37TH ANNUAL
SMITHSONIAN
FOLKLIFE
FESTIVAL

Appalachia Heritage and Harmony
Mali From Timbuktu to Washington
Scotland at the Smithsonian

June 25–July 6, 2003
Washington, D.C.
The annual Smithsonian Folklife Festival brings together exemplary keepers of diverse traditions, both old and new, from communities across the United States and around the world. The goal of the Festival is to strengthen and preserve these traditions by presenting them on the National Mall, so that the tradition-bearers and the public can connect with and learn from one another, and understand cultural differences in a respectful way.

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APPLACHIA: HERITAGE AND HARMONY

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MALI: FROM TIMBUKTU TO WASHINGTON

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SCOTLAND AT THE SMITHSONIAN

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For 37 years the Smithsonian Folklife Festival has been able to present the best traditional music from around the world without charge to the public. For 33 of those years, the Recording Industries Music Performance Trust Funds has been instrumental in making that possible. We are deeply grateful.
# Table of Contents

The Festival: Doing the Public Good  
**Lawrence M. Small**  
7

The Cultural Edge  
**Richard Kurin**  
9

The 2003 Smithsonian Folklife Festival  
**Diana Parker**  
12

**APPALACHIA: HERITAGE AND HARMONY**

Appalachia: Heritage and Harmony  
**Jeff Place**  
14

The Bristol Sessions  
**Ted Olson**  
18

Traditional Mountain Music on the Radio  
**Rich Kirby**  
21

Appalachian Occupational Music  
**Ted Olson**  
24

Black Appalachian Music in the Mountains and Beyond  
**Pamela E. Foster**  
25

Appalachia, Where Tradition and Technology Thrive  
**Jean Haskell**  
26

Religion in Appalachia  
**Troy Gowen**  
27

Storytelling in Appalachia: A Sense of Place  
**Joseph Sobol**  
29

Native American Traditions in Appalachia  
**Barbara R. Duncan**  
30

A Taste of Appalachia  
**Mark Sohn**  
32

Appalachian Dance Traditions: A Multicultural Heritage  
**Susan Eike Spalding**  
33

Crafts and Craftpeople of the Appalachians  
**M. Anna Fariello**  
35

The Blue Mountain Room at the White House  
**Kathleen Curtis Wilson**  
36

For Further Information  
38

**MALI: FROM TIMBUKTU TO WASHINGTON**

Mali: From Timbuktu to Washington  
**Mary Jo Arnoldi and John W. Franklin**  
40

Mirror Images: Historical Links between the United States and Mali  
**Michael Twitty**  
42

Mali: A Rich and Diverse Culture  
**Samuel Sidibé**  
43

From the Empires of the Golden Age to Independence  
**Drissa Diakité**  
46

The Archaeological Record  
**Kiéna Sanogo**  
47
Mali Today: Land, Society, People
BINTOU SANANKOUA
49

Malian Traditional Music: Sounds Full of Meaning
SALIA MÁLÉ
51

Modern Music in Mali
MAMOUTOU KEITA
53

Crafts and Development
MAIGA OUMOU MAIGA
54

Malian Textiles
MOUSSA KONATÉ
55

Malian Architecture
LASSANA CISSÉ
58

The Future of Mali's Past
TÉRÉBA TOGOLA
59

Malian Cinema
YOUSSOUF COULIBALY and ABOUBAKAR SANOCO
61

Malian Cuisine
SAMUEL SIDIBÉ and BINTOU SANANKOUA
63

For Further Information
66

SCOTLAND AT THE SMITHSONIAN

Scotland at the Smithsonian
NANCY GROCE
68

Scottish History: The Culture and the Folk
EDWARD J. COWAN
73

Traditional Song and Music in Scotland
MARGARET BINNETT
77

Scottish Dance
STEPHANIE SMITH
81

Panto in Scotland
JOYCE MCMILLAN
83

Scottish Gaelic
HUGH CHIAPPI
84

Scots
BILLY KAY
86

Traditional Crafts in Contemporary Scotland
LOUISE BUTLER
88

For Further Information
92

GENERAL FESTIVAL INFORMATION

Daily Schedules
96

Site Map
116

Evening Programs
118

Malian Cinema on the Mall
120

Of Related Interest
120

Festival Participants
121

Festival Sponsors
132

Staff
135
The Festival: Doing the Public Good

LAWRENCE M. SMALL
SECRETARY, SMITHSONIAN INSTITUTION

The Smithsonian has long been a force for good in our society by encouraging public knowledge of our historical, scientific, and cultural heritage. Given recent world events, the role the Institution plays is even more important. We need places where people of diverse backgrounds can gather together, learn from one another, and share in inspiring educational experiences. No better place exists than the Smithsonian Folklife Festival.

Each year, more than one million visitors come to the National Mall to learn about the art, knowledge, skill, and wisdom of the American people and those of other nations around the world. Visitors interact directly with musicians, craftspeople, cooks, storytellers, workers, and other cultural exemplars. They leave the Festival with a better understanding and appreciation of a broad range of cultural accomplishments and the people who achieve them—today, more than ever, this is a significant benefit.

At the same time that cultural differences reinforce divisions among some nations, religions, and ethnic groups, the digital communications revolution has reduced the distances between all nations. As the interactions among culturally diverse people increase, to be productive they should be based upon fact, not fiction, reality, not myth.

In its own marvelous way, the Festival fosters respect for, and understanding of, cultural differences. This year, tradition-bearers from Mali, Scotland, and Appalachia have gathered on the Mall, in what might first appear to be a puzzling juxtaposition. But a visit to the Festival will quickly reveal all sorts of cultural connections and relationships among them.

Consider “old-time” and bluegrass music from Appalachia. Although often viewed as quintessentially American, many of our American ballads came from Scotland, carried by settlers in the late 1700s. And the banjo, vital to both traditions, came from West Africa, from lands traditionally part of the Malian empire. The instrument was crafted and re-crafted by African Americans and became a central part of our musical heritage. In bluegrass bands you can hear a unique American story, the melding together of an African and European heritage.

The connections do not stop in America. Scots back home, reflecting upon their emigrant experience, invented dances and called one “America.” Malian balladeers, strumming their lutes and singing of their brethren, incorporated the enslavement experience into their repertoire of historical tales. Cultural connections go well beyond home. The bluegrass band from East Tennessee State University includes students from around the world and performs for fans in Japan. Pipe bands play Scottish music all over the world—from official functions in Bermuda to weddings in India.

Culture—creative, adaptive, enjoyable, and educational—has the power to unite disparate people the world over. The Festival, made possible by the gracious participation of our invited friends from Mali, Scotland, and Appalachia, and of visitors to the Mall, is a wonderful demonstration of this power. We at the Smithsonian are proud to take up this role and invite you to share in it.
The Cultural Edge

RICHARD KURIN, DIRECTOR, SMITHSONIAN CENTER FOR FOLKLIFE AND CULTURAL HERITAGE

This summer, the Festival features programs on the cultures of Mali, Scotland, and Appalachia. Each, obviously, could stand on its own. Yet their juxtaposition on the National Mall, while largely arbitrary, nonetheless suggests a broader conceptualization. The Festival's participants—creative musicians and artisans who will sit together on shuttle buses, live and eat at the same hotel, and jam together in the evening—will surely make something of sharing a common moment. So what to say about this mix?

Mali, Scotland, and Appalachia are different types of entities. Mali is an independent nation; Scotland is part of a larger United Kingdom; Appalachia is a region of the United States. They represent three different continents, and sub-regions of those continents at that. But there are similarities. All are relatively sparsely populated compared to nearby population centers. All are possessed of a rugged natural environment that posed historical challenges for economies, communication, and transportation. Their populations have also reflected upon and struggled over issues of representation—basic ways of having their voices heard. All are democracies. Mali was home to a series of historic empires and then part of France's colonial regime before winning independence in 1960. Scotland was long an independent kingdom, fighting and later united with England, and now gaining a measure of autonomy. Appalachia has always been part of larger colonies and states but lacking in enough political weight to have a strong voice across their boundaries. Most interestingly, all have been centers of immense cultural creativity. The Festival programs this year thus provide a good case for thinking about culture in a more general way.

During various periods of human history, it has been commonplace for rulers and even the ruled to think in terms of center and periphery. There is the imperial capital and the hinterland, the metropole and the distant colony. Such thinking has a contemporary dimension. Politically, is the world to be increasingly dominated by one superpower, or is it moving toward a more multipolar, multisectoral world with varied and numerous power centers? Economists in this era of unprecedented globalization see the United States as the engine of worldwide growth, but also find multiple centers of strong commercial activity in Europe and East Asia. With culture—as with politics and economics—can we also speak of cultural centers and hinterlands?

Folklorist Alan Lomax, who had a profound influence on the Festival and who passed away last year, had argued for decades that cultural centers were to be found all over the planet. He warned that the diversity of local, regional, ethnic, and national cultures was in increasing danger from the spread of a powerful, central homogenizing force—
a singular, global, mass commercial culture. The diverse cultures would "gray out," he predicted, unless there was countervailing action to keep such cultures vital. The potential loss of thousands of languages, belief systems, songs, oral histories, and poverties would be profound and harmful to the species.

An assessment of the cultural situation today in this regard is surely mixed. On one hand, there has been an expansion of a singular mass culture across the globe. Billions of people have been exposed to similar products, ideas, technologies, musics, and other cultural expressions. There is a greater commonality among all humans than ever before—more people are listening to the same musics, speaking the same handful of languages, eating the same foods, watching the same movies and television programs than ever before. There are unprecedented opportunities for people to communicate, share with, and learn from one another. In many cases, that expansion of a largely commercial mass culture has detracted from more localized traditions. Some languages have withered as they have been devalued in schools and the workplace. Songs and foods have retreated from public spaces into tight-knit communities and private households. But we have not seen the full-scale demise of local, regional, national, ethnic, and religious traditions. To the contrary, these forms of culture are in many cases quite healthy and assertive; in some cases they too in their own way have gone global, found new means of propagation and meaning. Some forms of culture have even been rejuvenated, both in resisting outside influences as well as in embracing them.

Profound, beautiful, interesting, insightful cultural creations have been produced all over the planet. Cultural scholars and historians have had a hard time identifying the conditions where and when tremendous spurts of such creativity will emerge—for such creative genius is not necessarily associated with political power or wealth. Great food, great music, great art emerge among the rich and victorious, but also among the poor and oppressed. Furthermore, what people may take to be the "center" of culture or civilization may depend upon where one stands. The distinguished regal capital for the ruler may be the decadent, hollow heart of the beast for the ruled. One person's center can be another's frontier; the margins of urban society—the desert, the forests, the hills, the mountains, and even the inner city—may indeed be the places where people find their true spirit.

Consider Mali—home to Timbuktu (Tombouctou), regarded by some as the "end of the earth." Nothing could be further from the truth. Timbuktu was at the crossroads of West Africa, the north–south salt and "ink" routes across the Sahara and the famed gold route traversing the Niger River. It hosted an important university during the 16th century, scholars of Islam and Judaism, and the most amazing of architectural arts. Timbuktu was at the center of great civilization.

Or take Scotland. Its highlands and islands may appear to be quite distant from European centers of culture. Yet in the 18th and 19th
centuries, Scotland was at the heart of the Industrial Revolution. Its scientists and thinkers excelled in the making of modern technology, medicine, and philosophy.

Appalachia might be perceived as a mountainous enclave that has been marginal to the development of the United States. But that would be a historically erroneous view. In the 18th century, Appalachia was at the cutting edge of settlement and expansion. Its spirit fueled an American ideal. Trails, rivers, and later railroads linked the region to East Coast cities and the West. It became a meeting point and crucible for layering of cultural influences from the British Isles, Africa, and other parts of Europe. As a region, it has come over centuries to embody a distinctly “American” culture.

Cultural centers often become so because they join disparate currents of creativity. Mali stands at the crossroads of northern and western Africa, the Africa of the Sahara Desert and that of the Niger River. Numerous ethnic groups, practicing different religions and speaking many languages, have been brought together in a kind of *crossing* that has facilitated a fascinating sharing of culture. So too has Scotland joined lowland, highland, and island communities, people speaking English, Scots, and Gaelic, and those worshipping in diverse ways. And emigrants from Scottish and Malian lands contributed to the culture of Appalachia.

