, Pennsylvania*

Kelly Smyth has been a blacksmith for nearly twenty years. The magazine *Early American Life* named her one of the top 200 traditional craftspeople in the country. Smyth is adept in all facets of the blacksmith's trade but has a special talent and love for maritime blacksmithing.

*Godfrey South,
Eynsford, Kent, England*

Godfrey South is an award-winning master blacksmith and a fellow of the Worshipful Company of Blacksmiths. His Darent Valley Forge is based at Lower Austin Lodge Farm on the outskirts of Eynsford.

Rural Crafts

Clyde Jenkins,

Stanley, Page County, Virginia
Master artist, Clyde Jenkins grew up in the Shenandoah Mountains, where community members taught him how to make baskets from white oak. This skill is

hundreds of years old and requires an in-depth study of the oak's grain. Jenkins is one of the most respected teachers of the craft.

*Yoro Kebé, Ndjilasséme,
Senegal, West Africa*

Yoro Kebé is a resident wood-carver in the agricultural village of Ndjilasséme in Senegal. He makes and repairs wooden implements used in farming and food preparation, and he makes furniture and musical instruments. Kebé belongs to an ethnic- and family-based occupational group called Laobe, which has carved wood for more than 500 years.

*John Waller,
Blackham, Kent, England*

Underwoodman (a woodworker who champions sustainable production) John Waller has carved wood for fifteen years. He weaves baskets and builds household and garden furniture, using his own and pre-made designs. www.underwoodman.co.uk

*Robert M. Watson, Jr.,
Williamsburg, Virginia*

Robert M. Watson, Jr. is a historical interpreter for the Colonial Williamsburg Foundation. A highly skilled wood craftsman, he demonstrates historical woodworking trades at living history museums and fairs. His specialties include baskets, walking canes, and brooms.

Tobacco and Hops

*Bob Cage, South Boston,
Halifax County, Virginia*

Bob Cage has been enthralled with the tobacco auctioneer's chant since he first visited his stepfather's tobacco warehouse as a young man. He began auctioning tobacco in 1950 and since then has sold tobacco all

over the world. In 1984, Cage won the World Tobacco Auctioneering Championship, the highest honor awarded to a tobacco auctioneer. www.oldhalifax.com/cage

*Jim Crawford,
Roanoke, Virginia*

Jim Crawford is a filmmaker who researched and produced *Down in the Old Belt: Voices from the Tobacco South*, which traces the history and culture of tobacco in the Old Belt of Virginia, from Jamestown to the Buyout. Crawford is currently apprenticing under tobacco auctioneer Bob Cage. www.swingingateproductions.com/oldbelt.htm

*Colin Felton,
Kent, England*

As a child, Colin Felton worked as a hop picker. He currently works at the Hop Farm Country Park, one of the biggest hop farms in Kent, where he has witnessed firsthand the successful diversification of the farm after changes in the market.

*Derek Hitcham,
Kent, England*

In 1608, the mayor of Faversham founded Shepherd Neame, the oldest brewery in England. Three centuries later, it remains an independent family company, which brews traditional Kentish ales and internationally renowned lagers. The company retains strong local ties; 85 percent of the beer sold in its many pubs is produced in Kent. Derek Hitcham is a Shepherd Neame employee who gives guided tours of the brewery. www.shepherd-neame.co.uk

Kevin Owen, Chatham,

Pittsylvania County, Virginia

A fifth-generation tobacco farmer, Kevin Owen farms eighty-five acres of flue-cured, or "bright-leaf," tobacco, a sweet, thin tobacco used almost exclusively in cigarettes. When tobacco prices dropped, he and his brother started to grow corn and soybeans, as well as tobacco.

Bobby Wilkerson, Ringgold,

Pittsylvania County, Virginia

Bobby Wilkerson is a fifth-generation tobacco farmer. He has worked in tobacco fields all his life. He was instrumental in developing the Tobacco Transition Payment Program, which was signed into law in October 2004.

Working Dogs

Roy and Debbie Johnson,

Gladys, Campbell County, Virginia

Roy Johnson's interest in training dogs started when he saw his father and uncle train hunting dogs. After a farm accident in 1985, Johnson began dog-training full-time. He wanted to train dogs to do "farm chores," not to compete. Johnson feels that he is helping to keep part of Virginia's rural heritage alive by training over 130 dogs for farmwork.

BUILDING ARTS

Historic Building Restoration

Jimmy Price,

Monroe, Amherst County, Virginia

Jimmy Price is a world-renowned mason whose family business, Virginia Lime Works, has been in operation for over thirty years. He is helping to restore Poplar Forest, an estate that once belonged to Thomas Jefferson. www.virginalimeworks.com

Historic Building Techniques

Peter Massey,

Ashford, Kent, England

Peter Massey, a master carpenter with Dolmen Building Conservation, has moved many historic buildings around Kent, including stone, brick, timber-frame constructions, and clay-peg tile roofs. His skill is unique and requires detective work to accomplish successfully. www.dolmen-conservation.co.uk

Colin McGhee,

Staunton, Virginia

Master thatcher Colin McGhee started thatching when he was sixteen in Essex, England. At twenty-five, he became the youngest thatcher ever to win the Master Thatcher's Cup. Since he moved his award-winning business, McGhee & Co., to the United States in 1991, he and his crew have been in great demand. www.thatching.com

Charles and Linda McRaven,

Charlottesville, Virginia

Charles "Mac" McRaven has been building with stone, log, and post and beam since he was eleven. Since that time, he has built and restored hundreds of log, stone, and post-and-beam structures all over the United States. www.charlesmcraven.com

Stained Glass

Judy and Keith Hill,

Kent, England

Established in 1977 by Keith and Judy Hill, The Stained Glass Workshop specializes in restoring and conserving stained glass and in designing, constructing, and installing new windows. Judy specializes in glass painting. Keith's specialty is conservation of historic stained glass. www.glassconservation.com

DECORATIVE CRAFTS

Car Culture

Larry Rathburn,

Catawba, Roanoke County, Virginia

For over twenty years, designing and building hot rods was Rathburn's hobby, but in the last ten years, he has built cars full-time. His son is following in his footsteps, extending the family car-building tradition into a third generation.

Tom Van Nortwick,

Ferrum, Franklin County, Virginia

Tom started pinstripping in 1980 after watching a stripper at a local car show. Today, he is a nationally known designer, pinstriper, and automobile artist. He has pinstriped many things besides cars, including a guitar and an antique coffee grinder.

Pottery

Fatou Wade,

Ndijlassème, Senegal, West Africa

Fatou Wade has worked with clay since childhood. She hand-builds, fires, and decorates large pots and other ceramics for households in her rural farming community. She uses techniques that were known by Africans who went from the Senegambian region to Virginia.

Quilting Stories

54-40 African American Quilters Guild, Hampton, Virginia

The 54-40 African American Quilters Guild began quilting in 1993. The group has grown from eight founding members to over twenty members who promote and preserve the art among African Americans in Virginia. www.5440quilters.com

Virginia Quilt Museum, Harrisonburg, Virginia

The Virginia Quilt Museum displays quilts by early and contemporary quilters. The museum's collection consists of over 150 quilts that date from 1810 to the present. www.vaquiltmuseum.org

Virginia Tribal Crafts

Lee Lovelace, Mechanicsville, Hanover County, Virginia

Lee Lovelace is a young member of the Upper Mattaponi tribe, who incorporates Native American themes in his drawings. In 2006, he, along with other dignitaries from the Virginia tribes, traveled to Kent, England, where he showed his art to English admirers.

Mildred Gentle Rain Moore, Pamunkey Indian Reservation, King William County, Virginia

Born and raised on the Pamunkey Indian Reservation, Mildred Moore learned the art of traditional Powhatan Blackware as a child from the Elder Woman at the Pottery School. In 2004, she received the Governor's Community Service Award.

Debona Littlewing Moore, West Point, King William County, Virginia

Debona Littlewing Moore, daughter and apprentice of Mildred Gentle Rain Moore, is the founding president of the Intertribal Women's Circle, a nonprofit organization dedicated to the preservation of tribal traditions. Debona is also an accomplished Southern Traditional Dancer and a member of the Red Crooked Sky Dance Troupe.

Randy Robinson, Southampton County, Virginia

Randy Robinson is a member of the Upper Mattaponi Indian Tribe. His artwork primarily consists of scratchboard—drawings scratched into ink painted over a thin layer of white clay, which has been laid over poster board or another stiff paper.

George Whitewolf, Lynchburg, Virginia

George Whitewolf serves as Assistant Chief of the Monacan Indian Nation and is an accomplished craftsman and teacher. He watched his grandmother and grandfather create baskets and chairs from materials they gathered themselves. He has shown his own work at powwows and museums across the United States.

Karenne Wood, Charles City, Charles City County, Virginia

Karenne Wood is a Ford Fellow in linguistic anthropology at the University of Virginia. She is a former researcher at the National Museum of the American Indian and was chairwoman of the Virginia Council on Indians for four years. She is also a beader, award-winning poet, and dancer.

FOODWAYS AND GARDENS

Cooking

Jamie Canaday, Williamsburg, Virginia

Jamie Canaday is an experienced cook and caterer, who follows her own and traditional African American recipes. When she was younger, Canaday assisted her mother in cooking and catering. She still prepares her mother's favorite dishes.

Dawn Chesser, Saxis, Accomack County, Virginia

Dawn Chesser runs the Holden Creek Gun Club with her husband, Grayson Chesser. Dawn is well known on the Eastern Shore for her down-home cooking. She participated in the 2004 *Mid-Atlantic Maritime Communities* program of the Smithsonian Folklife Festival.

Amanda Cottrell, Ashford, Kent, England

Amanda Cottrell is Chair of the Kent Tourism Alliance and Patron of Produced in Kent. As the High Sheriff of Kent from 2006 to 2007, she promoted Kentish food and wine. Cottrell is also an accomplished cook, who has roots in England and Virginia.

Frances Davis, Rocky Mount, Franklin County, Virginia
Frances Davis was the oldest girl in a large family of tobacco sharecroppers. When she was twelve, she took charge of the cooking. Her family tended large gardens, canned their own vegetables, and cured their own meats.

Marième Diène, Ndiyalassème, Senegal, West Africa
Marième Diène is an experienced cook from a peanut-growing community. She prepares peanut dishes, such as *ngage* (peanut mash), *dahine* (millet mixed with peanut butter and chicken), *baise* (couscous with ground roasted peanuts), and *mafe* (peanut butter stew).