Culture not only flows into centers, it also flows outward. Cultures, if vital, are often at the edge of change and interchange. When culture is dynamic and creative, it cannot be bottled up or confined like a static, dusty treasure. With Scotland this outflow is so ubiquitous as to be almost unrecognizable. Revelers, not only in Times Square but in Singapore and other cities around the world, ritually sing a classic Scottish song by Robert Burns, “Auld Lang Syne,” to bring in the New Year. Golfers around the world play on links with clubs and balls first developed in Scotland. Mali too is not just on the receiving end of cultural creativity. Musicians from Timbuktu and elsewhere in Mali are world music superstars, with fans seeing their concerts in Europe, Asia, and the United States, and on the Internet as well. *Bogolan* mudcloth and indigo-dyed fabric made by expert Malian craftswomen are sold not only in home markets, but also in fashion salons around the world. As for Appalachia, its music is now everywhere. Despite its “old-time” label the *O Brother, Where Art Thou?* soundtrack sold more than six million copies and won a Grammy, moving well beyond home and challenging contemporary popular music.

Cultural creativity, quality, and vitality travel well. This year, cultural creativity, quality, and vitality come to us from Mali, Scotland, and Appalachia. The Festival on the Mall becomes a new edge in a world of cultural centers, where participants, visitors, and organizers may come together—exchanging cultural insights and experiences, while celebrating our ability to do so in an enjoyable, appreciative, and respectful way.
The 2003 Smithsonian Folklife Festival

DIANA PARKER
DIRECTOR, SMITHSONIAN FOLKLIFE FESTIVAL

Welcome to this year's Festival. Like its predecessors, this Festival has been years in the making and is typical in the way that programs were proposed. Mali was the first to express interest in 1998, when U.S. Ambassador David Rawson suggested that Mali be considered at some point in the future as a featured country. Two years later, then Minister of Tourism Zakayatou Halatine met with Festival staff and decided that Mali should be highlighted on the National Mall. A Mali National Commission was appointed, curators named on both sides of the ocean, and planning and fund-raising began. We were aware of the eminence of Malian musicians in the thriving world music scene, and research into the rich vein of expressive culture across the nation brought forth more extraordinary material than any ten Festivals could use: breathtaking textiles, exquisitely sculpted jewelry, architecture unsurpassed anywhere, and more.

The Appalachian program came next. It was proposed as part of a larger celebration, as is frequently the case at the Festival. A team from the Birthplace of Country Music Alliance asked if we could be part of their year-long celebration of the 75th anniversary of the historic Bristol Sessions. In August 1927, Ralph Peer, a talent scout for the Victor Talking Machine Company, went to Bristol, Tennessee, to record musicians from the region for potential use by the label. On that trip he recorded the Carter Family and Jimmie Rodgers, and commercial country music began to thrive. From that day to this, the region has continued to produce a treasure trove of talented musicians—some famous, and some just creating beauty every day of their lives because that is what they do. The Festival has brought us in touch with a wide array of music types and talents.

Scotland is here because one of our own scholars, Dr. Nancy Groce, thought that it would make a wonderful Festival program. She convinced us, the Scottish Executive, and scores of artists, partners, and funders along the way. We knew before research began that Scotland had a lively traditional music scene and had seen an explosion of talent and confidence in Caledonian culture in recent decades. We also came to appreciate the pride of workmanship and attention to detail apparent in Fair Isles knitting and Harris Tweed weaving; in blending the perfect dram of Scotch; and the engineering genius in sculpting daunting golf courses.

On first blush it is clear the three programs share extraordinary artistic excellence. The artists at this year's Festival are quite simply among the very best we have ever presented. It turns out that there are many other parallels to explore.
All three cultures preserve their history in song. *Griots* and storytellers in Mali have safeguarded the history of the place and the genealogy of its leaders for centuries; in Scotland and Appalachia, ballads and other narrative song styles have served a similar purpose. Major issues and events still inspire artists in all three cultures today. Carl Rutherford from Warriormine, West Virginia, Dorothy Myles of Appalachia, Virginia, and Brian McNeill of Falkirk, Scotland, write songs about coal mining and its economic, social, and health impacts. In unforgettable songs Oumou Sangaré of Bamako, Mali, and Karine Polwart of Scotland draw attention to the concerns of women in contemporary life. Adam McNaughtan composes memorable songs about life in contemporary Glasgow. At the Festival you can see all of these wonderful artists perform, and you may also hear them discuss the role of song in the conscience of a people.

Appalachian flatfoot dancing, as performed brilliantly by John Dee Holeman, has been linked by scholars to both British clogging and West African dance. Cooks in Mali and Appalachia foodways demonstrations will be making stewed chicken dishes and using okra and beans. Cooks from both Scotland and Appalachia have recipes for meat pies and strawberry jams.

We could continue, but the point is clear. We in the United States trace our heritage to many sources, but none more strongly than the British Isles and West Africa. Many of the settlers who came to Appalachia were of Scottish and Scots-Irish descent, and many of the enslaved people who were captured and brought here against their will were from the area around Mali. The culture they brought with them enriches our lives in forms new and old. This Festival gives us the opportunity to recognize the artistic excellence in all three cultures, and to pay a special tribute to Mali and Scotland, to whom we owe a great debt for their contributions to the best of what we have become.
Jeff Place has run the Ralph Rinzler Folklife Archives and Collections at the Smithsonian since 1988. He is a two-time Grammy-winning producer of 25 compact discs of American folk music for Smithsonian Folkways Recordings.

The period from July 2002 through July 2003 has been declared by Congress the “Year of Appalachia.” The year also marks the 75th anniversary of the historically important Victor recording sessions held in Bristol, Tennessee, in 1927. A small museum in Bristol administered by the Birthplace of Country Music Alliance (BCMA)—a non-profit group run by country music enthusiasts and supporters of Appalachian music that is also an affiliate of the Smithsonian—approached the Smithsonian Center for Folklife and Cultural Heritage with a proposal to mount a Folklife Festival program in 2003 celebrating Appalachian culture. The year began with a series of regional concerts in Appalachia and now culminates with the Appalachia: Heritage and Harmony program on the National Mall in Washington, D.C.

Smithsonian staff worked closely with scholars and experts in the Appalachian region to help tell their story, to discover what qualities in the region have made it such a hotbed of musical creativity and cooperation. Especially important in this process have been the staff of the BCMA and the Center for Appalachian Studies at East Tennessee State University in Johnson City. We also relied on volunteers from other regional institutions—music scholars, musicians,
and experts on Appalachian culture—and we thank them for their contributions of time and knowledge.

Although it was not the first time country music had been recorded for commercial distribution, the 1927 Bristol Sessions are considered the "big bang" that kicked off the country music industry. These were the first recordings of the original Carter Family and the singing brakeman, Jimmie Rodgers, the two most important early country music stars. They began what has now become a multi-billion-dollar business. For this reason the area around Bristol, Virginia/Tennessee, has been referred to as "the Birthplace of Country Music." (For more on the Bristol Sessions see page 18.)

The program Appalachia: Heritage and Harmony focuses on the region within a hundred miles of Bristol, although certainly important music was and still is being made in the other parts of Appalachia. What forces converged in this one area of the United States to produce this music? There were various factors: isolation, strength of family, a strong religious faith, a feeling of community, and a sense of innovation. People come together musically at various social settings—home, church, festivals. One can find local stores where people gather to "jam" on weekends; the store in Floyd,
Virginia, is one of the best known. These non-programmed gatherings to play music are important to the culture. At music festivals, musicians can be found playing together wherever they can find space. The area's music has influenced subsequent American popular music, but traditional music is still alive and thriving in the region, with younger people learning to play. Traditional music is even being taught in schools, such as the Mt. Rogers Combined School in Virginia and East Tennessee State University, which has a program in bluegrass. Nowadays, the music is also played and loved all over the planet, from Europe to Japan.

The Festival program surveys the different kinds of music one can find in the region. There are older master performers and those just starting out. During our research for this program, we found an embarrassment of riches. For every group we selected to bring to the Festival there were dozens of other worthy candidates.

Of course, music existed in the Appalachian region for many centuries before European colonists arrived. The American Indian peoples have a strong musical tradition, and performers in Cherokee, North Carolina, still dance to and sing traditional songs (see page 30).

The roots of country music as we know it began after the immigration to Appalachia of settlers from the British Isles, beginning in the 1750s and peaking in the 1820s and 1830s. These individuals, moving west into the mountains, brought with them their songs, dances, and instrumental traditions. Over time their traditions were influenced by people around them, especially African Americans. Other groups migrated to the region, particularly after the beginnings of the railroad and coal industries in the 1870s, and these migrants from other European countries brought their own cultures with them as well.

The banjo and fiddle have been the mainstays of music in Appalachia. The banjo is derived from West African lutes that slaves had known; the violin or fiddle has its origins in Europe. Three other significant instruments in the development of country music are the guitar; the dulcimer, an instrument from Germany; and the autoharp. The guitar began to grow in importance in the early 20th century. The dulcimer has been used for solo accompaniment and increased in popularity dramatically during the 1950s, owing to the recordings and performances of Kentucky-born Jean Ritchie. The autoharp was invented by Charles F. Zimmerman in 1865. During the years 1900-1920, it began to be sold in the Southern mountain regions through mail-order catalogs and door-to-door salesmen-tuners, and it found its way into Southern musical groups, most notably the Carter Family.

Despite the segregation that characterized racial relations in the region as elsewhere, blacks and whites would come together over music. In one instance in the 1920s in Georgia, the African-American Baxter Brothers recorded with the Anglo-American Georgia Yellow Hammers, but crossing of boundaries in such circumstances was not unique. (For more on the role of African-American music see page 25.)

The Appalachian mountain region was very isolated before railroad
lines were built, and even afterwards only those near a rail line or with money to leave got out of their own environs. In any event, it took a long time to travel very far, and most people stayed close to home and created their own entertainment. A combination of poverty, self-subistence, and isolation motivated residents to be innovative. Many a cabin had a homemade banjo or fiddle hanging on the wall. North Carolina guitarist Doc Watson remembers making his own instruments as a child, his first experiment involving tying a wire to the granary door and manipulating it to make notes. The family banjo had been made from the hide of a family pet.

Fiddlers or banjoists would frequently entertain at social functions. A.L. Longstreet, writing in 1835, described a rural house party in Georgia; word was given out that a dance was being held at some farmer's house, a room or two was stripped of furniture, and a fiddler was hired to keep the dancers moving. This same scenario could be repeated a hundred years later. At regional fiddle contests documented as far back as 1736, players would gather to show off their skills (see Malone 2002, 17–18).

Some older ballads from the British Isles were sung as they had come over, but others started to evolve into what began to be referred to as “Native American” ballads. Religious sensitivities made it awkward to sing of the murder, adultery, and thievery that were described in many British ballads, so the plot lines began to be sanitized, or a verse with a moral directive was tacked on at the end. Singers began to compose new “American” songs based on local events, songs like the “Wreck of the Old 97” or “John Henry.”

During the 19th century other musical styles began to influence country singers in Appalachia. Religion has always had an important role in daily life in Appalachia, and in turn religious music has had a major influence on the secular music of the region (see page 27). Appalachian musicians could frequently find common ground by going back to the
The Bristol Sessions

TED OLSON

Today a commercially successful, internationally appreciated genre of American music, country music was first commercially recorded in the early 1920s. Since then, it has been strongly influenced by traditional and popular music genres from several regions of the United States—by gospel and blues from the South, cowboy music from the West, and Tin Pan Alley music from the North. Granted these influences, Appalachian music and Appalachian musicians have played a central role in the creation and evolution of country music.

Shortly after World War I, technological developments in sound recording led to the proliferation of commercially distributed disks, which showcased opera, Tin Pan Alley pop, marching band, and dance music. African-American audiences preferred recordings of blues music (generally referred to by the record industry at the time as “race music”). The first recording sessions of country music were conducted in the early 1920s, in such cities as New York and Atlanta. Country music was then known as “hillbilly music,” a catch-all term for much of the white folk and popular music composed and performed in the Southern United States during that era. Musicians from across the South—including many from Appalachia—traveled to those cities, for the experience of making records and the possibility of financial reward. The music recorded at these studios, incorporating essentially the same repertoire then being performed on front porches and at other community events in the South, sold far more copies than record companies and producers had anticipated.