Mo Joslin, Tilmanstone, Kent, England
Mo Joslin has researched recipes that use local produce, such as hop shoots, fruit, and honey. She is the author of the cookbook *Kentish Fare* (2000) and has been featured on the BBC's Web site. She has also developed her own line of jams, jellies, and chutneys under the Farmhouse Kitchen label. www.farmhousekitchen.net

Patrice Olivon, Arlington County, Virginia
Patrice Olivon was born in Morocco and was raised in southern France. He moved to Virginia in 1979 and, for twelve years, served as Executive Chef at the French Embassy in Washington. Chef Olivon is a strong proponent of Virginia culinary traditions and champions the role of Virginia in the transformation of American cooking over the past thirty years. www.tablefor8online.com

Clevie H. Wingate, Elk Creek, Grayson County, Virginia
With her grandmother's help, Clevie Wingate baked her first cake when she was six and has been cooking ever since. An accomplished "country cook," her specialties include pound cake and prune cake. She likes to cook with fresh vegetables from her garden and is an expert at canning and freezing.

Brunswick Stew
John D. Clary and The Proclamation Stew Crew, Lawrenceville, Brunswick County, Virginia
Stew chefs apprentice with a "stewmaster," a position that takes years to attain. After joining the Lawrenceville Volunteer Fire Department in 1973, John D. Clary learned to cook Brunswick stew under Stewmaster Thomas McGuire. In 1988, Clary became Stewmaster.

Gardening
Formal Garden
George Carter, North Elmham, Norfolk, England
George Carter, one of Britain's most eminent designers, creates garden designs and exhibitions. In his early career, he was a museum and exhibition designer at the Sainsbury Centre for Visual Arts. He has published six books and numerous articles.

Sophia Sidney, Tonbridge, Kent, England
Set in the rural Weald of Kent, surrounded by picturesque countryside and ancient parkland, Penshurst Place and Gardens has changed little over the centuries. This medieval masterpiece has been the seat of the Sidney family since 1552. www.penshurstplace.com

Provision Garden
Michael Twitty, Rockville, Montgomery County, Maryland
Michael W. Twitty is an author, culinary historian, and historical interpreter who specializes in the agricultural and food traditions of enslaved African Americans. Three times of his family go back to ancestors who were enslaved in colonial Virginia before the Civil War.

School Garden
Tyrone Mangum, Hampton, Virginia
Tyrone Mangum, a graduate student at Hampton University, grew up around Fayetteville, North Carolina, and attended North Carolina Central University. At Hampton, under the supervision of Professor Anne Pierce, he studied the history and development of a 1925–1932 series of Virginia children's songs about the lives of garden creatures.

MARITIME TRADITIONS

Boatbuilding
Deltaville Boat Builders, Deltaville, Middlesex County, Virginia
The Deltaville Maritime Museum has a superb collection of ship models, art, and photography. It also has an active boatbuilding shop, which crafted the tender to the schooner *Virginia* and a thirty-one-foot reproduction of John Smith's barge, the *Explorer*. museumpark.deltavilleva.com

Smith's Marine Railway, Dare, York County, Virginia
Smith's Marine Railway has been operating on the same site since 1842, when the family settled on the banks of Chisman Creek in Dare, Virginia. "K.T." Smith is the patriarch who oversees the family business, while his three sons, Nathan, Tim, and Jamie, run the boatyard with help from several other family members.

Alan Staley, Faversham, Kent, England
Alan Staley makes and repairs wooden boats, and he advocates the preservation of historic boats and boatbuilding methods. He is an active member of the Wooden Boatbuilders Trade Association, which encourages public knowledge and use of wooden boats.

Harbor Crafts and Activities

Ted Boscana, Williamsburg, Virginia
Carpenter Ted Boscana has worked for the Colonial Williamsburg Foundation for seventeen years. He apprenticed under Master Carpenter Garland Wood for six years. www.history.org

Brenda O'Donovan and Linda Benson, Chatham Historic Dockyard, Chatham, Kent, England
Chatham Dockyard supported the British Royal Navy for over 400 years. Its roperyard was established in 1618 and is the only one still in operation. O'Donovan and Benson offer ropemaking demonstrations and hands-on experience to visitors. www.chdt.org.uk

Marshall Scheetz, Williamsburg, Virginia
Master Cooper Marshall Scheetz apprenticed as a cooper under James Pettengell, who learned his trade at London's Whitbread Brewery in the 1600s. Scheetz demonstrates his craft at Colonial Williamsburg. www.history.org

Historic Maritime Projects

Alexandria Seaport/Thomas Jefferson High School Project, Alexandria, Virginia
"Wood, Water & Stone: Building a Dugout Canoe" is a project of Thomas Jefferson High School for Science and Technology. At Mount Vernon, George Washington's estate, students built a Native American canoe using traditional methods. www.alexandriaseaport.org

Reedville Fishermen's Museum/John Smith Boat Project, Reedville, Northumberland County, Virginia
Museum volunteers researched and built the *Spirit of 1608*, a recreation of the barge used by Captain John Smith and his Jamestown crew to explore and chart the Chesapeake Bay in 1608. Reedville is home to the only remaining menhaden-fishing operation in the Mid-Atlantic. www.rfmuseum.org

Sultana Shipyard/John Smith Boat Project, Chestertown, Kent County, Maryland
Master Shipwright John E. Swain, Shipwright Nicholas Biles, and a group of volunteers recreated John Smith's shallop. The new shallop is home to a crew of explorers, historians, naturalists, and educators, who are retracing Captain John Smith's 1608 expedition to explore the Chesapeake Bay. www.sultanaprojects.org

Working the Water

Danny K. Bowden, Chincoteague, Accomack County, Virginia
Danny Bowden can trace his family back to the 1600s on Chincoteague and Assateague islands. Today, like many of his ancestors, he follows the seasons, gill-netting for rockfish in the spring and fall, crabbing in the spring and summer, and guiding waterfowl hunters in the fall and winter. He participated in the 2004 *Mid-Atlantic Maritime Festival* program.

Mary and Marie Hill, Hobson Village, Suffolk County, Virginia
Freed African American slaves founded Hobson Village, located west of Portsmouth, Virginia. It lies between the James River and the Chuckatuck Creek, where the villagers made their living by oystering. Marie and Mary Hill, mother and daughter, have traced their ancestors back to the mid-1800s through land deeds and land grants.

Andy Riches, Whitstable, Kent, England
Andy Riches is an oysterman well acquainted with historical and present-day methods of oyster extraction and the important role of oysters in the Kentish diet and economy. He is also expert at repairing oyster-dredging equipment. Riches has played a major role in reseeding many of the oyster beds around Whitstable.

Ken Thomas, Dungeness, Kent, England
Ken Thomas, a fisherman who has lived in Dungeness for much of his life, is interested in preserving the history of this unique area of Kent. He fishes the English Channel using a gill net and is also quite familiar with other fishing techniques, such as trawling, drifting, and potting.

Virginia Institute for Marine Science (VIMS), Gloucester Point, Gloucester County, Virginia
VIMS plays an important role in marine science education by working closely with schools, businesses, government agencies, and individuals. www.vims.edu

MUSIC AND PERFORMANCE

Anansegromma, Burke, Virginia, and Laurel, Maryland
Native Ghanaians Kofi Denis and Kwame Ansah-Brew, collectively known as Anansegromma, are instructors at Goucher College and the University of Maryland, where they have organized numerous workshops and seminars for the university's dance department. With "call-and-response" songs, games, rhythms, and authentic instruments, the two performers explore the rich heritage of West Africa. www.afrojazzanddance.com

Gerald Anderson, Troutdale, Grayson County, Virginia
Gerald Anderson was born and raised near Troutdale, Virginia, where he still lives. He learned how to build guitars and mandolins from Wayne Henderson (another Festival participant). He has crafted over 100 instruments over the last forty years.

Dave Arthur, Towbridge Wells, Kent, England
Dave Arthur is a musician, music historian, and researcher. He was born in Kent and has returned to live and work there. He conducts workshops for children, and his repertoire includes Kentish hopping songs, as well as songs for seasonal celebrations. He has also worked with Travellers and knows many of their songs.

Husnu Aydogdu, Arlington County, Virginia
Husnu Aydogdu moved to Arlington five years ago from his native Turkey. A former staff musician for the Turkish Radio Television Corporation, Aydogdu plays a variety of stringed instruments. He is also an instrument builder, singer, and teacher of traditional and popular music.

"Big Day Out" Powwow
Representatives from the eight state-recognized tribes of Virginia (Chickahominy, Chickahominy Eastern Division, Mattaponi, Monacan, Nansemond, Pamunkey, Rappahannock, and Upper Mattaponi) drum and dance as they did at the Big Day Out in Gravesend, Kent, in July 2006.

Gretchen Bulova and dancers, Gadsby's Tavern Museum, Alexandria, Virginia
Dancing made Gadsby's Tavern, now a museum, the center of Alexandria's social scene in the eighteenth and nineteenth centuries. Dancers in eighteenth-century clothing demonstrate and teach period dances. oha.alexandriava.gov/gadsby/

John Cephus, Bowling Green, Caroline County, Virginia
Although he was born in Washington, D.C., John Cephus's family hails from the Piedmont region, where he now lives. He has been one of the major proponents of the Piedmont-style blues guitar, and he was awarded a National Heritage Fellowship in 1989.

La Chanchona de los Hermanos Lobo, Northern Virginia
A spin-off of an award-winning group in their home country, El Salvador, Los Hermanos Lobo perform at family events and restaurants in the area. The seven-piece ensemble, with its two violins, two guitars, percussion, and bass, takes its name from its large bass, which resembles a *chanchona*, or sow.

The Church of God and Saints of Christ, Alexandria, Virginia
Organized in 1896, the Church of God and Saints of Christ is the oldest Black Hebrew Israelite congregation in the United States. Church services are lively, filled with symbolism, ceremony, and a cappella music. Musical selections include spirituals and newly composed songs.

Cheikh Hamala Diabaté and Ensemble, Bambaré, Mali, West Africa
Cheikh Hamala Diabaté is a steward of the 800-year-old tradition of the griot, the storytellers of West Africa. He plays the *ngoni*, a Malian traditional instrument and shares the oral history, music, and song of his Manding culture. www.malimusic.net

Rex M. Ellis, Williamsburg, Virginia
Rex Ellis, historian, storyteller, and scholar, is the Vice President of the Historic Area of Colonial Williamsburg. Ellis was chairman of the division of cultural history and curator of African American history at the Smithsonian's National Museum of American History.

Brien Fain, Stuart, Patrick County, Virginia
Brien Fain is a talented singer, storyteller, banjo player, and keeper of old mountain ballads, hymns, and history from Patrick County, Virginia, where his family has deep roots. Fain's father taught him to play the banjo claw hammer-style. He learned many of his songs and ballads from family members.