Looking for additional musical talent to make more “hillbilly” records, producers transported equipment to the countryside where the musicians lived. While some of the recordings sold reasonably well, their sound quality was often poor.

Two of the major record companies of the 1920s, Columbia and Okeh, had successfully promoted commercial recordings of “hillbilly music,” while another important label, the Victor Talking Machine Company (later renamed RCA Victor Records), was seeking to tap deeper into the new market. In 1927, Victor hired producer Ralph Peer, who had been responsible for the first commercially successful “hillbilly” records (by Fiddlin’ John Carson, made in Atlanta and released on Okeh). Peer identified an ideal place for making some new recordings: Bristol, a small city straddling the Tennessee/ Virginia state line. He knew that some of the finest musicians who had appeared on “hillbilly” records were from this region. On July 22, 1927, Peer and his two engineers set up a temporary studio on the Tennessee side of State Street in downtown Bristol; and on Monday, July 25, the now-famous “Bristol Sessions” began, showcasing a well-known local musician, Ernest Stoneman (from the nearby Virginia Blue Ridge, Stoneman had already enjoyed several “hillbilly” hit recordings). By their completion on Friday, August 5, the Bristol Sessions yielded 76 recorded performances by 19 separate musical acts. Utilizing what was then state-of-the-art equipment, Peer and his engineers ensured that the recordings exceeded all previous “hillbilly” recordings in sound quality. Equally significant was the high quality of the performances that Peer coaxed from the musicians—including two renowned acts “discovered” in Bristol: Jimmie Rodgers, of Meridian, Mississippi, and the Carter Family, from nearby Maces Springs, Virginia.

Although Peer was primarily interested in producing records that would sell, his meticulous attention to quality at Bristol produced definitive recordings of lasting merit. Those recordings continue to influence musicians around the world—perhaps not many contemporary mainstream country musicians, but certainly numerous musicians in the contemporary bluegrass, revivalist folk music, Americana, and rock music scenes. Also remembered within the region that hosted them, the Bristol Sessions are celebrated by such local organizations as the Birthplace of Country Music Alliance in Bristol and at such performance venues as the Carter Family Fold in nearby Hiltons, Virginia.
old hymns they learned in church. When bluegrass star Ralph Stanley of Virginia and Kentucky musician Roscoe Holcomb were brought north to play for folk music audiences in the early 1960s, they used to spend time singing from Baptist hymnals while traveling on the bus. The bluegrass repertoire today often includes some of these old hymns, and almost all bluegrass groups record gospel in addition to secular music.

Other forms of popular music were present in the region to learn from. Traveling tent and medicine shows introduced Tin Pan Alley and vaudeville songs and brought instrumental banjo pieces from the minstrel stage to paying audiences. Also, late 19th-century songbooks featured sentimental songs written for the parlor piano. The repertoires of many early country recording artists contained songs from all these sources, intermingling them in a personal style. What is now considered "traditional folk" music frequently includes songs written by professional songwriters during the 19th and early 20th centuries.

Two developments in the 1920s helped spread country music. One was the beginnings of radio (see page 21). People would gather to listen to favorite programs at the house of a neighbor who was fortunate enough to have a radio; this became an alternative to the house party. Regional radio shows were very important in promoting the music careers of many regional performers. In the 1930s and 1940s, powerful radio stations were set up right over the Mexican border, to circumvent F.C.C. limitations on wattage. These shows included acts such as the Carter Family, and they could be heard in Appalachia and as far north as Canada. The second development was the beginning of commercial recording, which allowed local Appalachian musicians to make records that could be sold to their neighbors. The Smithsonian Festival program celebrates the recording sessions in Bristol in 1927, the most important of these early sessions. The early records of Appalachian performers featured individual singers, instrumental soloists, gospel singers and groups, and especially string bands.

The Great Depression put a damper on the recording industry, and very few groups sold enough disks to continue to record. Most musicians either stopped playing or performed only locally. The music stayed at home in the region and continued to be part of community life. After World War II, the country music industry discovered there was more money to be made recording new compositions (or copyrighted arrangements of traditional songs) on which additional royalties could be collected, and so traditional music began to be used less and less. However, many of the performers who became big stars in Nashville in the next twenty years had moved there from the Appalachians. Dolly Parton from Sevierville, Tennessee, Patsy Cline from Winchester, Virginia, and Loretta Lynn from Butcher Hollow, Kentucky, were among them. The outside world rediscovered Appalachian music during the Folk Revival of the 1950s and has done so again from time to time since—most recently as a result of the soundtrack of the film O Brother, Where Art Thou?

One of the most important musical styles in Appalachia is the string band. A typical string band consisted of fiddle, banjo, and guitar. Some of the early
string bands of note were Charlie Poole and the North Carolina Ramblers, the Skillet Lickers, the Fruit Jar Drinkers, Mainer’s Mountaineers, the Carolina Tar Heels, and the Bogtrotters, all of whose records were very popular. Songs from these groups’ repertoires can be heard in modern string band music, and the instrumentalists in these groups are still revered and emulated by younger players.

String band music continues to thrive in Appalachia. There are numerous annual gatherings and fiddle contests including Galax, Union Grove, and Clifftop. (“Fiddle contests” are not just for fiddlers but include competitions on many instruments as well as band competitions, broken down by age group.) One of the great Southern string bands today is Ralph Blizard and the New Southern Ramblers. Blizard, from Blountville, Tennessee, is an acknowledged master and one of the great fiddlers playing in the longbow style. He is the recipient of a National Heritage Fellowship from the National Endowment for the Arts. In southern Virginia, legendary fiddler Albert Hash was the founder and leader of the well-known White Top Mountain Band. After Hash’s death, his brother-in-law Thornton Spencer, along with Thornton’s wife Emily and family, have carried on the band. In addition, Emily Spencer runs the program at the Mt. Rogers Combined School in White Top that instructs students in old-time music.

The great Georgia string band the Skillet Lickers is still performing. One of the founders of the group was Gid Tanner, and the group already has passed to four generations of Tanners. Gid’s son Gordon led the group after Gid and appeared at the 1980 Smithsonian Folklife Festival; the group is now in the hands of grandson Phil and great-grandson Russ. Other string bands, both young and old, can be found at any festival in the region. Younger performers Cary Fridley, Rayna Gellert, Trish Kilby, and Todd Meade lead some of the younger bands. There is certainly a great future ahead for string band music.

When most people think of old-time string band music in Appalachia, they think of a group of older white musicians, but for many years there was a thriving African-American string band tradition. These bands entertained in the coal camps and at various social gatherings. Two of the early black string bands of the 20th century were from Tennessee: Gribble, Lusk and York; and the great string band consisting of Carl Martin, Ted Bogan, and Howard Armstrong. Martin, Bogan, and Armstrong reunited to play festivals in the 1970s. Fiddler Howard “Louie Blue” Armstrong is still active in 2003 at 94 years of age. Other Knoxville-area musicians of note were guitarist Brownie McGhee and Lesley Riddle, the man who taught Maybelle Carter the guitar style for which she is famous and which has been adopted by many later guitarists. The black string band tradition is quickly disappearing, however. Among the few players left is Joe Thompson, who along with
his late cousin Odell entertained in North Carolina for many years. Nat Reese grew up in the coal fields of West Virginia and learned to play in many musical styles including gospel, swing, and bluegrass while entertaining in the rough bars in the coal region. Sparky and Rhonda Rucker from Maryville, Tennessee, are performers and scholars of traditional African-American music.

The recent feature film Songcatcher tells a fictionalized story of the song-collecting efforts of Olive Dame Campbell and Cecil Sharp in North Carolina shortly before World War I. Campbell shared her work with Sharp, a noted British folklorist, who was amazed at how many ballads that had ceased to be performed in the British Isles still existed in Appalachia. Between the two, they collected hundreds of ballads, published as Folk Songs of the Southern Appalachians. Other collectors subsequently traveled to the Appalachians to collect and record songs. The Library of Congress Archive of Folk Song has a large collection. This fieldwork passion was renewed during the Folk Revival, when younger folk music enthusiasts traveled south to find old singers and instrumentalists. John Cohen and Peter Gott recorded in Madison County, North Carolina, documenting singers including those of the Wallin, Norton, and Chandler families, some of whom had been present when Sharp visited in 1916. There are fewer traditional ballad singers left in the mountains as we enter the 21st century, but among the notable keepers of the flame is Sheila Kay Adams of Mars Hill, North Carolina, who

In 1922, Atlanta's radio station WSB began broadcasting performances by a colorful Georgia folk musician, Fiddlin' John Carson. WSB, the South's first powerful station, had been on the air barely a month when it discovered that rural Southerners would eagerly listen to their own music on the radio. That experience would be repeated at stations all over the South, especially in the mountains. In the years before World War II, most radio stations broadcast live performances rather than recorded music, and many traditional artists found in the new medium a ready outlet for their work.

The situation gradually changed, as commercial influences and the power and popularity of radio itself favored more polished and self-conscious performers. The bigger radio stations began to build large regional audiences for what they marketed as "hillbilly" music. Shows such as the National Barn Dance on Chicago's WLS and the Grand Ole Opy on WSM in Nashville reached millions of listeners across the South and Midwest.

Following the war, radio station WSM and Decca Records led the way toward establishing a nationwide country music industry.

Rich Kirby works for WMMT, the community radio station of Appalachian in Whitesburg, Kentucky. He has produced several public radio series on traditional mountain music, most recently "A Fiddle Run Through It," scheduled to coincide with the Folklife Festival. He plays music when work allows.

Bill Monroe and His Blue Grass Boys. Photo by Ray Lawson, courtesy WMMT FM/Appalshop.

headquartered in Nashville and based on the musical styles and images of the rural South and West. The industry dropped the term "hillbilly"—thought to be demeaning—and called the genre Country and Western.

No longer in the media spotlight, traditional artists in the mountains kept playing and developing their music. Musicians who came mostly from the "Birthplace of Country Music" area took the lead in developing bluegrass, a hard-driving evolution of the older string band music. Much of this was nurtured by small regional radio stations including WNGA, Norton, Virginia; WCYB, Bristol, Tennessee; and WNOX, Knoxville. A token old-time music presence persisted on the Grand Ole Opy, but there was little traditional music to be heard on mainstream radio in the postwar decades.

The urban Folk Revival of the 1960s brought new attention to mountain music. Traditional artists could be heard on college and public radio stations across the country even though their music was not aired in their home communities. Over the past twenty years, "roots" music has become a regular presence on public and alternative radio. The recent success of O Brother, Where Art Thou? was due almost entirely to promotion outside the usual music industry channels.

Within the "Birthplace of Country Music" area today, traditional and bluegrass music can be heard on an increasing number of public stations including WVDX, Knoxville; WETS, Johnson City, Tennessee; WMMT, Whitesburg, Kentucky; and WNCW, Spindale, North Carolina. WPAQ in Mount Airy, North Carolina, deserves special mention as a commercial station that has broadcast live music from its mountain community for the past fifty years.
Carolina, who learned many of her songs from her relatives, especially her great-aunt, Delicie Chandler Norton. Adams presents programs on ballads at festivals, schools, and universities. Other North Carolinians who continue to perform the old songs and stories are Bobby McMillon from Lenoir and Laura Boosinger from Asheville, a younger performer who has studied the music and songs of the region extensively and plays on a number of stringed instruments. West Virginian Ginny Hawker, along with her husband Tracy Schwarz, is another singer adept at old ballads and hymns. She teaches singing yearly at the Augusta Heritage Festival in Elkins, West Virginia, a series of weeklong programs pairing master performers as teachers with students who wish to learn traditional performance styles.

Gospel and religious music will be represented at the Smithsonian Festival by Dorothy Myles, a native of Cumberland, Kentucky (now living in Appalachia, Virginia), and Still Waters. Myles writes her own religious songs as well as mining-oriented songs. Still Waters is a bluegrass gospel group from Hindman, Kentucky, who sing in an older style.

Mining songs have always been an important part of the occupational lore of the region (see page 24). Songs have been written to help inspire coal miners in their labor struggles with company owners. Continuing the tradition of legendary songwriters like the members of the Garland Family are West Virginians Carl Rutherford of Warriornune and Elaine Purkey of Chapmanville. Rutherford worked the mines as a youth until bad health forced him to find another line of work. He is a composer of strong mining songs including “Tops off Our Pretty Mountains” and is also a fine guitarist in the style of country music pioneers Dick Justice and Frank Hutchison. Elaine Purkey began to write songs while involved in the Pittston Coal Strike in 1989–90. She began to perform at festivals in the 1990s and impressed all those who heard her, including the great labor songwriter, Hazel Dickens. Railroad work crews also wrote rhythmic songs to help them time out the laying and lining up of railroad track. The Buckingham Lining Bar Gang is made up of former railroad workers who demonstrate this process.