Scott Fore, Radford, Virginia
Scott Fore is a self-taught, flat-picking guitarist with numerous titles to his credit, including the 2002 National Flat-picking Championship, the 2002 Doc Watson guitar championship, and the guitar contest at the Old Fiddler's Convention in Galax. In 2004, he won the All-Star Competition at the Wayne C. Henderson Festival.

Gospel Travelers, Junior Travelers, and Gospel Travelettes, Farmville, Prince Edward County, Virginia
Led by Reverend Wyatt Vaughn, the Gospel Travelers are all members of his extended family. The women also sing as the Gospel Travelettes; the younger members perform as the Junior Travelers. A Vaughn-family quartet known as the Silvertones, performed in the 1940s.

Wayne Henderson and Friends, Mouth of Wilson, Grayson County, Virginia
Wayne Henderson is a well-known southwestern Virginia guitarist and guitar maker. His guitars are highly sought; there is a waiting list of many years. One of the finest guitarists in the United States, he was awarded a National Heritage Fellowship in 1995 from the National Endowment for the Arts. www.waynehenderson.org

Lined-out Hymn Singers, Dillwyn, Buckingham County, Virginia
All of the members of the Lined-out Hymn Singers attend one of nearly a dozen small, rural Baptist churches that dot the rolling hills north of Farmville, Virginia. Lined-out hymns are the oldest style of music in Virginia's African American churches.

Madison Hummingbirds, Portsmouth, Virginia
Inspired by the words of Psalm 150, "Praise ye the Lord. Praise Him with the sound of the trumpet," the United House of Prayer features brass instruments at church services, baptisms, funerals, and parades. The Madison Hummingbirds continue the great Virginia shout-band tradition.

Jim Marshall, Hillsville, Carroll County, Virginia
Musician and songwriter, Jim Marshall is an expert on Virginia ballads and the stories behind them. Marshall has also written a number of regional ballads on everything from tractor-trailer wrecks to preservation of the New River.

The Midnight Ramblers, Wise, Wise County, Virginia
The Midnight Ramblers combine youth with talent and a burning desire to play traditional bluegrass. Known for their strong, clear vocals and flawless instrument work, they have a stage presence that belies their youth. The band plays a mixture of traditional and original compositions. www.themidnightramblers.net

The Millen Family, Bethesda, Kent, England
The Millen Family has been part-singing for more than a century. They draw from traditional folk material and old-time "glees," four-part harmony songs for male voices. Glee clubs became popular in the mid-eighteenth century.

Lonesome Will Mullins & The Virginia Playboys, Clintwood, Dickenson County, Virginia
Will Mullins grew up in a family of musicians in Skeetrock, a community nestled on the backwaters of the Flannigan Reservoir. At fourteen, Will began learning to play the banjo in the three-finger style. To hone his art, he played in small bands around the community and for friends and fellow students. www.willmullins.com

Music for Change/Lucky Moyo, Canterbury, Kent, England
For sixteen years, before settling in Kent, Lucky Moyo toured the United Kingdom with his group Black Umfolosi. He works with Music for Change, an organization that promotes inter-cultural understanding through music and dance. He is a native of Zimbabwe. www.luckymoyo.com

*Bou Counta Ndiaye Ensemble,
Senegal, West Africa*

Bou Counta Ndiaye is one of the foremost practitioners of the Senegalese *xalam* (ancestor of the banjo) tradition. UNESCO named his uncle, Samba Diabari Saumb, a "living human treasure." His great-nephew, Mamadou Ngoma Ndiaye, is one of few young people continuing the tradition. The ensemble includes Sidy Ndiaye, *itti* player, and Bassirou Seck, vocalist and historian.

*New Ballard's Branch Bogtrotters,
Galax, Virginia*

New Ballard's Branch Bogtrotters are one of the hottest string bands in the area. They won the old-time band competition at the 1999 and 2000 Old Fiddler's Convention in Galax. Their name comes from the original Bogtrotters, the famous Galax-area band of the 1930s.

*Reverend Frank Newsome,
Haysi, Dickenson County, Virginia*

An Elder of the Old Regular Baptist Church, Reverend Frank Newsome was a 2006-2007 Master Artist of the Virginia Folklife Program. Elder Frank sings sixteenth-century religious songs of the Old Regular Baptist denomination.

No Speed Limit, Galax, Virginia
No Speed Limit has played with The Lonesome River Band and The Del McCoury Band and has plans to tour with Ralph Stanley. At his January 2007 inaugural concert, Virginia Governor Tim Kaine joined the band on harmonica for a rendition of "Will the Circle Be Unbroken." www.nospeedlimitband.com

Vera Oye Yaa-Anna, Washington, D.C.
Vera Oye Yaa-Anna, affectionately known as "Auntie Oye," is a traditional cook and storyteller born in Liberia whose Virginia family resettled on the African continent after the Civil War. Her great-grandmother, Charlotte Gibson, was born in Richmond, Virginia.

*The Paschall Brothers,
Chesapeake, Virginia*

The Paschall Brothers stand firmly in the great tradition of religious cappella groups in Tidewater, Virginia. Reverend Frank Paschall, Sr. and his five sons formed the group in 1981. The current members include Tarrence Sr., Tarrence Jr., Frank Jr., and William Paschall, as well as Renard Freeman Sr., Renard Freeman Jr., and Johnny Lewis. www.paschallbrothers.com

*Buddy Pendleton and
Robin Kauffman,*

Basset, Henry County, Virginia
Buddy Pendleton is a retired rural mail carrier who once played with Ralph Rinzler and the Green Briar Boys. He has won countless firstplace awards at fiddle contests, and he plays regularly with friends and family, including his daughter, Robin Kauffman.

Powhatan Red Cloud-Owen, Charles City, Charles City County, Virginia
Powhatan Red Cloud-Owen serves on the Chickahominy Tribal Council and has produced public tribal events for more than twenty years. Currently, he is the Tribal Liaison for Jamestown 2007. His father taught him how to dance.

*Soma Ritter and Tim Laycock,
Kent, England*

Ritter and Laycock wrote a play about the Weald of Kent based on the work of Vita Sackville-West. Their acting troupe, The Lion's Part, performs this play, as well as traditional English entertainments and seasonal festivities. www.thelionspart.co.uk

*Kinney Rorrer and
The New North Carolina Ramblers,
Danville, Virginia*

When you ask Kinney Rorrer about the name of his band, The New North Carolina Ramblers, you quickly learn that Charlie Poole and Posey Rorrer are great-uncles and that Charlie's wife lived with them for a while when Kinney was growing up. Kinney keeps alive the old-time music of his family's original North Carolina Ramblers.

*The Sama Ensemble,
Vienna, Fairfax County, Virginia*

The traditions of the *tombak* (goblet drum) and the *daf* (frame drum) go back 1,500 years. After the Islamic Revolution in 1979, Iranian pop music was banned, and classical instruments, such as the *tombak*, grew in popularity. The Ensemble's music represents breathing and brings about relaxation and concentration. www.sama-ensemble.com

Uvaldo Sanchez Hernandez,
Virginia

Ifombra, made of sawdust and flower petals, are ceremonial carpets used in Lenten processions. Uvaldo Sanchez Hernandez and a small group of Guatemalan immigrants still create them.

Jeffrey Scott,

Culpeper, Culpeper County, Virginia

Blues guitar player and singer, Jeffrey Scott, nephew of the late legendary Piedmont Blues musician John Jackson, has mastered guitar playing in the Piedmont style. Piedmont Blues, which has its origins in the music of the African-American string bands of Colonial America, is the oldest form of the blues.

La Sensual, Northern Virginia

La Sensual is a popular Virginia dance band that specializes in salsa, one of the most popular, contemporary pan-Latino social dances. Like many salsa groups, they appeal to a wide range of Latino dance tastes by playing many types of Latino dance music.

Ron Short,

Big Stone Gap, Wise County, Virginia

Ron Short is a native of the Appalachian Mountains in Dickenson County. His powerful vocals, proven songwriting skills, and accomplished musicianship on multiple instruments were nurtured by the central Appalachian Mountain culture and strengthened by collaborations with artists from other cultures.

Thongtanh Souvannaphanh,

Lao Heritage Foundation,

Springfield, Virginia

Souvannaphanh plays the *saw* in the tradition of Ban Phanom, Laos. The village was the source

for performing arts for the Laotian royal court. Traditional Laotian orchestras include *saws*, wooden xylophone, *kong vong*, drum, mini cymbals, flute, *kaen*, *kim*, three-string guitar, and *court*. www.laoheritagefoundation.org

Spencer Strickland,

Troutdale, Grayson County, Virginia

Spencer Strickland was twelve when his father took him to Gerald Anderson to have a mandolin made. He eventually became Gerald's partner in building fine instruments. The two of them record and perform regularly.

Los Tecuamis,

Manassas, Virginia

In Manassas, Mexican immigrants from Acatlan de Osorio, Puebla, dance in front of All Saints Church on December 12, the feast of the Virgin of Guadalupe. *Tecuamis* is Nahuatl for tigers, characters often found in this Western Sierra Madre-region dance genre.

Speedy Tolliver,

Arlington County, Virginia

Fiddler Speedy Tolliver moved from Green Cove in Virginia's southwestern highlands to the Washington, D.C. area in 1939. Tolliver quickly mastered the violin after joining The Lee Highway Boys. A multi-instrumentalist, he has played regularly with a succession of professional "Hillbilly" bands.

The Spiritual Seven,

Wirtz, Franklin County, Virginia

Larnell Starkey & The Spiritual Seven Gospel Singers have been singing together for thirty-nine years. The nine person

intergenerational group and large support crew are, for the most part, family members. This is an "anointed group" of official representatives from the Chestnut Grove Baptist Church in the south central Virginia town of Wirtz.

Whittop Mountain Band,

Mouth of Wilson, Grayson County, Virginia

The Whittop Mountain Band is firmly rooted in the heart of the Crooked Road, Virginia's Heritage Music Trail. Whittop is a family band comprised of Thornton Spencer, his wife Emily, and their daughter Martha. They play traditional music from southwestern Virginia. whittopmountainband.tripod.com

Phil Wiggins,

Takoma Park, Montgomery County, Maryland

John Cephas and Phil Wiggins met at the 1977 Smithsonian Folklife Festival and have been playing together ever since. Wiggins' harmonica complements Cephas' powerful guitar. Together, the duo has performed throughout Europe and the United States. They have released nine CDs.

Yarawi,

Sterling, Fairfax County, Virginia

Yarawi combines Spanish and ancient Andean musical traditions. They use the Spanish guitar, *chavango*, and fiddle, as well as traditional Andean wind instruments like the *zampuna*, *queena*, and *moscno*. www.yarawi.com

RESEARCHING HISTORY

Community and Family History

The Alexandria Black History Museum, Alexandria, Virginia

In 1939, Alexandria built the Robert Robinson Library after a "sit-down strike" by five young African American men in the city's Whites-only Queen Street Library. African Americans used the new, segregated library until desegregation in the early 1960s. After desegregation, the building was used for various community service programs. Today, the Robert Robinson Library forms an integral part of the Alexandria Black History Museum. oha.alexandriava.gov/bhrc/

Arlington African American Heritage Museum, Arlington County, Virginia

Director Craig Syphax, whose family has lived in Virginia since at least the Civil War, guides Arlington-area families as they stitch together the complex stories and traditions of the county.

Char McCargo Bah, Fredericksburg, Virginia

Char McCargo Bah, a native of Alexandria, Virginia, is a professional genealogist. She serves as historian at the Virginia Genealogical Society and is a longtime member of the Afro-American Historical and Genealogical Society's executive board.

Harvey Bakari, Williamsburg, Virginia

Harvey Bakari is Director of African American interpretation at Colonial Williamsburg. He is also a visual artist, musician, and an actor/interpreter. He presents often-forgotten stories of black Americans who contributed to the American Revolution.

Abdoulaye Camara, Senegal, West Africa

Abdoulaye Camara, historian and archeologist, is Curator-in-Charge of Senegal's National Museum (Cheikh Anta Diop Institut de l'Afrique Noire.) For many years, Dr. Camara was the curator of the History Museum of Goree Island.

Colonial Williamsburg, Williamsburg, Virginia

In Colonial Williamsburg, the restored eighteenth-century capital of Britain's American colony, the Colonial Williamsburg Foundation operates the world's largest living history museum. Colonial Williamsburg's Historic Area features hundreds of meticulously restored, reconstructed, and historically furnished buildings. Costumed interpreters tell the stories of the men and women who made up the city's population. www.history.org

Liz Finn, Kent Archives, Canterbury, Kent, England

Liz Finn became an archivist in 1986 and worked in the Oxfordshire Archives, now the Oxfordshire Record Office, until 1999. For the past two years, she has coordinated local history talks for the Centre for Kentish Studies. www.kentarchives.org.uk

Julius Fuller, Hampton, Virginia

In 1954, Julius Fuller graduated from Hampton University, where he was a member of Omega Psi Phi, Gamma Epsilon Chapter. He has since served as senior advisor to young men in the fraternity, passing on the values of brotherhood, ethics, and community service.

Historic Jamestowne, Jamestown, James City County, Virginia

Historic Jamestowne is owned and managed by a private-public partnership of the Association for the Preservation of Virginia Antiquities and the National Park Service. Historic Jamestowne plays a key role in the preservation, protection, and promotion of the site of the first permanent English settlement in North America. www.historicjamestowne.org

Jamestown Settlement, Jamestown, James City County, Virginia

The Jamestown Settlement tells the story of the first large-scale meeting of Europeans and Native Americans. Gallery exhibits and an introductory film highlight the Powhatan, European, and African cultures that came together in seventeenth-century Virginia. www.historyisfun.org/Jamestown-Settlement.htm

Pamplin Historical Park and The National Museum of the Civil War Soldier, Petersburg, Virginia

On 422 acres, the Pamplin Historical Park preserves four historic buildings, four museums, and the Petersburg Breakthrough Battlefield, a National Historic Landmark. The park interprets life in the antebellum South and the impact of the Civil War on civilians, the life of the common soldier in the Civil War, and the Petersburg Breakthrough on April 2, 1865. www.pamplinpark.org

Virginia Raye, Alexandria, Virginia
Virginia Raye graduated from Virginia State University in Petersburg, Virginia, where she was an active member of Delta Sigma Theta, an African American sorority founded at Howard University. In Northern Virginia, Raye shares stories of African American Greek-letter traditions at the historic Alfred Street Church.

Paula Royster, Frederickburg, Virginia
Paula Royster is the founding President and Chief Executive Officer of the Center for African American Genealogical Research. The center is the only organization in the world that provides a physical location for African Americans to conduct and get help with genealogical research, learn valuable computer skills, and contribute to knowledge of American history. www.caagri.org

Smithsonian Anacostia Community Museum, Sperryville and Richmond Virginia Projects
The Smithsonian Anacostia Community Museum has long been involved in interpreting and documenting history and culture from the community perspective. Community historians James D. Russell of Sperryville and Benjamin Ross of Sixth Mount Zion Baptist Church in Richmond worked with museum staff to produce a video documentation project about family, community, and church history. www.anacostia.si.edu

Historic Archaeology

Enid Allison, Kent, England
Enid is the environmental archaeologist at the Canterbury Archaeological Trust. Her areas of expertise include identifying vertebrate (especially bird) and invertebrate animal remains from archaeological sites throughout Britain. She also works with the trust's education department on public events. www.canterburytrust.co.uk

Amanda Danning, Bay City, Texas
Amanda Danning is a sculptor, painter, and woodworker whose pieces are on permanent display in more than a dozen museums. While at the Festival she will reconstruct the face of one of the original 1607 settlers.

Marion Green, Kent, England
Marion Green manages and participates in the Archaeology in Education Service of the Canterbury Archaeological Trust. Green's duties include working with trainee teachers, school children, and students; in-service training; writing; and helping to produce resources for teachers. www.canterburytrust.co.uk

Jamestown 2007 Community Program, Jamestown, James City County, Virginia
As part of the 400th anniversary commemoration of Jamestown, communities that represent every region of Virginia are participating in the Virginia 2007 Community Program. Special programs and legacy projects range from creating new museums, heritage trails, visitor centers, and recreational areas to producing special exhibits, concerts, plays, and festivals that invite visitors to "Come Home to Virginia." www.americas400thanniversary.com

Mariner's Museum, Newport News, Virginia
The Mariner's Museum is one of the largest maritime history museums in the world. Over 60,000 square feet of gallery space honor the pioneer spirit of those who took to sea. www.mariners.org

	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Smithsonian Folklife Festival Opening Ceremony Mountain Laurel Stage							
12:00	Sounds of Vietnam	Sounds of Cambodia	Hat Boi Opera (Vietnam)	Tastes of Yunnan	Songs of Work and Play	The Valley Family with Jarlath Henderson	The Low Country Boys	Norah Brown
1:00	Sounds of Thailand	Sounds of Laos		Tastes of Laos				
2:00	Sounds of Vietnam	Sounds of Cambodia	Flower Lantern Troupe (Yunnan)	Tastes of Cambodia	Northern Ireland in Song	Len Graham and Jack Lynch	Four Men and a Dog	Hugh Browne
3:00	Sounds of Thailand	Sounds of Laos	Kyba (Laos) Dancing	Tastes of Vietnam	Beltast's Indian Community	Ulster-Scots Musical Traditions	Armagh Rhymers	Elizabeth Moore
4:00	Sounds of Cambodia	Sounds of Yunnan	Hat Boi Opera (Vietnam)	Tastes of Thailand	Gaelic Sports	The Low Country Boys	Lucy Mulholland and Cuckoo's Nest: Dance Demonstration and Workshop	Robert James Mattison
5:00	Sounds of Thailand	Sounds of Laos	Flower Lantern Troupe (Yunnan)	Tastes of Laos	Fine Songs and Great Stories	I'll Tell Me Ma: Songs of Childhood	Four Men and a Dog	Hugh Browne
	Sounds of Vietnam	Sounds of Yunnan	Banna Gong and Drum Ensemble	Tastes of Vietnam				

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and marine archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00					
12:00	Day Jobs	Fish Across Cultures	John Cephas and Phil Wiggins	Scott Fore	Music for Change
1:00	Circa 1957		♣️		Fiddle Styles
	Community Stories	Kid Cuisine	No Speed Limit	Boi Coonita Ndiave Ensemble	Virginia Tribal Dancers
2:00	Past, Present, and Future	Preserving Foods	Scott Fore and Buddy Pendleton	Sima Ritter and Tim Laycock, "The Land"	Singing Styles
3:00	Regions and Landscapes			♣️	Music for Change
		From the Garden	Virginia Tribal Dancers	Boi Coonita Ndiave Ensemble	
4:00	Traditions and Cultures				Pete Castle
	Seasonal Customs	Tea Time		Singing Styles	
5:00		♣️	No Speed Limit		Lion's Part
	Culture Swap	Peanut Snacks		Pete Castle	

Mekong Family Learning Sala

There are ongoing activities for young people throughout the day, including mask making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dance – including Khmer classical dance and Vietnamese *Kylin* (lion) dancing – will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests today, from the end of the opening ceremony until 5:30 p.m. "The Next Generation" children's sessions will take place on the weekends.

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African/African American; Kent, England; and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family-friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

♣️ indicates American Sign Language–interpreted program. Programs are subject to change.

	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Sounds of Cambodia	Sounds of Laos	Flower Lantern Troupe (Yunnan)	Tastes of Vietnam	Irish Life in Song	Old Songs and Older Stories	Lucy Mulholland and Cuckoo's Nest: Dance Demonstration and Workshop	Hugh Browne
12:00	Sounds of Thailand	Sounds of Cambodia	Hat Boi Opera (Vietnam)	Tastes of Cambodia	Irish Hospitality — Guesthouses	The Valley Family	Armagh Rhymers	Robert James Mattison
1:00	Sounds of Vietnam	Sounds of Laos	<i>Kylin</i> (Laos) Dancing	Tastes of Laos	Ulster-Scots Culture	Songs of the North	Robert Watt; Mark Wilson; Lee Lawson: Pipe Band Traditions	Elizabeth Moore
2:00	Sounds of Vietnam	Sounds of Yunnan	Flower Lantern Troupe (Yunnan)	Tastes of Yunnan	Introduction to Irish	Armagh Rhymers	Four Men and a Dog	Norah Brown
3:00	Sounds of Thailand	Sounds of Laos	Hat Boi Opera (Vietnam)	Tastes of Vietnam	Belfast	Pipes and Drums	The Low Country Boys	Hugh Browne
4:00	Sounds of Vietnam	Sounds of Yunnan	Bannar Gong and Drum Ensemble	Tastes of Laos	Irish History and Legend	Four Men and a Dog	The Valley Family with Jarlath Henderson	Robert James Mattison
5:00	Sounds of Vietnam	Sounds of Cambodia	Daily Closing Ceremony	Tastes of Yunnan				

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and marine archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00	Fiddle Stories ⚡	Big Breakfast	Anansegromma	Pete Castle	Virginia Tribal Dancers
12:00	Day Jobs				Music for Change
		Kentish Fare	No Speed Limit	Scott Fore	
1:00	Circa 1957				Singing Styles
	Community Stories	Kid Cuisine	John Cephas and Phil Wiggins	Bou Coutra Ndiave Ensemble	Anansegromma
2:00	Past, Present, and Future	Peanuts Across Cultures	Virginia Tribal Dancers	Sonia Ritter and Tim Laycock: "The Land" ⚡	Pete Castle
3:00	Regions and Landscapes	Baked Goods	No Speed Limit	John Cephas and Phil Wiggins	Music for Change
4:00	Traditions Across Cultures				Singing Styles
	Seasonal Customs ⚡	Tea Time	Scott Fore and Buddy Penleton	Bou Coutra Ndiave Ensemble	Leon's Part
5:00	Culture Swap	Apple Snacks			Pub Games

Mekong Family Learning Sala

There are ongoing activities for young people throughout the day, including mask making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dance – including Khmer classical dance and Vietnamese *Kylin* (lion) dancing – will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests any day from 11:30–5:30 p.m. "The Next Generation" children's sessions will take place on the weekends.