One of the few musical forms to have been created wholly within the United States is bluegrass music. Bill Monroe, from western Kentucky, is credited with its invention and is called the “Father of Bluegrass.” “Bluegrass” comes from the name “The Blue Grass Boys,” a group that under Monroe began to play a newer, faster style of string band and country music with a focus on “high lonesome” singing and instrumental prowess. Although bluegrass was not created in Appalachia, many of the other important early bluegrass performers are from the region. Virginians Carter and Ralph Stanley and North Carolinian Earl Scruggs are early bluegrass legends. One cannot overemphasize the importance of regional radio stations such as WCYB Bristol in the rise of bluegrass. The central Appalachian region has continued to be one of the important centers of the style to this day. There are many bluegrass groups that tour nationally and whose records sell all over the world, but there are hundreds of smaller regional bands who play local events and the festival circuit during the summer. Among these, the O’Quinn family group who come from Birchleaf, Virginia, a stone’s throw from the home of the Stanley Brothers, and who play regionally in southwest Virginia and Kentucky. A group that mixes comedy and music is the VW Boys, made up of Tim White, Larry McPeak, and Dave Vaught, all of whom have spent time in well-known groups. Tim White is also the artist who painted the “Birthplace of Country Music” mural in Bristol, a copy of which is being displayed on the Mall for the Festival.

All of the styles of music discussed above have been around for years, some longer than others. There are also many contemporary bands that have taken Appalachian music in new directions. In the music marketplace, one hears the term “Americana” used to refer to roots-oriented performers, and many younger Americana bands come from Appalachia. Some bands have created new, hybrid styles combining elements of Appalachian music with other styles. Ras Alan and the Lions are a two-person group from Zionville, North Carolina, who perform reggae music and whose lyrics frequently deal with life in the region. The Virginia-based Celtibilies began as a contradance band but gradually started to incorporate sounds from the British Isles into their music, combining them with traditional Appalachian fare.

Incredible music can be found all over Appalachia, but historically there have been certain “hotbeds” that have turned out more than their share of great musicians. In southern Virginia (and spilling over the North Carolina border), the area of Grayson and Carroll counties have been the home to the famous Galax fiddle contest and a spawning ground for many well-known string bands. The most famous of these were the Bogtrotters, who started performing in the 1930s. At the Festival this area is represented by guitarist and guitar-
maker Wayne Henderson from Rugby, The New Ballard's Branch Bogtrotters from Galax, and Doug and Taylor Rorrer from Eden, North Carolina. In southwestern Virginia the area surrounding Norton, Coeburn, and Big Stone Gap has been the home of many historically important bluegrass performers such as the Stanley Brothers and Jim and Jesse McReynolds. The family bluegrass band the O'Quinns, mentioned above, comes from this tradition.

Important music has come from the coalfield regions of Virginia, West Virginia, and Kentucky, especially the area just southeast of Hazard, Kentucky. Music scholar John Cohen visited in 1959 and made recordings that resulted in the landmark Folkways LP, *Mountain Music of Kentucky*. Cohen recorded legendary musicians Roscoe Holcomb of Daisy and Lee Sexton of Cornettsville. He was also able to document some of the wonderful Baptist congregational singing there. That these traditions still thrive is witnessed by Lee Sexton. Clyde Davenport, a legendary fiddler from Monticello, will also perform at the Festival.

The state of West Virginia has a strong traditional music scene. Yearly events including Augusta and the Vandalia Gathering in Charleston bring musicians together. We have assembled an all-star delegation from the state that includes banjo player Dwight Diller and fiddlers Lester McCumbers and Jake Krack, his 18-year-old student.

Also worth noting for their ballad singing and musical traditions are Buncombe and Madison counties, North Carolina, located just northwest of Asheville. Bruce Greene and Don Pedi from North Carolina and Will Keys from Gray, Tennessee, will be performing at the Festival as well.

Since its founding in 1967, the Smithsonian Folklife Festival has maintained a strong interest in the culture of Appalachia. In 1968, Doc Watson & Family, Jean Ritchie, and Ralph Stanley participated in the Festival; in 1969 Dock Boggs, Maybelle Carter, Bill Monroe & the Monroe Brothers, and Merle Travis were featured. State programs on Kentucky (1973), Virginia (1977), and Tennessee (1986) have been presented on the Mall. Festival co-founder Ralph Rinzler had a great love for the region; besides "discovering" Doc Watson in 1960, Rinzler recorded and produced numerous recordings of Appalachian music and collected and documented Appalachian crafts. He was also responsible for bringing Appalachian musicians to New York and the Newport Folk Festival for concerts. The other Festival co-founder, James Morris, had been the director of the Asheville Folk Festival. It has been a great pleasure to be able to work with our old and new friends in Appalachia to make this program a reality this summer.

**Saturday night at the Carter Family Fold, Hiltons, Virginia.**
Photo by Rob Schneider
© Smithsonian Institution

**Photo by Rob Schneider**
© Smithsonian Institution
From the earliest days of settlement to recent times, Appalachian people have created music that has overtly evoked their everyday lives. Today, traditional as well as commercial songs and tunes from Appalachia reflect the ways that the region's peoples have made a living—depicting such older trades as hunting, foraging, farming, herding, blacksmithing, and moonshining, and such modern occupations as railroading, coal mining, timbering, and truck driving.

Eighteenth-century British immigrants to Appalachia brought with them some songs about work. For example, "Old Bangum," a ballad about hunting, evolved from the traditional Scottish ballad "Sir Lionel."

Most of the occupation-themed songs that circulated in Appalachia through the end of the 19th century, though, were composed by people residing in the region. After the Civil War, as industrialization expanded across Appalachia, emerging occupations yielded new songs and tunes. Railroads were built into the region to facilitate industrial development, a fact reflected in such traditional Appalachian songs as "Workin' on the New Railroad."

African Americans began to migrate into Appalachia to find work, and with them they brought their musical traditions and aesthetic sensibilities, which soon intermingled with those of white Appalachians, expanding the region's collective musical repertoire. African-American songs and tunes composed elsewhere became popular in Appalachia, and blacks working there crafted some enduring songs, including the traditional blues ballad "John Henry," based on an actual 1872 incident in West Virginia.

White musicians not only borrowed these songs from African-American musicians but also composed songs and tunes that reflected their own experiences of working on the railroad. In addition, they learned from blacks innovative ways to play the banjo, the guitar, and the harmonica.

As railroads rendered Appalachia more easily accessible to outsiders, other industries—specifically, companies seeking to harvest timber, coal, or minerals—entered the region to extract natural resources. People employed by these industries—both Appalachian natives and newcomers of various ethnicities—endured considerable hardship, and companies often offered meager compensation for workers' life-endangering labor. People living temporarily in "company towns" made music to entertain themselves, but they also utilized music for mobilizing their communities to achieve political change. Whereas few songs or tunes were composed in the short-lived timber camps of Appalachia, coal camps fostered diverse occupation-related musical traditions, a result of the relative stability of the coal industry's work communities.

The best-known category of coal mining music from Appalachia is the coal mining protest song; such songs criticize (often stridently) the injustices of the capitalist system as well as the coal mine companies' sometimes blatant disregard for human life and the natural environment. Songwriters from Appalachia who composed classic coal mining protest songs include Aunt Molly Jackson, Sarah Ogan Gunning, Jim Garland, Jean Ritchie, Billy Edd Wheeler, and Hazel Dickens.

Images of Appalachian occupations, communicated through certain songs, have exerted a strong imaginative hold on audiences and musicians outside the region. For example, coal mining, farming, moonshining, and railroading songs, composed or reinterpreted by Appalachian and non-native musicians, continue to influence mainstream America's view of life in Appalachia.
Black Appalachian Music in the Mountains and Beyond

PAMELA E. FOSTER

When *Life* magazine in its September 1994 special collector's edition on the roots of country music paid tribute to the "100 most important" contributors to country music, it said of Ray Charles that "Charles took back what his people had given." Indeed, people of African descent in the late 1600s gave the South and later Appalachia the banjo, and that instrument, along with the fiddle and the guitar, steel guitar, and other instruments, gave the world country music. The African descendants fashioned the instrument after one often called a banjan, which they and their ancestors had played in various West African countries.

Black Appalachians played the banjo at home and at parties, and musicologists and historians describe their musical styles as reels, jigs, two-steps, and other traditional (now called "country") musical forms of the region. Pictures, photographs, and literature, including "A Banjo Song" and "The Corn-stalk Fiddle" by famed poet Paul Lawrence Dunbar, depict the omnipresence of the banjo and fiddle in black life through the 1800s.

In the early 1900s black people, particularly railroad construction workers, introduced the guitar to the Appalachian Mountains. They were influential directly or indirectly in teaching their musical styles to other artists who helped popularize the music to the world. For instance, the Stewart Brothers taught Sam and Kirk McGee, Lesley Riddle taught the Carter Family, unnamed black household and railroad workers taught Jimmie Rodgers, Arnold Shultz taught Bill Monroe, and Rufe "Tee-Tot" Payne taught Hank Williams.

Dr. Dana Baldwin helped continue black people's Appalachian musical heritage by hosting an annual fiddling and banjo contest in Martinsville, Virginia, from about 1928 to 1954. "Black people would look forward to the fiddlers' convention every year," Virginia fiddler Leonard Bowles says in an essay accompanying the 1978 recording *Virginia Traditions: Non-blues Secular Black Music*. "They had harp players, piano players, the best buck tuning, straight fiddle, and the best banjo." DeFord Bailey brought the region's harp sounds—that is, mouth harp— to the world by serving as a member of the Grand Ole Opry from 1926 to 1941. And many other black artists have gone on to perform and write music spawned from that of black Appalachians.

Among the many who have had important impacts on country music are performers such as Charley Pride, Stoney Edwards, O.B. McClinton, and Linda Martell, who made successful recording careers in country music; singing cowboy Herb Jeffries; Henry Glover, the songwriter, producer, and King Records executive; Huddie Ledbetter (Lead Belly), Otis Blackwell, and Alice Randall, who wrote songs that have become country hits or standards; and a number of R- and B or soul artists such as Brook Benton, Ivory Joe Hunter, Dobie Gray, and Otis Williams, who followed Charles's lead by recording country albums.

Banjo playing, fiddle playing, yodeling, and other forms of traditional Appalachian musical expression have waned among black Americans who associate the music with the poverty and racism from which they want to escape, but the tradition does continue. Among those keeping it alive are Mike Johnson, a Virginian who has won traditional music contests and yodeling contests around the country; McDonald Craig, who has been yodeling and playing traditional guitar since the 1940s; Cynthia Mae Talley, a rising Nashville songstress; and Teby, an upstart Canadian artist looking for Nashville stardom beginning with his traditional country single "We Shook Hands (Man to Man)," which debuted in January 2003 on the *Billboard* country singles chart.

Pamela E. Foster is a Nashville scholar on black people in country music. She has written the books *My Country and My Country, Too* on the subject and teaches journalism at Tennessee State University.
Appalachia, Where Tradition and Technology Thrive

Jean Haskell

Someone once said that more is known that is untrue about Appalachia than about any other region of the country. For many people, Appalachia is the homeland of the bumbling “Beverly Hillbillies,” the crazed Deliverance hillbillies, or the cartoon hillbillies of Snuffy Smith and Li’l Abner. It’s a strange place with peculiar people who talk funny, in which none-too-smart, lazy men wear battered hats, tote guns, and make and drink moonshine whiskey, and women are either blonde, buxom, and dumb, or gaunt, toothless grannies with lots of home remedies and recipes for cooking roadkill. These images, created by generations of writers, journalists, filmmakers, comedians, and cartoonists, have shaped the popular opinion of Appalachia as home to a culture that is homogeneous, white, poor, ignorant, violent, and unproductive. In truth, Appalachia is not a monolithic culture—and not the one depicted in the stereotypes—but a patchwork quilt of rich traditions that form the vivid patterns of Appalachian experience.