EVENING CONCERTS

Lagan Stage 5:30–7:00 PM

Northern Irish Dance Party

Lucy Mulholland and Cuckoo's Nest

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African/African American; Kent, England; and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family-friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

⚡ indicates American Sign Language-interpreted program. Programs are subject to change.




	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Sounds of Thailand	Sounds of Laos	Hat Bot Opera (Vietnam)	Tastes of Cambodia	Northern Songs	Songs of Love and Loss	Armagh Rhymers	Norah Brown
12:00	Sounds of Vietnam	Sounds of Yunnan	Flower Lantern Troupe (Yunnan)	Tastes of Yunnan	Family Farming	Northern Ireland in Song and Story	Lucy Mulholland and Cuckoo's Nest: Dance Demonstration and Workshop	Elizabeth Moore
1:00	Sounds of Thailand	Sounds of Cambodia	Bannar Gong and Drum Ensemble	Tastes of Laos	Ulster Scots Culture	The Low Country Boys	The Vallely Family	Hugh Browne
2:00	Sounds of Thailand	Sounds of Cambodia	Hat Bot Opera (Vietnam)	Tastes of Thailand	Belleck Pottery	Songs of Work	Four Men and a Dog	Norah Brown
3:00	Sounds of Vietnam	Sounds of Laos	Flower Lantern Troupe (Yunnan)	Tastes of Cambodia	Ancient Ireland	Len Graham and Jack Lynch	Armagh Rhymers	Elizabeth Moore
4:00	Sounds of Cambodia	Sounds of Yunnan	Kylan (Laos) Dancing	Tastes of Yunnan	Tracing Family Roots: Genealogy	Pipes and Drums	Lucy Mulholland and Cuckoo's Nest: Dance Demonstration and Workshop	Robert James Mattison
5:00	Sounds of Vietnam	Sounds of Cambodia	Daily Closing Ceremony	Tastes of Vietnam				

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and marine archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00	Family Stories	Apples Across Cultures	The Whitetop Mountain Band	Bou Coumte Nchay Ensemble	Singing Styles 
12:00	Day Jobs	From the Garden	John Cephas and Phil Wiggins	Husni Aydogdu	Music for Change
1:00	Circa 1957				Pete Castle
2:00	Community Stories 	Kid Cuisine	No Speed Limit	Bou Coumte Nchay Ensemble	Virginia Tribal Dancers
3:00	Past, Present, and Future	Holiday Foods	Ella Jenkins	Sonia Ritter and Tim Laycock "The Land"	Singing Styles
3:00	Regions and Landscapes		The Whitetop Mountain Band		Music for Change
4:00	Traditions Across Cultures	Cooking for a Crowd 	No Speed Limit	Speedy Tolliver and Friends	Vera Oye Yaa Anna
5:00	Seasonal Customs	Tea Time	Virginia Tribal Dancers	Husni Aydogdu	Leon's Part
	Culture Swap	Tools and Techniques		Speedy Tolliver and Friends	Ballads

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African/African American; Kent, England; and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family-friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

 indicates American Sign Language–interpreted program. Programs are subject to change.

Mekong Family Learning Sala


There are ongoing activities for young people throughout the day, including mask making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dance – including Khmer classical dance and Vietnamese *Kylin* (lion) dancing – will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests any day from 11:30–5:30 p.m. “The Next Generation” children’s sessions will take place on the weekends.

EVENING CONCERTS

Mountain Laurel Stage 6:00–9:00 PM

Ralph Kinzler Memorial Concert 
A Concert of NEA National Heritage Fellows in Honor of Bess Lomax Hawes
 Laz Carroll and John Doyle
 John Cephas and Phil Wiggins
 David and Michael Doucet and Mitchell Reed
 Nancy Sweezy

Lagan Stage 5:00–7:30 PM

Northern Ireland Friday Evening Concert
 Armagh Rhymers
 The Low Country Boys
 Session Musicians
 The Valley Family
 Roisin White

	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Sounds of Vietnam	Sounds of Cambodia	Flower Lantern Troupe (Yunnan)	Tastes of Laos	Irish Basket Making	Songs of Ulster	Lucy Mulholland and Cuckoo's Nest: Dance Demonstration and Workshop	Robert James Mattison
12:00	Sounds of Thailand	Sounds of Laos	Hat Boi Opera (Vietnam)	Tastes of Cambodia	The Armagh Pipers Club	Bagpipes!	Armagh Rhymers	Hugh Browne
1:00	Sounds of Cambodia	Sounds of Yunnan	Bahnar Gong and Drum Ensemble	Tastes of Thailand	Ulster Scots Culture	The Valley Family	The Low Country Boys	Robert James Mattison
2:00	Sounds of Vietnam	Sounds of Cambodia	Flower Lantern Troupe (Yunnan)	Tastes of Vietnam	Songs and Tales of County Armagh	Len Graham and Jack Lynch	Four Men and a Dog	Norah Brown
3:00	Sounds of Thailand	Sounds of Yunnan	Hat Boi Opera (Vietnam)	Tastes of Laos	The Irish Language	Armagh Rhymers	Lucy Mulholland and Cuckoo's Nest: Dance Demonstration and Workshop	Elizabeth Moore
4:00	Sounds of Thailand	Tastes of Cambodia	Kylin (Laos) Dancing	Tastes of Yunnan	Renewable Resources: Willow and Technology	Songs and Stories of the North	The Valley Family	Hugh Browne
5:00	Sounds of Vietnam	Sounds of Laos	Daily Closing Ceremony	Tastes of Vietnam				

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and marine archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00	Family Stories	Preserving Food	Virginia Tribal Dancers	Soma Ritter and Tim Laycock "The Land"	Music for Change
12:00	Day Jobs	✱ Apples Across Cultures	The Whitetop Mountain Band	Bou Counta Ndiaye Ensemble	Pete Castle
1:00	Circa 1957				Music for Change
2:00	Community Stories	Kid Cuisine	John Cephas and Phil Wiggins	Hymn Singing	Lion's Part
3:00	Past, Present, and Future	Virginia Regional Cooking	Travelers	Bou Counta Ndiaye Ensemble	Ballad Singing
4:00	Regions and Landscapes	From the Wild	The Whitetop Mountain Band	Hymn Singing	Pete Castle
4:00	Traditions Across Cultures			✱ Virginia Tribal Dancers	
5:00	Seasonal Customs	West African Cuisine	Travelers	John Cephas and Phil Wiggins	Cheikh Hamala Diabate
	Culture Swap	Peanut Butter		Ballads	Banjo Workshop ✱

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African/African American; Kent, England; and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family-friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

✱ indicates American Sign Language-interpreted program. Programs are subject to change.

Mekong Family Learning Sala

There are ongoing activities for young people throughout the day, including mask making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dance—including Khmer classical dance and Vietnamese *Kyba* (lion) dancing—will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests any day from 11:30–5:30 p.m. "The Next Generation" children's sessions will take place on the weekends.

EVENING CONCERTS

Lagan Stage 5:00–8:00 PM

Sound Neighbours Contemporary Music in Northern Ireland ✱

- Patricia Flynn
- Four Men and a Dog
- Len Graham and Jack Lynch
- Lee Lawson
- Robert Watt
- Mark Wilson

Mountain Laurel Stage 6:00–8:00 PM

Virginia - Roots of the Banjo

- Bou Counta Ndiaye Ensemble
- Cheikh Hamala Diabate Ensemble
- Rex Ellis
- Brien Fan
- Mike Seeger

Sunday July 1

	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Sounds of Thailand	Sounds of Cambodia	Hat Bot Opera (Vietnam)	Tastes of Yunnan	Songs of Youth and Folly	Songs and Stories of Work and Play	The Low Country Boys	Robert James Mattison
12:00	Sounds of Vietnam	Sounds of Laos	Flower Lantern Troupe (Yunnan)	Tastes of Vietnam	Needlecrafts	Ulster Scots Music	Lucy Mulholland and Cackoo's Nest: Dance Demonstration and Workshop	Elizabeth Moore
1:00	Sounds of Thailand	Sounds of Cambodia	Kylin (Lion) Dancing	Tastes of Laos	Whiskey Making	Songs of the North	Four Men and a Dog	Norah Brown
2:00	Sounds of Thailand	Sounds of Cambodia	Hat Bot Opera (Vietnam)	Tastes of Thailand	Towns and Cities	Len Graham and Jack Lynch	Armagh Rhymers	Hugh Browne
3:00	Sounds of Vietnam	Sounds of Yunnan	Flower Lantern Troupe (Yunnan)	Tastes of Yunnan	Songs of Emigration	The Low Country Boys	The Valley Family	Robert James Mattison
4:00	Sounds of Thailand	Sounds of Laos	Bahnar Gong and Drum Ensemble	Tastes of Vietnam	Pipe Bands	Armagh Rhymers	Four Men and a Dog	Elizabeth Moore
5:00	Sounds of Vietnam	Sounds of Laos	Daily Closing Ceremony	Tastes of Cambodia				

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and maritime archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00	Family Stories	Full Breakfast	The Whitetop Mountain Band	Bon Coutra Ndiave Ensemble	Vera Oye Yaa-Anna
12:00	Day Jobs	Church Dinner	Lonesome Will	John Cephas and Phil Wiggins	Music for Change
1:00	Circa 1957		ASL		Pete Castle
	Community Stories	Kid Cuisine	Virginia Tribal Dancers	Ballad Singing	Vera Oye Yaa-Anna
2:00	Past, Present, and Future	Week One Cook-off	The Whitetop Mountain Band	Bon Coutra Ndiave Ensemble	Singing Styles
3:00	Regions and Landscapes		ASL		Music for Change
	Traditions Across Cultures	Virginia Regional Cooking	Lonesome Will	John Cephas and Phil Wiggins	Virginia Tribal Dancers
4:00	Seasonal Customs	Tea Time and Cook-off Judging	Ballad Singing	Church of God and Saints of Christ	Sonia Ritter and Tim Laycock "The Land"
5:00	Culture Swap	An Apple a Day	Latino Preview		

Mekong Family Learning Sala

There are ongoing activities for young people throughout the day, including mask making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dance—including Khmer classical dance and Vietnamese *Kylin* (lion) dancing—will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests any day from 11:30–5:30 p.m. "The Next Generation" children's sessions will take place on the weekends.

EVENING CONCERTS

Nine Dragons Stage 6:00–8:00 PM

Sounds of the Mekong

Mountain Laurel Stage 6:00–9:00 PM

Latino Virginia Concert

- La Sensual
- Los Hermanos Lobo
- Los Tecunans

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African/African American, Kent, England, and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family-friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

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

	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Sounds of Vietnam	Sounds of Yunnan	Hat Boi Opera (Vietnam)	Tastes of Vietnam	Northern Ireland and America	Aughakillymunde Community Mummers	Lucy Mulholland and Cuckoo's Nest: Dance Demonstration and Workshop	Hugh Browne
12:00	Sounds of Cambodia	Sounds of Laos	Flower Lantern Troupe (Yunnan)	Tastes of Cambodia	Songs of the North	Songs and Stories of the North	Tommy Sands	Robert James Mattison
1:00	Sounds of Thailand	Sounds of Cambodia	Bannar Gong and Drum Ensemble	Tastes of Laos	Sports in Northern Ireland	Ulster-Scots Culture	All Set Ensemble: Dance Workshop and Demonstration	Hugh Browne
2:00	Sounds of Thailand	Sounds of Laos	Hat Boi Opera (Vietnam)	Tastes of Yunnan	Songs of the Land	Craobh Rua	Hidden Fermanagh	Elizabeth Moore
3:00	Sounds of Vietnam	Sounds of Cambodia	Flower Lantern Troupe (Yunnan)	Tastes of Vietnam	Industrial Culture of the North	The Low Country Boys	Tommy Sands	Norah Brown
4:00	Sounds of Thailand	Sounds of Laos	Kylin (Lion) Dancing	Tastes of Cambodia				
	Sounds of Vietnam	Sounds of Cambodia		Tastes of Laos	Len Graham and Jack Lynch	Hidden Fermanagh	Craobh Rua	Elizabeth Moore
5:00	Sounds of Thailand	Sounds of Laos	Daily Closing Ceremony	Tastes of Yunnan				

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and marine archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00	Family Stories	Baked Goods	Wayne Henderson, Helen White, and Jeff Little	The Millen Family	Music for Change
12:00	Day Jobs	Fourth of July Picnic	Soma Ritter and Tim Lavcock "The Land"	Jeffrey Scott	Dave Arthur
1:00	Circa 1957	Apple Cuisine	The New Ballard's Branch Bogtrotters	Bou Conta Nduve Ensemble	Instrument Making
2:00	Past, Present, and Future	From the Garden	Wayne Henderson	Brien Fam, Dave Arthur, and Ron Short	Mongolian Wrestlers
3:00	Regions and Landscapes	Celebration Foods	Virginia Tribal Dancers	Jeffrey Scott	Music for Change
4:00	Traditions Across Cultures	Tea Time	The New Ballard's Branch Bogtrotters	Bou Conta Nduve Ensemble	Mongolian Wrestlers
5:00	Culture Swap	Red, White, and Blue	Stepping	Brien Fam and Ron Short: Ballads	Virginia Tribal Dancers

Mekong Family Learning Sala

There are ongoing activities for young people throughout the day, including mask making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dance—including Khmer classical dance and Vietnamese *Kylin* (lion) dancing—will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests any day from 11:30-5:30 p.m. "The Next Generation" children's sessions will take place on the weekends.

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African/African American; Kent, England; and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

⚡ indicates American Sign Language—interpreted program. Programs are subject to change

	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Sounds of Thailand	Sounds of Laos	Flower Lantern Troupe (Yunnan)	Tastes of Cambodia	Lough Neagh	Tunes and More Tunes	Lucy Mulholland and Cuckoo's Nest: Dance Demonstration and Workshop	Hugh Browne
12:00	Sounds of Vietnam	Sounds of Cambodia	Hat Boi Opera (Vietnam)	Tastes of Vietnam	Old Songs and Ancient Tales	Songs and Stories of the North	The Low Country Boys	Robert James Mattison
1:00	Sounds of Thailand	Sounds of Laos	Kylin (Lion) Dancing	Tastes of Laos	Ulster-Scots Culture	Cathal Hayden, Gino Lupari, and Friends	Craobh Rua	Elizabeth Moore
2:00	Sounds of Vietnam	Sounds of Cambodia	Flower Lantern Troupe (Yunnan)	Tastes of Vietnam	Songwriters	Anghakillymaude Community Mimers	Hidden Fernanagh	Norah Brown
3:00	Sounds of Thailand	Sounds of Laos	Hat Boi Opera (Vietnam)	Tastes of Cambodia	Harland and Wolff	Ulster Scots Musical Traditions	Lucy Mulholland and Cuckoo's Nest: Dance Demonstration and Workshop	Robert James Mattison
4:00	Sounds of Vietnam	Sounds of Cambodia	Bahnar Gong and Drum Ensemble	Tastes of Thailand	A Funny Thing Happened, Songs of Humor	The Low Country Boys	Craobh Rua	Elizabeth Moore
5:00	Sounds of Vietnam	Sounds of Yunnan	Daily Closing Ceremony	Tastes of Yunnan				

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and marine archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00	Family Stories	Big Breakfast	Jeffrey Scott	Bou Coumtra Ndhaye Ensemble	Vera Oye Yaa Anna
12:00	Day Jobs	Six Cheese!	The Millen Family	Lao Heritage	Virginia Tribal Dancers
1:00	Circa 1957				Lion's Part
	Community Stories	Kid Cuisine	Bou Coumtra Ndhaye Ensemble	Wayne Henderson, Helen White, and Jeff Little	Music for Change
2:00	Past, Present, and Future	One Pot Meals	The New Ballard's Branch Bogtrotters	Jeffrey Scott	Ballads
3:00	Regions and Landscapes				Lao Heritage
4:00	Traditions Across Cultures	From the Garden	Virginia Tribal Dancers	Sonia Ritter & Tim Laycock "The Land"	Vera Oye Yaa-Anna
	Seasonal Customs	Tea Time	Mountain Music Concert	The Millen Family	Music for Change
5:00	Culture Swap	Bedtime Snack			Garden Songs

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African, African American, Kent, England, and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

♻️ indicates American Sign Language–interpreted program. Programs are subject to change.

Mekong Family Learning Sala

There are ongoing activities for young people throughout the day, including mask making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dance—including Khmer classical dance and Vietnamese *Kybn* (hon) dancing—will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests any day from 11:30–5:30 p.m. "The Next Generation" children's sessions will take place on the weekends.

EVENING CONCERTS

Lagan Stage

5:00–7:30 PM

Sounds of the North

- Patricia Flynn
- Cathal Sean Flavin
- John Kennedy
- Gino Lupari
- Michael Quinn
- Michael Thomas Sands
- The Low Country Boys

Mountain Laurel Stage

4:00–9:00 PM

Mountain Music Concert

- Brian Eam, Ron Short, and David Arthur
- Wayne Henderson, Helen White, and Jeff Little
- Linda and David Lay with Ricky Simpkins
- The New Ballard's Branch Bogtrotters
- Kinney Rorer and The New North Carolina Ramblers
- The Spiritual Seven

	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Sounds of Vietnam	Sounds of Cambodia	Hat Boi Opera (Vietnam)	Tastes of Laos	Songs of Town and Country	Aughakillymaude Community Mimers	All Set Ensemble: Dance Workshop and Demonstration	Robert James Mattison
12:00	Sounds of Thailand	Sounds of Laos	Flower Lantern Troupe (Yunnan)	Tastes of Yunnan	BellaSt Communities	Ulster-Scots Musical Traditions	Hidden Fermanagh	Norah Brown
1:00	Sounds of Vietnam	Sounds of Cambodia	Bahnar Gong and Drum Ensemble	Tastes of Cambodia	The Glens of Antrim	Tommy Sands	Craobh Rua	Elizabeth Moore
2:00	Sounds of Cambodia	Sounds of Yunnan	Flower Lantern Troupe (Yunnan)	Tastes of Thailand	Sports & Games	Songs, Tunes, and <i>Craic</i>	The Low Country Boys	Hugh Browne
3:00	Sounds of Vietnam	Sounds of Laos	Hat Boi Opera (Vietnam)	Tastes of Laos	Ulster-Scots Culture	Songs of the Sea	Tommy Sands	Norah Brown
4:00	Sounds of Thailand	Sounds of Yunnan	Kylin (Lion) Dancing	Tastes of Yunnan	Growing Up in Northern Ireland	The Low Country Boys	Hidden Fermanagh	Elizabeth Moore
5:00	Sounds of Vietnam	Sounds of Cambodia	Daily Closing Ceremony	Tastes of Cambodia	Sounds of Thailand	Sounds of Laos	Daily Closing Ceremony	Tastes of Vietnam

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and marine archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00	Family Stories	Bread Across Cultures ⚡	Virginia Tribal Dancers	Jeffrey Scott	Lion's Part
12:00	Day Jobs	Cooking for a Crowd	Kanney Rorrer and The New North Carolina Ramblers	Ron Short and Brien Fan	Dave Arthur
1:00	Circa 1957	Kid Cuisine	Wayne Henderson, Helen White, and Jeff Little	Bou Conta Ndyave Ensemble	The Millen Family
2:00	Past, Present, and Future	Preserving Foods	Kanney Rorrer and The New North Carolina Ramblers	Jeffrey Scott	Dave Arthur
3:00	Regions and Landscapes	Fish for Dinner	The Paschall Brothers	Ron Short and Brien Fan	Music for Change
4:00	Traditions Across Cultures	Tea Time	Wayne Henderson, Helen White, and Jeff Little	Soma Ritter and Tim Lawcock "The Land"	The Millen Family
5:00	Culture Swap	Tomatoes 101 ⚡	Madison Hummingbirds	Bou Conta Ndyave Ensemble	British English

Mekong Family Learning Sala

There are ongoing activities for young people throughout the day, including mask making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dances—including Khmer classical dance and Vietnamese *Kyhn* (hon) dancing—will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests any day from 11:30–5:30 p.m. "The Next Generation" children's sessions will take place on the weekends.