Where and what is Appalachia? Most people would agree that the Appalachian mountain chain that stretches along the eastern quarter of North America forms the core of the region. As one observer says, the mountains are the heart of the region, but the edges get blurry. Definitions of the region have varied over time according to the needs and motives of those doing the defining. Sometimes the region’s geographical boundaries have been limited to “the Southern highlands,” the “Upland South,” or the coal fields of the central part of the mountains; at other times, the definition has been expansive enough to include the mountain chain from Canada through north Georgia and north Alabama. In 1965, when the U.S. Congress created the Appalachian Regional Commission to address economic development and quality-of-life issues in the region, the federal definition of the region came to include the mountainous portions of 13 states, stretching from southern New York to north Mississippi, with 410 counties and a population of over 22 million people.

With so vast an area and so many people, defining the traditional culture of the region becomes as difficult as determining its boundaries. Native Americans, especially the prevalent Cherokee, are indigenous Appalachian people. Their agricultural traditions such as the cultivation of corn and squash, architectural traditions of log construction, and craft traditions such as basketry helped early European settlers adapt to mountain living. Those Anglo-European settlers, largely from England, Scotland, Ireland, and Germany, brought to the mountains a heritage of...
subsistence farming, house styles, foods such as pork and potatoes, a knowledge of distilling, and a repertoire of stories, fiddle tunes, and ballads. Africans came to the region initially as an enslaved population, bringing with them the memory of what became the banjo and a taste for foods such as okra and many types of greens. Even on the frontier, Appalachia had a diverse culture in which various groups borrowed traditional knowledge from one another to carve out a shared life in the mountain wilderness.

In the 19th and early 20th centuries, industrialization came to the mountains in the form of railroads, coal mining, steel mills, textile plants, and large-scale timbering operations. Each industry developed a work lore of techniques, customs, beliefs, food, stories, and songs that added to the cultural mix. The labor force needed for these industries brought newly arrived immigrants from Italy, Poland, Hungary, and elsewhere in Europe and African Americans from the deep South to mix with white mountaineers, all of them living and working in the same communities and learning from one another’s cultures. Advances in mass communication such as phonograph records, radio, photography, and film exposed mountain folk to new cultural influences and brought mountain culture to the attention of a national audience.

Contemporary Appalachian life has been enlivened by an influx of refugees such as the Hmong of Southeast Asia, doctors and other professionals from India, and Hispanic agricultural and manufacturing workers from Mexico Appalachian culture, and there, too, religion has been influential. Archaic forms of religious music, such as shape-note and lined singing, still linger in the region. Gospel and spiritual themes are a major component in recorded country and bluegrass music. Nearly all country and bluegrass performers feature gospel and spiritual numbers in their repertoires, and some have a reputation solely as bluegrass gospel acts.

Upon this foundation of frontier Protestant Christianity, successive waves of immigrants have added to the cultural and religious diversity of Appalachia. Baptists, Methodists, and Pentecostals in the region are now joined by Catholics, Jews, Muslims, Mormons, Episcopalians, Mennonites, Quakers, Unitarians, and people of other faiths. Many early religious practices such as foot washing, living water baptisms, speaking in tongues, and even serpent and fire handling have been preserved relatively intact in the mountains. However, large urban churches are the predominant places of worship in the region today, and religious practice there is nearly identical to that found elsewhere in America.

TROY BOWEN

Religion has been one of the strongest cultural forces in the lives of Appalachians. Diverse and pervasive, it influences much of what is considered Appalachian both inside and outside of the region. Cultural traits highly valued by many Appalachians are intimately tied to religious beliefs shaped by the challenges of frontier life—humility, well-defined family structure, self-sufficiency and resourcefulness, and hospitality are all encouraged by the Scriptures, and all were essential for survival in the remote valleys and mountain hollows.

Distrustful of established church hierarchies, the first European settlers of the region were mostly Protestant Christians arriving during the late 18th and early 19th centuries. Small, isolated Appalachian communities most often formed self-reliant churches that provided for their particular spiritual and material needs. Spirituality was an integral part of life for many in the mountains. Dependent on the whims of nature for survival, people often believed in real forces of good and evil constantly at work in the world, and many worship practices and forms of service in Appalachian churches arose from this view. As people looked to their own beliefs and experiences for guidance, Protestantism in the mountains became a highly splintered religion in which individual churches often held their own counsel on particular issues of faith, even within a single denomination. In Appalachia there are at least forty major divisions of the Baptist denomination alone.

Music is another defining force in
and Latin America. They are adding their languages, crafts, customs, music, and foods to the Appalachian landscape today. At the beginning of the new millennium, electronic communications of all kinds, including the Internet, continue to bring diverse cultures into contact with life in the Appalachian Mountains.

Although Appalachia is not homogeneous, there do seem to be some common traits in the region's expressive culture. Living in hilly and mountainous terrain has led to ingenious resourcefulness, especially in the use of the region's rich natural bounty, reliance on close-knit kin and community in a region more rural than urban, powerful and tenacious religious traditions, an ethic of hard work, and an economic history that has produced a fascinating cultural diversity.

While most forms of expressive culture are found throughout the region, some traditions have developed more fully in certain pockets of mountain society. Handmade craft, for example, though widespread in the Appalachian region, has become a hallmark of the western North Carolina mountains. Traditional dance thrives in Cherokee, North Carolina, and in communities of southwest Virginia. Old-time, bluegrass, and traditional country music that are the focus of this Festival program reach all parts of the mountains but seem most vigorous in an area that forms the heart of the Appalachian region in east Tennessee, southwest Virginia, southern West Virginia, eastern Kentucky, western North Carolina, and north Georgia.

Appalachia is a region of cultural contrasts. In its bustling cities such as Pittsburgh, Chattanooga, Asheville, and Charleston, you can listen to the symphony and to an old-time string band; you can watch ballet or flatfoot dancing. Local folks may commute into urban areas to work, but come home to farm a small plot of land. The old, white, family farm house may stand empty or be filled with hay beside the modern brick ranch house on the side of the road. Traditional storytellers may gather in a rustic home on the side of a mountain or at the gleaming new International Storytelling Center in Jonesborough, Tennessee. Quilting groups in Appalachia stitch traditional patterns yet also create striking contemporary art pieces. Traditional ballad themes and forms show up in the repertoire of an Appalachian reggae band. Jams and jellies for home use sit side by side with gourmet goodies made from traditional recipes for high-end corporate gifts.

In Appalachia, the region's rich heritage is not something relegated to books about the past or old recordings or museum displays. Tradition informs everyday life, and innovations on tradition keep heritage alive and dynamic. Heritage provides beautiful harmony for the song of everyday life in Appalachia.
Storytelling in Appalachia: A Sense of Place

JOSEPH SOBOL

Southern Appalachia has long been identified in the popular imagination with a deep-rooted sense of place, an antique and authentically distressed region that is somehow "more real" than the industrially processed America that surrounds it. That this imagined Appalachia has some deep kernel of truth only encourages both locals and outsiders to pump it full of entertainment calories for the mass market (see Dollywood, Gatlinburg, and Opryland). But the traditional art of storytelling has been an essential part of that truth—a part that has been only mildly susceptible to refinement into cornpone.

While Appalachia didn't invent the front porch, the country store, the fox- or coon-hunting shack, or the visitors' parlor, it has perhaps perfected them as forums for family yarns, tall tales, local character tales, or sly refinements of gossip. Nor did Appalachia invent the preacher's pulpit, yet the art of the Appalachian preacher has preserved with special fervor the rhythmic cadences of Biblical story-singing, just as his excesses have inspired a prodigious supply of preacher jokes.

The mountain districts, only in the past fifty years or so widely breached by roads, satellite dishes, and ski chalets, have also preserved repertoires of ancient wonder tales and story-songs once widespread among rural folk, but only extant now in a few dwindling pockets of the Western world. The Jack Tales that Richard Chase collected in Wise County, Virginia, and Beech Mountain, North Carolina, in the 1930s and 1940s, like the old English and Scottish ballads that Cecil Sharp found there in the 'teens, are part of a deeply localized but also highly emblematic cultural inheritance. If there were a cultural endangered species act, these pockets would be surrounded by government agents empowered to freeze roads, developments, and tax hikes until the filing of statements of impact on the children of tellers and singers. Since there is not, we have instead had the kaleidoscopic spectacle of folk revivalism riding into Appalachia along the same highways that let the children of Appalachia out. It is no accident that the foundations of the main national storytelling revival organizations, as well as their preeminent National Storytelling Festival, are based in the little Appalachian town of Jonesborough, Tennessee—just a few miles from where the Bristol Sessions began the movement of mountain music into the mainstream.

Bil Lepp took the honor of being the Biggest Liar in West Virginia at the 1997 Vandalia Gathering Liar's Contest. Here is an excerpt from his winning lie:

"Well, I sat there a minute and I weighed the pros and cons of both of those ideas and I figured while monster truck driving certainly had a few pros in its corner, if I went into politics, I'd be dealing exclusively with cons..."
Native American Traditions in Appalachia

Cherokee culture

Powwow dancing, frybread, beadwork—these Native American traditions have been visible at the Folklore Festival for years. Tribes from all over the United States have come to the Mall to share their music, stories, beliefs, crafts, and foodways. Beyond these brief public glimpses and behind a thick layer of stereotypes, Native Americans continue to keep alive a rich variety of traditions that sustain them spiritually and define their distinct cultures.

In the eastern United States, the Cherokees dominated all of the southern Appalachian region (140,000 square miles) for more than a thousand years. They identify the place where the first Cherokee man and woman lived—Shining Rock. They recently purchased the legendary, sacred place where the first Cherokee village stood—the mother town, Kituhiwa. And they still live in this area of the mountains of western North Carolina, on land that they own, held in trust by the federal government.

Although most of the Cherokee nation was removed to Indian Territory on the Trail of Tears in 1838, about a thousand people managed to stay in the east—through legal means, by hiding in the rugged mountains, and by returning from the west. Today the Eastern Band of Cherokee Indians numbers about 12,300 people, while the Cherokee Nation of Oklahoma tops 200,000. With the United Keetoowah Band of about 15,000, the Cherokees form the second largest tribe in the United States.

Today, the Eastern Cherokee maintain traditions of music, storytelling, dance, foodways, carving, basket-making, beadwork, pottery, blowgun-making, flint-knapping, and more. Their language, which was forbidden by the federal schools for more than half a century, is being revived in classrooms and the community. Cherokee culture is based on seeking balance in the world and embracing harmony. Being in balance means being responsible for one's actions and remembering the good of the whole—the family, the tribe, and the earth.

Cherokee music originally was used for dancing, welcoming visitors, courting, and ceremonies. Instruments included water drums, gourd rattles, turtleshell rattles, and rivercane flutes. Singing was in unison, or with call-and-response for dancing. In the dance traditions, songs were sung by a male leader, who also drummed or shook a rattle. Women provided essential rhythms by wearing turtleshell rattles fastened to the knee while they danced. The introduction of the fiddle in the 18th century led to a strong instrumental music tradition among the Cherokees by 1800. At this time, Christian hymns entered Cherokee musical tradition as well. Today, Cherokee people continue the old, sacred dance traditions unique to their tribe. They also sing gospel music and hymns in English and Cherokee, usually with three-part harmony and accompanied by a guitar, much in the style of the Carter Family, often using shape-note melodies and 19th-century camp meeting hymns. Cherokee people today also do powwow singing and drumming,
and play bluegrass, blues, and rock ‘n’ roll.

Cherokee storytelling traditions retain the rhythms and aesthetic of the ancient folktales, although stories are told mostly in English now. Grandmothers and grandfathers tell stories to youngsters at home and in the community, and some storytellers take their art to audiences around the country. Cherokee stories teach children and remind adults what it means to be Cherokee through the adventures of possum, turtle, deer, and others. The values conveyed provide lessons for being in balance: don’t brag; don’t be quick to anger; think of others; respect the elders, the earth, and yourself. Stories also paint a mythical landscape of little people, monsters, and culture-shaping events that occurred on the real landscape of western North Carolina.

Cherokee foodways also connect people to the land. Cherokee women developed their own genetically unique corn (selu-ya) over centuries of cultivation, and still use it today. They grow the plants they have cultivated for more than a thousand years: corn, several varieties of beans, squash, pumpkins, sunflowers, and gourds. They still gather wild greens: ramps, sochan, creasies, sweet cane, poke, and others. Today, a Cherokee “Indian dinner” includes chicken or wild game, bean bread, greens, hominy, herb tea, and fruit cobbler. Cherokee women invented hominy. They begin by making lye, by running water through hardwood leaves; the corn is then soaked in it until it softens. A special basket is used to rinse the corn, which, after cooking, becomes hominy.