EVENING CONCERTS

Lagan Stage 5:00–6:00 PM

Early Evening Dance Party
All Set Ensemble
Lucy Mulholland and Cuckoo's Nest

Lagan Stage 6:00–7:30 PM

Coming to America: Songs, Tunes, and Crave
Patricia Flynn
Len Graham and Jack Lynch
Hidden Fermanagh
Roisin White

Mountain Laurel Stage 6:00–8:00 PM

African American Sacred Music Concert **⚡**
Madison Hummingbirds
The Paschall Brothers
Virginia Church Choir

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African American, Kent, England, and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family-friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

⚡ indicates American Sign Language–interpreted program. Programs are subject to change.

	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Sounds of Thailand	Sounds of Cambodia	Flower Lantern Troupe (Yunnan)	Tastes of Yunnan	Songs of Humor and Fantasy	Aughakillymaude Community Mimmers	Northern Ireland Dance	Robert James Mattison
12:00	Sounds of Vietnam	Sounds of Yunnan	Hat Bui Opera (Vietnam)	Tastes of Vietnam	Murals	Drum Summit	Songs of the North	Elizabeth Moore
1:00	Sounds of Thailand	Sounds of Laos		Tastes of Thailand				
	Sounds of Cambodia	Sounds of Yunnan	<i>Kylin</i> (Lion) Dancing	Tastes of Cambodia	Dance in Northern Ireland	Hidden Fermanagh	The Low Country Boys	Hugh Browne
2:00	Sounds of Vietnam	Sounds of Laos	Flower Lantern Troupe (Yunnan)	Tastes of Laos	Ireland and America	Songs of Love and Loss	Tommy Sands	Norah Brown
3:00	Sounds of Thailand	Sounds of Cambodia	Hat Bui Opera (Vietnam)	Tastes of Yunnan	Whiskey Making	The Low Country Boys	Craobh Rua	Elizabeth Moore
4:00	Sounds of Vietnam	Sounds of Laos		Tastes of Vietnam				
	Sounds of Thailand	Sounds of Cambodia	Babnar Gong and Drum Ensemble	Tastes of Cambodia	Ancient Ireland	Len Graham and Jack Lynch: Songs and Stories	Hidden Fermanagh	Norah Brown
5:00	Sounds of Vietnam	Sounds of Laos	Daily Closing Ceremony	Tastes of Laos				

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and marine archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00	Traditions Across Cultures	Brunswick Stew Preparations	The Paschall Brothers	Spencer Strickland and Gerald Anderson	The Millen Family
12:00	Day Jobs	Celebration Foods	Yarawi	Bon Counta Nihaye Ensemble	Jeffrey Scott
1:00	Carca 1957	Ka'd Cuisine	Wayne Henderson, Helen White, and Jeff Little	The Millen Family	Stepping
2:00	Past, Present, and Future	Virginia Regional Cooking	Midnight Ramblers	Sonia Ritter and Tim Lavecock "The Land"	Music for Change
3:00	Regions and Landscapes	Stews Across Cultures	Yarawi	Jeffrey Scott	Stepping
4:00	Traditions Across Cultures	Served with Stew	Midnight Ramblers	Spencer Strickland and Gerald Anderson	Lawn's Part
5:00	Culture Swap	Brunswick Stew Presented	Wayne Henderson, Helen White, and Jeff Little	Bon Counta Nihaye Ensemble	Music for Change

Mekong Family Learning Sala

There are ongoing activities for young people throughout the day, including mask making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dance — including Khmer classical dance and Vietnamese *Kylin* (hon) dancing — will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests any day from 11:30–5:30 p.m. "The Next Generation" children's sessions will take place on the weekends.

Roots of Virginia Culture:

Big Day Out Tribal Event 1:00 PM and 3:30 PM

Representatives from the eight state-recognized Virginia Indian tribes will present a group performance modeled after the "Big Day Out," which took place in July 2006 in Gravesend, England. This performance includes the Virginia Intertribal Drum and tribal dancers.

EVENING CONCERTS

Nine Dragons Stage 6:00–8:00 PM

Sounds of the Mekong

Lagan Stage 5:30–7:00 PM

Dance Workshop and Party

- All Set Ensemble
- Lucy Mulholland and Cuckoo's Nest

Lagan Stage 7:00–8:30 PM

Last Night's Fun

- Craobh Rua
- Carhad Sean Havden
- Lee Lawson
- Cono Lupari
- Michael Thomas Sands
- Robert Watt
- Roslin White
- Mark Wilson

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African/African American, Kent, England, and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family-friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

⚡ indicates American Sign Language–interpreted program. Programs are subject to change.

Sunday July 8

	Naga Stage	New Moon Stage	Nine Dragons Stage	Pu'er Teahouse	Bann Narrative Stage	Foyle Stage	Lagan Stage	Tastes of Ulster
11:00	Sounds of Cambodia	Sounds of Laos	Hat Bui Opera (Vietnam)	Tastes of Vietnam	Songs Serious and Not So Serious	The Low Country Boys	Northern Ireland Dance	Hugh Browne
12:00	Sounds of Thailand	Sounds of Cambodia	Flower Lantern Troupe (Yunnan)	Tastes of Laos	Urban Life	Bagpipe Traditions	Hidden Fermanagh	Norah Brown
1:00	Sounds of Vietnam	Sounds of Laos	Bahnar Gong and Drum Ensemble	Tastes of Yunnan	Mummings in Fermanagh	Songs and Stories: Len Graham and Jack Lynch	All Set Ensemble: Dance Workshop and Demonstration	Elizabeth Moore
2:00	Sounds of Vietnam	Sounds of Laos	Hat Bui Opera (Vietnam)	Tastes of Cambodia	Road Racing in Northern Ireland	The Low Country Boys	Craobh Rua	Robert James Mattison
3:00	Sounds of Thailand	Sounds of Yunnan	Flower Lantern Troupe (Yunnan)	Tastes of Vietnam	Boilhrans!	Hidden Fermanagh	Tommy Sands	Elizabeth Moore
4:00	Sounds of Vietnam	Sounds of Cambodia	Kylin (Lion) Dancing	Tastes of Laos	Ulster-Scots Culture	Aughkillymaude Community Mimmers	Final Concert	Hugh Browne
5:00	Sounds of Vietnam	Sounds of Laos	Daily Closing Ceremony	Tastes of Cambodia				

Ongoing Mekong Activities

In addition to the daily scheduled performances, there are ongoing demonstrations of the Mekong region's traditional arts, crafts, and occupations throughout the site. These include presentations on making fish traps, dugout canoes, baskets, pottery, puppets, woven cloth and silk, needlework, embroidery, painted murals, cement moldings, ritual offerings, masks, rockets, woodcarvings, and silver jewelry. Culinary traditions from Cambodia, Laos, Thailand, Vietnam, and Yunnan are featured throughout the day at the Pu'er Teahouse.

Ongoing Northern Ireland Activities

In addition to the daily scheduled performances and narrative sessions, there are ongoing demonstrations of Northern Irish traditional arts, crafts, and occupations throughout the site. Culinary traditions are featured on the Tastes of Ulster Stage. Visitors are invited to participate in interactive presentations of sports, children's games, genealogy, and marine archaeology. Traditional Irish musicians are welcome to "sit in" on the ongoing Irish music session in the Lough Erne Inn. Exhibition sports matches are scheduled for the weekends. Family activities are integrated into numerous presentations throughout the site.

	Dogwood Stage	Garden Kitchen	Mountain Laurel Stage	Tudor Rose Stage	Willow Stage
11:00	Family Stories	Church Breakfast	Lion's Part	Bou Coutra N'have Ensemble	The Gadshy Tavern Dancers
12:00	Day Jobs	From the Garden	Midnight Ramblers	Jeffrey Scott	Anansegromma
1:00	Circa 1957				Virginia Tribal Dancers
	Community Stories	Kid Cuisine	The Gadshy Tavern Dancers	The Millen Family	Wayne Henderson, Helen White, and Jeff Little
2:00	Past, Present, and Future	Week Two Cook-off	Sama Ensemble	Bou Coutra N'have Ensemble	Spencer Strickland and Gerald Anderson
3:00	Regions and Landscapes				Anansegromma
	Traditions Across Cultures	Kentish Fare	Midnight Ramblers	Soma Ritter and Tim Laycock, "The Land"	Jeffrey Scott
4:00	Calendar Customs	Apples Across Cultures and Cook-off Judging	Wayne Henderson, Helen White, and Jeff Little	Spencer Strickland and Gerald Anderson	Sama Ensemble
5:00	Culture Swap	Leftovers		The Millen Family	Jim Time

Mekong Family Learning Sala

There are ongoing activities for young people throughout the day, including mugh making, paper cutting, bamboo weaving, clay working, and calligraphy. Interactive performances of music and dance—including Khmer classical dance and Vietnamese *Kylin* (lion) dancing—will also take place. Check the schedule board in front of the Family Learning Sala for information.

Northern Ireland Lough Erne Inn

Throughout the Festival, the Lough Erne Inn stage will host a traditional Irish music session led by Northern Irish musicians Maurice Bradley, Catherine McLean Sands, and Michael Sands. Local traditional Irish musicians are invited to join our Northern Irish guests any day from 11:30–5:30 p.m. "The Next Generation" children's sessions will take place on the weekends.

EVENING CONCERTS

Mountain Laurel Stage 5:00–8:00 PM

Stones in Wood and Song **47**

- Dave Arthur
- Howard Bass
- Rex Ellis
- Anansegromma
- Flory Jagoda
- Karenne Wood
- Vera Oye Yaa-Anna

Ongoing Virginia Activities

In addition to the daily scheduled performances, there are ongoing activities that explore the roots of Virginia culture throughout the site. Visit the three learning centers (African/African American; Kent, England; and Virginia Tribal Roots) to find out more about the performers and craftspeople from all three root cultures. Hands-on historical activities are ongoing at the Family Compass; staff will also point visitors in the direction of other family-friendly activities, including tracing family and community history, digging for artifacts, tending a colonial garden, and building a West African granary.

47 indicates American Sign Language–interpreted program. Programs are subject to change.

General Information

Festival Hours

The Opening Ceremony of the Festival takes place on the Mountain Laurel Stage at 10:30 a.m., Wednesday, June 27. Thereafter, Festival hours are 11 a.m. to 5:30 p.m., with special evening events. See daily schedules on pages 112–131 for details.