The Eastern Cherokee have relied on tourism for economic development for most of the 20th century. Located at the entrance to the Great Smoky Mountains National Park as well as the Blue Ridge Parkway, the town of Cherokee, North Carolina, welcomes more than ten million visitors annually. A new cultural tourism project, the Cherokee Heritage Trails, takes visitors to Cherokee sites throughout the mountains of North Carolina, Tennessee, and Georgia.
Stack cakes, shuck beans, chicken 'n' dumplings, soup beans, and fried apple pies—significant regional foods of Appalachia. Add biscuits and gravy, fried apples, chow chow, and gritted corn bread, and this food reveals its diverse roots in the cultures of Europe, America, and Africa.

American and Appalachian food has passed through significant periods of history, including Native American, European adaptation, steak and potatoes, new Continental, American regional, and healthy low-fat eras. Long before peanut butter and mayonnaise found a place in Appalachian kitchens, Native Americans hunted black bear, buffalo, elk, and whitetail deer. They gathered hickory nuts, black walnuts, American chestnuts, persimmons, and fox grapes, and they domesticated corn, pumpkin, squash, and beans.

When Americans became fascinated with regional foods in the 1970s, the ingenuity and integrity of Appalachian foodways were well established and deserving of recognition. The Foxfire Book, edited in 1972 by Eliot Wigginton of the Appalachian part of Georgia, was among the first to give wide national attention to Appalachian food including dried green beans or “leather britches,” dried pumpkin, sauerkraut, pickled beets, souse or hog’s head cheese, stew, watermelon pickles, and methods of preserving such as burying, bleaching, drying, distilling, and churning. He also discussed hog killing, smoking, and curing. In addition to the work of cultural historians such as Wigginton, whole communities began organizing street festivals to celebrate regional foods. For example, in 1976 in Pikeville, Kentucky, a group of Shriners came together for Hillbilly Days, a celebration of mountain food and culture. Other communities established days or whole weeks to celebrate sorghum, apples, honey, ramps (a kind of wild garlic), maple syrup, dandelions, bean soup, fried chicken, bourbon, buckwheat, and even squirrels.

One of the popular events at these festivals is making apple butter. With leaves flying in the air and apples falling on the ground, people gather to preserve the fruit and anticipate the smooth tangy spread, sweet spicy sauce, and biscuit topping that is apple butter. Civic groups peel, simmer, and bottle their favorite apples. From the back of a pickup truck, group members stack bushels of fresh apples in their vendor tents. Over small fires and in giant cauldrons, using wood stirrers with handles that may be eight feet long, they simmer the apples, evaporating the water and making a concentrate. The boiling takes days, and stirring must be continuous. Then, the apple butter is packed in pint jars and sold from tents or tables. At other festivals the same community pride is seen as sweet sorghum stems are pressed and evaporated, dry corn is ground and bagged, and ramps are fried and served with dinner rolls and hot beans.

Between these annual community events, mountaineers gather frequently for dinners of home cooking served at homecomings, graveyard reunions, award banquets, club meetings, and church gatherings. A variation of the potluck supper, “dinner on the grounds” follows a morning worship service and gets its name from the fact that food is eaten on the church property on temporary tables, retaining walls, church steps, or any spot that is comfortable enough. Glass- and foil-covered casseroles, Tupperware boxes of raw vegetables or deviled eggs, baskets of bread and dinner rolls, and cake pans and pie plates are arranged on long tables. Guests form a line, wait for a blessing, visit with friends, and then pass along both sides of the tables selecting their favorite foods. Pasta, potato, vegetable, apple, and molded salads are followed by hot vegetables, starches, meats, breads, and pickles. At the end are the desserts—cookies, bars, pies, cakes, and candies—and finally beverages. The specific foods at these events represent the varied ethnic backgrounds of those in the community, whether they are African American, Eastern European, English, German, Hispanic, Italian, Native American, Scots-Irish, or Swiss, all of whom have contributed to the region’s food traditions.
Appalachian Dance Traditions: A Multicultural Heritage

SUSAN EIKE SPALDING

Dance is an important part of the life of many communities throughout the Appalachian region. People do all kinds of dancing here—as in the rest of the country—from waltz to hip-hop, from line dancing to swing dancing, from salsa to belly dancing, and from stepping to contra-dancing. Many cultural groups make their home in Appalachia, as they have for at least three hundred years. They all share their dancing and learn from one another. The dancing of people in the region has influenced the development of characteristic Appalachian music, and the music has influenced the dancing.

Old-time square dancing has been popular among African-American, Native American, and European-American people since at least the middle of the 19th century. The most common form in the Southern mountains is a circle for any number of couples. Two couples join together to make the "square" and to dance figures at the direction of a caller. West Virginia and Pennsylvania dancers make a four-couple square instead of a large circle. String band music is the usual accompaniment. Some figures have colorful names like "Cage the Bird"...
Dancing in the

or "Dive for the Oyster." Each community has its own favorite figures and its own ways of doing them. For example, a figure called "Ocean Wave" in eastern Kentucky is the same as a figure called "Garden Gate" in the Blue Ridge Mountains of Virginia. In Carcasonne, Kentucky, one couple makes a square with the second couple in the circle, and then that couple visits the third, and so on around the ring. In Chilhowie, Virginia, the entire circle breaks into squares of two couples for each figure.

Footwork dancing is known in the Appalachian region by many names: clogging, buckdancing, flatfooting, hoedowning, or jiggling. African-American, Native American, and European-American footwork styles blended over the centuries to produce kinds of dancing that vary from one community to the next. Quietly rhythmic old-style flatfooting and energetically syncopated old-style buckdancing were spontaneous solo dances to the music of banjo or fiddle or the sound of clapping or patting hands. Bascom Lamar Lunsford's Asheville Dance and Folk Festival in 1927 inaugurated performance clogging teams, who became flashier as they competed for prizes. Dancers performed square dance figures while they improvised their own special freestyle clogging rhythms. In the 1950s James Kesterson developed precision clogging, with all the dancers doing the same steps simultaneously. In the 1970s the Green Grass Cloggers of North Carolina combined precision clogging with western square dance figures, creating a brand new kind of dancing. These "wild hippie stompers" with their high-kicking style spread clogging literally all over the world; in England and Japan, clogging festivals host dozens of teams.

Cherokee traditional dance has a long history. Often based on the movements of animals such as the bear, beaver, or quail, the dances originally were performed before a hunt, to give thanks to the animal for providing food, clothing, and tools. Today the dances are performed to demonstrate our close connection with the natural environment. The drumbeat accompanying the dances represents the heartbeat, the rhythm of life.

Since the 1840s, people have come from the mainland of Europe—Switzerland, Croatia, Bulgaria, Italy, and Hungary—to live and work in the Appalachian region, bringing their own dance traditions with them. In West Virginia, Croatian and Swiss communities have kept their traditional dance alive for over one hundred and fifty years. The rich heritage of Appalachian dance continues to evolve as Hispanics, Hmong, Indians, Pakistanis, and people of other nationalities make the region their home.
Crafts and Craftspeople of the Appalachians

M. Anna Fariello

Handicraft has long been associated with the Appalachian region, especially the Southern Appalachians. In the late 19th century, missionary and social service organizations moved outward from more urban, industrialized sections of the United States into the remote “frontier,” a swath of highlands that lay diagonally along the eastern third of the country. A lack of infrastructure—of schools, roads, water, and waste disposal—left the region comparatively impoverished. To some, handicraft appeared as a solution to poverty, if only mountain people could market some of the things they already made to national markets. Some craft workers from outside the region thought that teaching handicraft might expand or improve its production.

So many craft organizations emerged during the decades from 1890 through 1940 that the period is known as the Appalachian Craft Revival. The Hindman and Pine Mountain Settlement Schools and Berea College in Kentucky; the John C. Campbell Folk School, Penland School, and the Southern Highland Craft Guild in North Carolina; the Arrowmont School (Pi Phi Settlement School) in Tennessee; and Hambidge Center (Rabun Studios) in Georgia all have a presence in today’s Appalachian cultural community. But dozens of other craft production centers and schools came and went, leaving a legacy of historical work and traditions that continues to influence Appalachian cultural life today.

While the question of why and how crafts played such an important role in the culture of Appalachia is important, a better question might be why craft-making has persisted and, in fact, flourished in Appalachia. Reasons for this are not accidental: a number of core values of the region are characteristic of craftsmanship as well. A connectedness to the land shows up in the appreciation of the fine grain of wood in a guitar custom built by a master luthier. A resourcefulness (or what some have called a “make-do” attitude) is revealed in the making of a hand-forged knife from a car spring or in piecing a quilt from recycled fabric. An interest in community is evident in the tradition of whistling, a park-bench activity that is more about swapping stories and comparing pocket knives than about carving animals and figures.

Such sense of community inspires makers to share their skill and acquired knowledge with others through today’s schools and guilds. While essential hand traditions like smithing and weaving were made largely obsolete by newer technological processes, their practice as contemporary art forms has been enhanced.

Appalachian craft—with its traditions of refined manual skill, intimacy with natural materials, resourceful use of scarce raw materials, and a community spirit of sharing with others—embodies the spirit that runs through all creative activity.

These salad servers by blacksmith William S. Rogers are made as authentic reproductions of actual traditional farm implements, the pitchfork and shovel. Such contemporary artist’s references to historic forms can be considered a visual pun, a type of Appalachian humor. Rogers operates a forge in Christiansburg, Virginia. Photo by Anna Fariello

M. Anna Fariello is an independent curator with Curatorial InSight, an associate professor at Virginia Polytechnic Institute and State University, and Material Culture. Co-Chair of the Curatorial Committee for Appalachia: Heritage and Harmony. Former research fellow with the Smithsonian American Art Museum, she is visual arts editor of the Encyclopedia of Appalachia.
Appalachian culture seems to have had a special attraction for at least two first ladies, Eleanor Roosevelt and Ellen Axson Wilson. Mrs. Roosevelt visited the White Top Mountain Folk Festival in southwestern Virginia, in 1933; between 1934 and 1942, the White House hosted nine concerts of traditional music and dance. The Coon Creek Girls from Kentucky and a square dance team from western North Carolina directed by Bascom Lamar Lunsford performed in 1939, with Mrs. Roosevelt, the president, and the king and queen of England in attendance. Also present was Mrs. Wilson, who several decades earlier had introduced Appalachian women’s crafts into 1600 Pennsylvania Avenue. This essay recounts that story. — Editor

As an artist and a Southerner, Ellen Axson Wilson, wife of President Woodrow Wilson, saw firsthand the expert craftsmanship of Appalachian women during her travels to the North Carolina mountains, and she understood their struggle as artists and wage earners. By decorating the White House with handcrafted fabrics, she focused national attention on the lives, financial needs, and talents of mountain women.

In the first quarter of the 20th century, craft programs and industrial schools were established in southern Appalachia by men and women who recognized the need to provide income and education to an underserved people. The Southern Industrial Educational Association (S.I.E.A.), founded by Alabama native Martha Sawyer Gielow, was organized to help fund Appalachian schools that taught industrial and homemaking skills.

In the spring of 1913 the S.I.E.A. organized a display and sale of handmade mountain crafts at the Southern Commercial Congress Exhibit held in Washington, D.C. The event, called an “Exchange,” had a dual purpose. Money from the sale of the crafts provided financial assistance to mountain women, and the well-attended exhibit offered
the S.I.E.A. a chance to publicize its mission and recruit new members in the nation’s capital.

As honorary president and vice president of the S.I.E.A., Mrs. Wilson and Mrs. Thomas Marshall, wife of the vice president of the United States, visited the craft exhibit frequently. Planning an extensive redecoration of the White House private quarters, Mrs. Wilson decided to use fabrics made by mountain women that were on display at the Exchange in the president’s bedroom.

Allie Josephine Mast (1861-1936) of Valle Crucis, North Carolina, wove two rugs for the White House on her grandmother’s loom, built in 1820. Mast used natural cotton and dark blue jute for the overshot design called Sun, Moon, and Stars. She wove the rug in strips and stitched them together for the larger rug; a smaller rug was displayed under a writing table next to the fireplace.

Seventy-six-year-old Elmeda McHargue Walker of Flag Pond, Tennessee, wove upholstery fabric in the Double Chariot Wheels pattern with natural cotton and finely spun blue wool. Mrs. Wilson used the fabric to cover three slipper chairs, an armchair, and a chaise longue. It was also made into curtains for two large windows in the rear of the White House. At the family home in Elkin, North Carolina, Elmeda’s sister Caroline and sister-in-law Martha spun wool and used indigo dye to color the thread for the yardage.

Mrs. Wilson also chose three baskets and a cream-colored cotton coverlet for the room’s Victorian Lincoln bed from the Exchange display. All textiles and baskets for the president’s bedroom were purchased with government funds and became the property of the White House. The total cost of the items was $292.16.

When the room decoration was completed in late autumn 1913, the first lady allowed the S.I.E.A. to have Washington photographer Harris Ewing take pictures of it. Two views of the room, selling for five cents each, were reproduced as souvenir postcards. Referring to the color of the blue dye, the caption on the postcard gave the room its lasting name, “The President’s Blue Mountain Room at the White House.”

While Ellen Wilson was decorating the president’s bedroom with traditional crafts, President Wilson introduced his progressive campaign of national reform and internationalism. The room thus reflects two opposing turn-of-the-century American economic and social movements—the establishment of America as a world industrial power and the beginning of the Arts and Crafts Revival, which renewed interest in handicrafts and created a market for them—epitomizing a point in American history that attempted not only to embrace the past, but also to foreshadow the future.

The 2003 Festival showcases many of the sounds, styles, historical milestones, and current directions of Appalachian music. Ancient unaccompanied ballads, 19th-century instrumental dance music, 20th-century styles tailored for radio, recordings, and the concert stage, and ongoing new creations all contribute to the rich store of Appalachia’s music. But the full breadth and depth of Appalachian local, regional, and national musical life are greater than can be included in any Festival program. Working in tandem with the Smithsonian Folklife Festival, the nonprofit record label Smithsonian Folkways Recordings has available many recent releases that complement the Festival’s Appalachian music presentations.

Smithsonian Folkways Recordings Web site www.folkways.si.edu.
Blue Ridge Music Trails
http://www.blueridgemusic.org/


Carter Family, Their Complete Victor Recordings. Rounder. (series)


Riddle, Lesley. Step by Step. Rounder Records CD 0299.

APPALACHIA: WHERE TRADITION AND TECHNOLOGY THRIVE


RELIGION IN APPALACHIA


STORYTELLING IN APPALACHIA: A SENSE OF PLACE


NATIVE AMERICAN TRADITIONS


The Eastern Band of Cherokee Indians. <www.cherokee-nc.com>

The Museum of the Cherokee Indian. <www.cherokeemuseum.org>

 Cherokee Heritage Trails. <www.cherokeheritagetrails.org>

A TASTE OF APPALACHIA


APPALACHIAN DANCE TRADITIONS: A MULTICULTURAL HERITAGE


Spalding, Susan Eike, and Jane Harris Woodside, eds. 1995. Communities in Motion: Dance, Community, and Tradition in America's Southeast and Beyond. Westport, Conn.: Greenwood Press.


VIEWING

Augusta Heritage Center of Davis and Elkins College. Helvetica: The Swiss of West Virginia. Video documentary.


CRAFTS AND CRAFTSPeople OF THE APPALACHIANS


Mali From Timbuktu to Washington

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Mali, From Timbuktu to Washington, is an invitation to think about Mali and her important place in the wider world. Mali's influence in West Africa and beyond has been felt for centuries. But her regional, continental, and global connections are not just part of the past. From Timbuktu to Washington also speaks to us about Malians' ongoing interest in actively forging new links worldwide.

Mali is an independent, democratic, culturally diverse, predominantly Muslim nation, formerly part of French West Africa, that sits at an important nexus of West African culture. Many of the country's ethnic groups extend across her national borders, tying Malians in very real ways to the nations that surround her. While Malian citizenship is a source of great pride, people also remember and honor their family and communities outside the country, seeing themselves as citizens of Africa and the world as well.

Over the past 1,200 years Mali has given birth to powerful empires—Ghana, Mali, and Songhai—whose influence transcended Mali's current boundaries. In trade or by conquest, many peoples, ideas, and goods passed through these empires, over land and on the Niger River. This great waterway flowing through Mali from its southern border to the edge of the Sahara Desert is a lifeline of the country. Along its entire length, Mali's farmers grow grains and vegetables on the river's banks, animals come to drink its water, fishermen cast their nets, and boats carry people and goods to trade. The river has always linked Malians to one another and to areas beyond.

Malians recognize and embrace their national diversity, one that owes much to Mali's rich and dynamic history. The ancient city of Timbuktu (Tombouctou) was a great center of scholarship and trade that connected Malians north across the Sahara through Morocco and Algeria to Europe. Mali's fame had already reached North Africa by the 14th century, when the Moroccan geographer Ibn Batuta traveled to Mali to see the celebrated empire for himself. The echoes of these historic cultural and economic exchanges can still be found in communities of descendants of those Malians who lived for centuries in North Africa. Malians also travel today to cities in North Africa, as well as to France and elsewhere in Europe, seeking new economic and educational opportunities.

Malian empires' embrace of Islam forged links eastward to Egypt and the Arab world. In the 14th century the Malian emperor Mansa Musa made a pilgrimage to Mecca, taking with him a large entourage and scores of camels laden with gold. His arrival in Cairo and later Mecca made quite an impression, according to the chronicles of the day. Muslim
scholars and architects from this larger Islamic world returned with him to Mali to take up residence in Timbuktu and the empire’s capital city. Today between 80 and 90 percent of Malians are Muslims. Many of them make the annual pilgrimage to Islamic holy sites in Saudi Arabia to renew and reaffirm their faith, and Malian students study at Islamic universities in Morocco, Egypt, and elsewhere.

In the 18th and 19th centuries, the tragedy of the trans-Atlantic slave trade brought Malians west to the Americas by way of the Middle Passage. These men and women carried with them not only their values, aesthetics, and beliefs but also their agricultural and technological expertise. They contributed to the very fabric of American culture, and through their knowledge and labor they helped develop the American economy. Mali’s ties to the United States did not end with the abolition of the trans-Atlantic slave trade; in the 20th century, for example, during the two World Wars, Malian soldiers fought alongside the Allied forces in the European and African theaters. Drawing on their experiences, the veterans brought new ideas about liberty and justice back to Mali, and these fed the growing movement for independence from French colonial rule that achieved success in 1960. Mali’s commitment to democracy has grown over the last decades, and Mali now stands as an important example of democracy in action for other African nations and the world.

Over the past decades, Malian students have come to study in

The Niger River is a vital lifeline in Mali, connecting peoples and communities from the desert in the north to the forest and grasslands in the south.

Photo © Shawn Davis

For centuries camels have been the primary means of transporting people and goods across the Sahara. These camels are resting outside a Tuareg camp near Timbuktu. Photo by John Franklin © Smithsonian Institution

Editor’s note: In cases where ethnic groups or places are known by different names or spellings in the United States and Mali, both names/spellings are given the first time they are used in an article.
Found at a construction site in Alexandria, Virginia, a small iron statue from the late 18th century indicates the possible presence of a Bambara (Bamanan) artisan. The statue went unnoticed by many, yet it remains an enduring symbol of contributions by the peoples of Mali to the New World.

Malian and other West Africans brought to the United States as slaves shaped the cultural landscape. The sacred knowledge they associated with blacksmithing and sculpting influenced the development of wrought-iron grillwork and skilled carpentry in Southern coastal cities, much of it done by Africans brought specifically for that purpose from what is now Mali. In the 17th and 18th centuries West Africans from what is now Mali, Senegal, the Gambia, Guinea, and Guinea-Bissau came to the Carolinas, Georgia, and Louisiana with centuries of experience cultivating rice, cotton, and indigo.

Cooks from Mali and the Senegambia region combined their own foods—particularly okra, sesame, and sorghum—and cooking techniques with those of Europeans and Native Americans to invent our first Creole cuisine in New Orleans, Savannah, and Charleston. Fulani (Peul) herders brought their knowledge of raising livestock to areas from the Carolinas to Texas. The Boso (Bozo) transferred their mastery of fishing and navigation to the seafood-loving inhabitants of Louisiana and the Carolinas. Coastal South Carolinians adopted the Bambara word *bene* for sesame seeds. To this day, benne cakes in Charleston share table space with okra stew or seafood gumbo, served over rice.

Our music was forever transformed by Malians and their traditions. The descendant of the Malian *kora* and *n'goni*, the banjo remains a centerpiece of bluegrass music. The ancestors of Southern bluesmen include the *kora*-playing, epic-singing *jeliw* (griots) of Mali. The influence of West African dance forms can be seen here as well.

African contributions to the development of American civilization have not been generic; they are specific and documented. With benne cakes and banjos and their love of life, the peoples of Mali, over 500 years, have helped to transform the U.S. into *us*.

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Universities in the United States, and Americans have gone to study in Mali; these students have maintained bonds with people and institutions in both countries after returning home. Some Malians have immigrated to the United States and have established their families in cities throughout the country, where they also contribute to the cultural and economic vitality of the United States. Like Malians everywhere, Malian Americans retain the memory of Malian history, and they preserve vital ties to families and communities in Mali by sending money home and receiving visitors here, celebrating weddings and births, and mourning the passing of relatives and friends in both countries. In this way, connections between Mali and the United States continue to grow.

Today, more and more American schoolchildren are learning about Malian culture and Mali’s important place in world history. Malian music, which has gained an enthusiastic following worldwide, is being played on American airwaves, and more and more concert tours are coming to the United States. The Internet connects Malians and Americans to one another in new and productive ways, and increasing numbers of Americans are traveling to Mali to learn about Malian history and culture firsthand. Mali welcomes all of these global educational, cultural, and economic exchanges, just as she has in the past.

*From Timbuktu to Washington* has evolved over five years from a wish and an idea to a fully developed and exciting program of musical performances and cultural activities. Planning was enhanced by the previous relationships, both personal and institutional, between the Smithsonian and Malian cultural institutions and was supported by the Malian government and U.S. agencies in Mali. Malian organizers thoughtfully deliberated about what to share with American visitors and determined how Malian culture in all its diversity should be represented. We would like to recognize the dedication of all of the many Malians who have been involved in bringing their culture to the Smithsonian Folklife Festival. When you have the opportunity to work with colleagues over the years it takes to plan such an event, you share their joys and sorrows, and you are nourished by their energy and commitment. You learn about each other as people. Despite many challenges and distractions, our colleagues remained wholeheartedly engaged in the planning for the Festival, and they always made us feel welcome in Mali.
Mali: A Rich and Diverse Culture

SAMUEL SIDIBÉ

Malian culture, rich and diverse, is rooted in an age-old history. The region that now comprises the Republic of Mali was the cradle of great civilizations, whose fame expanded beyond the African continent at the same time Europe was experiencing a significant decline after the fall of the Roman Empire. For at least a thousand years, the country has been traversed from north to south, east to west by people carrying with them not only products, but also ideas and beliefs. This trans-Saharan trade brought Islam, which has progressively established itself in Mali since the 8th century, particularly in the Saharan and Sahelian zones. The wealth of the Ghana Empire (8th to 11th century), Mali Empire (13th to 15th century), and Songhai Empire (15th to 16th century) attracted the attention of the Muslim and European worlds, whose merchants and intellectuals came to Mali by the hundreds. In the course of these eight centuries, called the Golden Age, Mali made an immeasurable contribution to world history and culture. The brilliance of the University of Timbuktu (Tombouctou), for example, was without equal in all of sub-Saharan Africa. The ancient manuscripts preserved at Timbuktu’s Ahmed Baba Center and in private libraries serve as eloquent witness to the influence of this city from the 15th and 16th centuries on. The Golden Age has also left us with evidence of artistic achievement—especially terra cotta of exceptional quality—that archeological research is gradually revealing.

Today, some fourteen ethnic groups live in the region, each with its own cultural traditions. The Moors (Maures) and Tuaregs are in the Saharan and Sahelian zones to the north. Along the Niger River are the Sonrai, Fulani (Peuls), and Boso (Bozo). A multitude of ethnic groups occupy the south: the Bambara (Bamanan), Malinké (Maninka), Soninké, Bwa, Senufo, Minianka, Khassonké, and Dogon, to name just a few.