Festival Sales

Visitors may purchase program-related lunches, snacks, and dinners from Festival food concessions. Food is also available inside the museums and at GSI kiosks on the Mall. A variety of objects produced by Festival artisans and a selection of relevant books and recordings are available at the Festival Marketplace, which is next to 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 run 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 audiocassette versions of the daily schedule and an audiocassette version of the program book are available at the Festival Information kiosks and the Volunteer tent. The program book is available in other formats upon request. A limited number of wheelchairs are available for loan at the Volunteer tent. Audio loops 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 (♣). The Smithsonian will offer a verbal-description tour of the Festival on Thursday, June 28, at 11:00 a.m., for visitors who are blind or have

low vision; contact ziebarth@si.edu for reservations. Other modes of interpretation may be provided if a request is made a week in advance by calling 202.633.4353 (TTY) or 202.633.2921 (voice), or by contacting ziebarth@si.edu.

Thunderstorms

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

Especially for Children and Families

In the Mekong River program Family Learning Sala, young visitors have an opportunity, through a variety of hands-on activities, to interact directly with Festival participants and, through the Mekong River passport guide, to learn more about the region. In the Northern Ireland program, children and families can take part in traditional games, hear stories, learn dances, master a few words of Irish or Ulster-Scots, and explore arts and traditional occupations. In the Family Compass tent in the *Roots of Virginia Culture* program, visitors can learn about the family-friendly fun around the site, including daily participatory performances, workshops, and hands-on activities, such as planting seeds, uncovering artifacts, learning a colonial dance, and mending nets.

Related Events

WORLDWIDE CONNECTIONS

Taking Shape:

Ceramics in Southeast Asia

Approximately 200 visually striking ceramic vessels from Southeast Asia are on view in this long-term exhibition at the Arthur M. Sackler Gallery. It highlights two types of ceramics produced in Southeast Asia—soft, porous earthenware and high-fired stoneware. For more information, visit www.asia.si.edu.

Vietnamese Ceramics from the Red River Delta

To mark the tenth anniversary of normalized relations between Vietnam and the United States, the Freer Gallery of Art will display twenty-two works that link its collection of Vietnamese ceramics to former production centers in the Red River delta of northern Vietnam. For more information, visit www.asia.si.edu.

Mekong with the Smithsonian Associates

Journey Along the River of Cultures

Thursday, June 28, 6:45 to 9 p.m.
Leedom Lefferts, who has studied the Mekong region for almost forty years, will take participants on a vicarious tour of Myanmar (Burma), Cambodia, Laos, Thailand, and Vietnam—countries along the Mekong River. Using slides and scenes from his

videotapes, he will examine the lives, cultures, and traditions of the river's many peoples.

Connecting Cultures by Connecting Cuisines

Saturday, June 30, 12 noon to 3 p.m.
Learn about the delicious foods of the Mekong region—from Yunnan's distinctive ham and black rice in bamboo poles to Khmer sour soup and Laotian *laap*. Then, sit down to a lunch of dishes from Cambodia, China, Laos, Thailand, and Vietnam.

Contact the Smithsonian Resident Associate Program for registration information at www.ResidentAssociates.org or 202.357.3030.

Films at Baird Auditorium.

National Museum of Natural History

Churning the Sea of Time:

*A Journey up the Mekong to
Angkor (2006, 74 minutes)*

Friday, June 29, 12 noon

This film records an odyssey through the Mekong Delta, from the exquisite terrain of Vietnam and Cambodia to the great ruins at Angkor. Presented courtesy of Les Guthman, filmmaker.

The Mekong:

*From the Source to the Delta
(1995, 4 parts at 52 minutes each)*
Friday, July 6, noon

Saturday, July 7, 1 p.m.

Through this four-part documentary film, travel the length of the Mekong River for a look at the region's culture, ecology, economy, and politics. Parts 1 and 2, "Turbulent River in Tibet and Southwest China" and "Mother of All Waters in Laos," will be shown Friday. Parts 3 and 4, "Great Water in Cambodia" and "Nine Dragons in Vietnam," will be shown Saturday. Presented courtesy of Along Mekong Productions, Heidelberg, Germany.

Kennedy Center

Millennium Stage Concert

Sounds of Yunnan

Thursday, June 28, 6 to 7 p.m.

Participants of the Mekong program will perform on the Kennedy Center Millennium Stage. For more information, visit www.kennedy-center.org/programs/millennium.

Rediscover Northern Ireland

Through July 2007, this Washington, D.C.-area program will showcase the many facets of Northern Irish life. For more information, visit www.rediscoverni.com.

Northern Ireland with the Smithsonian Associates

Through July, the Smithsonian Resident Associate Program will offer many programs that celebrate Northern Ireland's culture and the beauty of its landscape. For more information and tickets, call 202.357.3030, or visit www.residentassociates.org.

Made in Northern Ireland (MINI):**A Dynamic of Change**

Through August, the Smithsonian's S. Dillon Ripley Center will display contemporary crafts from Northern Ireland. For more information, visit www.si.edu/visit/whatsnew/ripley.asp.

Titanic in Belfast

This exhibit from the National Museums Northern Ireland tells the story of the *Titanic* and the recent renaissance of Belfast and Northern Ireland. It will be at Union Station until July 15. For more information, visit www.magni.org.uk.

Kennedy Center**Millennium Stage Concerts**

Participants in the Northern Ireland program will perform on the Kennedy Center Millennium Stage on the following evenings, from 6 to 7 p.m. For more information, visit www.kennedy-center.org/programs/millennium.

Friday, June 29

Four Men and a Dog

Saturday, June 30

The Low Country Boys

Friday, July 6

Craobh Rua

Return to a Native Place:**Algonquian Peoples of the Chesapeake**

Through photographs, maps, interactive exhibits, and ceremonial and everyday objects, the National Museum of the American Indian will feature Native peoples from what is now Washington, D.C., Maryland, Virginia, and Delaware. For details, visit the museum's Web site at www.nmai.si.edu.

Kennedy Center**Millennium Stage Concerts**

Participants in the Virginia program will perform on the Kennedy Center Millennium Stage on the following evenings, from 6 to 7 p.m. For more information, visit www.kennedy-center.org/programs/millennium.

Wednesday, June 27

Scott Fore

Buddy Pendleton

Robin Kauffman

Sunday, July 1

Lonesome Will

Thursday, July 5

Bou Counta Ndiaye Ensemble

Saturday, July 7

Jeffrey Scott

Festival Recording: Challenges,**Techniques, and Preservation**

Whether for historical documentation or commercial release, recording at a major festival presents a unique set of challenges. This three-day series of panels, presented by The Recording Academy® and moderated by Pete Reiniger of Smithsonian Folkways Recordings, will focus on the techniques used to create and archive successful recordings. For more information, visit www.folklife.si.edu/festival/2007/related_events.html.

Virginia's Mountain Laurel Stage
Friday, June 29, 9 to 10 a.m.

Challenges of Festival Recording

Virginia's Mountain Laurel Stage
Saturday, June 30, 9 to 10 a.m.

Festival Recording Techniques

Smithsonian Folkways

Recordings offices

Sunday, July 1, 9 to 10 a.m.

Preserving Our Musical Heritage



Smithsonian Folkways Recordings

Sharing Cultures with ELLA JENKINS

Ella Celebrates 50 Years of Music with Folkways and the Smithsonian

In 1957, Ella released her first ten-inch vinyl album, *Call and Response Rhythm Group Singing*, on Moses Asch's original Folkways Records. Since then, she has released more than thirty albums that feature hundreds of songs, all of which are now available for downloading. Her most recent Smithsonian Folkways Recordings CD is the GRAMMY Award-nominated *Sharing Cultures with Ella Jenkins and Children from the LaSalle Academy of Chicago*.



Winner of a Lifetime Achievement GRAMMY Award, Ella continues to perform and educate through music. A whole new generation of children can sing along and groove to the ground-breaking songs of Ella Jenkins, the First Lady of Children's Music. For the first time, the entire catalog of Ella Jenkins songs, spanning her fifty years with Folkways and Smithsonian Folkways Recordings, is available for digital downloading.



Sound Neighbours: Contemporary Music in Northern Ireland.

Smithsonian Folkways Recordings, SFW 40544.

Centuries old or recently penned, the diverse music of Northern Ireland's instrumentalists, composers, and songwriters evokes a profound sense of regional pride and growing confidence in a shared future. Introducing listeners to the powerful music of this beautiful, complex land, *Sound Neighbours* spans genres, generations, and geographic boundaries to feature twenty vocal and instrumental tracks that celebrate the musical wealth of contemporary Northern Ireland.



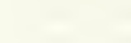
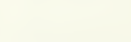
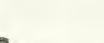
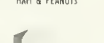
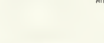
The Paschall Brothers: On the Right Road Now.

Smithsonian Folkways Recordings, SFW 40176.

Silken voices, intricate harmonies, and divinely inspired passion mark the quartet singing of the Paschall Brothers, and their classic Virginia Tidewater sound. Founded in 1981 in the footsteps of the renowned Golden Gate Quartet, this multi-generational family carries on the African American "roots gospel" tradition that emerged in the post-Civil War South to engage modern audiences with their joy and exuberance.

2007 Smithsonian Folklife Festival





MEKONG



MOUNTAIN LAUREL STAGE

ROOTS of VIRGINIA



MARKETPLACE



SACKLER GALLERY



NATIONAL MUSEUM OF AFRICAN ART



TO THE L'ENFANT PLAZA METRO



TO THE NATIONAL MUSEUM OF THE AMERICAN INDIAN

The ethnographic
answer to iTunes.
—*New York Times*

Unprecedented access
to world music at
www.smithsonianglobalsound.org

**WEBCASTING LIVE
CONCERTS AND EVENTS**

from the 2007 Smithsonian Folklife Festival:
Visit www.smithsonianglobalsound.org for
a current schedule and to relive
past performances.

SMITHSONIAN GLOBAL SOUND®

joins international archives to digitize and catalog
music and other verbal arts and distribute them via
the Web. Browse, sample, and download thousands
of iPod® -compatible tracks, and read extensive
information about each recording.

Don't know where to start? Listen to Radio Global
Sound, watch music videos at Global Sound Live,
and read about featured artists to discover new
music—all at no charge.

Tools for Teaching provides educators with free
lesson plans and activities to introduce students
to world music and culture.

Visit www.smithsonianglobalsound.org/free_downloads
to access six **FREE MUSIC DOWNLOADS**.

Support local musicians and archives! Royalties
earned from the sale of music on the site fund
the artists, their communities, the institutions that
preserve their recordings, and the expansion of
the project. We hope these efforts will spark the
creation of new music and promote appreciation
of cultural diversity around the world.

iPod is a registered trademark of Apple Computer, Inc.



Smithsonian Global Sound

smithsonianglobalsound



SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01476 4955