These communities can be divided into two main groups according to their means of livelihood. The first group comprises those who are engaged in nomadism: these are the Tuaregs and Moors, goat and camel herders; the Fulani, cattle herders; and the Boso, fishermen. The second group consists of sedentary farmers who cultivate grains: millet, rice, corn, and other products such as cotton and peanuts. Although the Soninké are farmers, they also have been skilled merchants for centuries.

An exceptional cultural and linguistic diversity corresponds to this ethnic diversity. Each group is unique in numerous aspects of life—social and religious customs, art and crafts, traditions of dress, cuisine, and architecture—but they all have in common a social organization consisting of hönn (usually translated as “nobility” or “freemen”) and niyamakala (“caste members”). Although this stratification has become less pronounced today as a result of urbanization, it remains one of the fundamental characteristics of Malian culture.

Ci wara, antelope headresses, are used in ceremonies celebrating Bambara (Bamanan) farmers. Today they have become national symbols in Mali. Photo © Department of Anthropology, National Museum of Natural History.
The *griot*, or *griot*, are particularly important in Malian culture, especially among the Mandé-speaking ethnic groups. A highly skilled musician who may serve as either praise-singer or acerbic critic, the *griot* acts as the memory of an oral society, a repository of its political and familial history. The history of the Mali Empire, for example, is essentially known to us today through the accounts of the Mandé *giots*. The *griot* is attached to a family or to a political power, whose tradition he conserves and transmits to succeeding generations. As a consequence, the *griot* also has a significant role to play as an intermediary and negotiator between the different social strata of the ethnic group.

Besides the phenomenon of caste, each person in Malian society, based on age and gender, knows his or her precise role in the life of the community. The elderly are always due respect and obedience, for they have been given wisdom and responsibility through long life experience. Women hold a special position, although it varies among ethnic groups. They are the guardians of tradition. Their daily activities center around domestic tasks—cooking and child care—and certain specific craft activities, such as pottery, are reserved for women who are the wives of blacksmiths. Westerners have occasionally presented Malian women as exploited, subject to all-powerful males, but the reality is more complex. Oral literature and daily experience are full of examples of women who play leading roles in Mali's political and cultural life.

The stratification of society into age groups, particularly through initiation societies, is also the basis for the transmission of knowledge, as well as the foundation of the practice of religious beliefs and rituals.

But make no mistake; Malian society is far from being rigidly hierarchical. The different clans or ethnic groups intermingle through
marriage and through sinankuya, a form of alliance deeply rooted in the Malian spirit that helps maintain the peaceful coexistence and friendship between communities and individuals. The groups between which sinankuya exists—Dogon and Boso, for example, or Fulani and blacksmiths (numu)—are obliged to help each other and exchange services; they also can joke with one another in special ways. This kind of relationship is widespread throughout West Africa; it constitutes an effective force for social cohesion that mediates and prevents conflicts between communities.

Malian culture is also characterized by an abundance of arts and crafts, as well as other forms of knowledge and skill. Of particular note is people’s knowledge of their environment and the use of sophisticated herbal medicine that Malians have practiced over the course of centuries. They recognize the therapeutic values of plants and pass this information on from generation to generation. Despite the development of Western medicine—and due in part to the much higher costs of this medicine—traditional healing still plays an important role today.

Malian craftsmanship, one of the most dynamic sectors of the Malian economy, boasts an extraordinary diversity of textiles, wood sculptures, leather goods, works in silver and gold, as the result of an age-old tradition of expertise. This ancient knowledge has given rise to some of the most remarkable artworks on the African continent. Dogon, Bambara, and Senufo sculptures, among others, are among the masterpieces exhibited in European and American museums. But many of these sculptural traditions, which are largely tied to traditional religious practices, survive today only because of an increasingly strong demand from tourism. Other crafts, like pottery and textile weaving, survive because they are still central and useful in Malians’ lives.

The wealth and diversity of Malian culture are also expressed in contemporary genres; Malian culture has become integrated into the modern world. Artists such as the painter Abdoulaye Konaté and photographers Seydou Keita and Malick Sidibé have achieved international success. Malian film-makers also are very accomplished and well known.

Last but not least, each cultural group has rich and varied musical and dance traditions. Internationally renowned musical artists such as Salif Keita, Oumou Sangaré, and many others have drawn upon these traditions as a source of inspiration.

It should be clear that Malian culture is deeply rooted in the past, and Malians speak of it with great pride. But times are changing. Despite efforts to keep this past alive, Malian culture is being fed today by a multitude of influences. A greater integration of Mali’s cultural communities, through Islam, is tending to erase differences among them. In addition, the impact of television, tourism, and recently the Internet is in the process of creating—especially among the youth—the emergence of a world culture, whose arrival the older generations view with a degree of concern.
Mali occupies a special place in African history. The very name Mali evokes in the African consciousness a period known as the Golden Age, when three great empires, whose fame spread far beyond their borders, ruled over the whole of West Africa. These empires—Ghana (8th to 11th century), Mali (13th to 15th century), and Songhai (15th to 16th century)—were among the first states in sub-Saharan Africa. Much of what we know about them comes from oral tradition, Arabic manuscripts, and archaeological evidence.

Trans-Saharan trade made these empires prosperous, and, in turn, the political dominance of these states provided the stability and security necessary for the trade to thrive. Gold, the commodity most sought in North Africa, was found in abundance in West Africa and formed the basis of the commerce. Also important was salt, mined in the Sahara, and a number of cities arose on the southern edge of the desert to serve as centers for trade between the Arab-Berber world and black Africa—among them Timbuktu (Tombouctou) and Djenné.

Ruled by kings with relatively centralized authority, these empires also boasted a rich culture. During the Songhai Empire in particular, Timbuktu and Djenné became centers of scholarship as well as trade. Ancient chronicles heap praise on the depth of scholars’ knowledge in these cities, in law, poetry, astrology, and other fields. Universities developed around the mosques and drew students from around the Islamic world. First introduced during the Ghana Empire, Islam became more influential during the Mali Empire, founded by Sundiata Keita. Kankan Moussa, also known as Mansa Musa (manṣa is a title meaning “king of kings”), expanded the empire’s territory significantly but is perhaps best known for his pilgrimage to Mecca in 1324. He carried so much gold with him and gave such a quantity away when he stopped en route in Cairo that the gold market collapsed. It would take years to recover.

In 1591 the sultan of Morocco attacked a Songhai Empire that had been weakened by internal warfare and a series of natural disasters and famines. The opening of sea trade by the Portuguese also favored coastal regions over the overland trade routes that had supported the empire. These factors, in combination with the Moroccans’ superior firepower, brought a halt to the economic and intellectual achievements that had characterized the Golden Age.

A succession of smaller kingdoms, among them the Bambara (Bamana) kingdoms of Ségou and Kaarta, attempted to fill the vacuum. Ségou was founded at the beginning of the 18th century. Its first king, Biton Coulhaly, was an autocrat supported by an extremely loyal army, the Tonjou. A Tonjou leader founded the second Ségou dynasty, the Diarra. Kaarta consisted of rival Bambara clans and was often at war with Ségou. In 1818 a Fulani (Peul) state called the Dina began to sap power from Ségou. A force for Islamic renewal and for a Fulani renaissance in the interior Niger Delta, the Dina established a remarkable socio-
economic organization that reconciled the interests of Fulani herders, Boso (Bozo) fishermen, and Bambara farmers. But both empires were taken over in the mid-1800s by El Hadj Omar Tall, a Tukolor Muslim cleric who had launched a holy war to conquer and convert the people of the western Sudan to his Islamic brotherhood. The theocratic state that resulted from this holy war extended across an extremely vast territory that was difficult to control; it also faced resistance from the Bambara and Fulani, and was threatened by French colonial troops bent on continuing their advance into the interior of the Sudan.

Although the first European contact with West Africa dates to the 15th century, explorers’ expeditions of the 18th and 19th centuries provided (intentionally or not) the geographic information that led to the development of strategies for colonial conquest. The instability and conflicts between the various states and groups during the same period played into the hands of France, which already was influential in the region. The French governor of Senegal in the 1850s–1860s, Faidherbe, wanted to extend French commercial and political influence in Africa from the Atlantic to the Red Sea. The 1887 Treaty of Gouri made the Ségou Tukolor Empire a French protectorate. Annexation of other West African lands followed, and by the turn of the century all of what is now Mali was part of French West Africa. (French West Africa itself comprised eight colonies; in 1919 the colony that included Mali was named French Sudan.) West Africa was dismembered time and again at the whim of colonial interests, and capitals were moved as the borders of the new divisions changed.

Archeological research shows that Mali has been inhabited since Paleolithic times. Humans occupied the Malian Sahara between 30,000 and 20,000 B.C.E. Evidence of this ancient population can be seen in the south and center of the country as well, notably at the site at Oundjougou in Dogon country. Human presence in Mali in the Neolithic age fluctuated depending on the periods of rain and aridity. This age is represented especially by cliff dwellings with engravings and wall paintings in different parts of the country, as well as a stonemaking workshop at Magnambougou, near Bamako, and at the Neolithic site at Kobadi in the Mema, near the Niger bend.

During the millennium before the Common Era, metals appeared in Mali, and metallurgy led to a spectacular increase in the establishment of cities, with the oldest yet discovered being Dia and Jenné-Jeno. The wealth of cities and the rise of craft trades led to the development of commerce, in turn making it necessary to control the cities and surrounding areas to protect this commerce: this marked the birth of states. The first state, the Ghana Empire, was founded in the cities of Kumbi Saleh and Tegdoute at the beginning of the 8th century. The introduction of Islam at about the same time is most clearly evidenced in the archeological record by the inscriptions on tombs in the ancient city of Gao (Gao-Sané). Islamization, which spanned several centuries, has left the largest number of archaeological remains in all areas of the country, including inhabited sites, funerary monuments (burial caves, funeral urns, crypts, and burial mounds), shops for smelting and ironwork, ceramics, metal and terra cotta figurines (including the famous Djenné figurines), and evidence of warfare.
The French had hardly been welcomed with open arms. The Tukulors, the Wassoulou Empire founded by Samory Touré, the Kénédougou kingdom in the south, and others mounted powerful and sustained—though ultimately unsuccessful—resistance to French occupation. Samory fought the French for 18 years with such skill that French military leaders referred to him as the “Black Napoleon.” After the French took control, the northern Tuareg, the Bambara of the Belédougou region, and the Hamalists (a Muslim sect from the west) openly opposed them as well.

During almost three-quarters of a century of colonial rule, the French seized natural resources, imposed forced labor, levied heavy taxes, and implanted Christianity. They also introduced a new education system, and this had the unintended consequence of producing an intellectual elite that aspired to political freedom. By the late 1930s the elite had formed a number of “voluntary associations,” and in these years trade unions were also established, one of the first of them the teachers’ union founded by Mamadou Konaté. These groups were not yet political parties, but they provided forums at which social, economic, and political concerns could be discussed.

Political parties did emerge in 1945, in elections for the First Constituent Assembly of the Fourth (French) Republic. One party led by Mamadou Konaté, the Union Soudanaise, was affiliated with the Pan-African Rassemblement Démocratique Africain (RDA), created in 1946. The Union Soudanaise gained increasing popularity in subsequent elections, and Konaté became the country’s leading political figure. After his death in 1956, Modibo Keïta, the co-founder of the Union Soudanaise, assumed leadership of the party.

In 1958 French West Africa was dissolved; the colonies held referenda to choose between political autonomy and complete independence from France. Mali at the time voted for autonomy. In an effort to promote the idea of African unity—largely stymied, despite the postwar efforts of African political leaders, by the number of separate political entities the French had carved out of West Africa—Keïta joined with Léopold Sédar Senghor of Senegal in June 1960 to form the Mali Federation. But the federation foundered over basic policy differences between the partners and collapsed in August. Finally, the former colony of French Sudan declared its independence on September 22, 1960, and reclaimed for its own the historic and glorious name of Mali.
Mali Today: Land, Society, People

BINTOU SANANKOUA

Crossroads of civilizations, center of three great empires, at the forefront of Africa’s democracies, Mali is the largest country in West Africa, covering an area of 1.24 million square kilometers (approximately 479,000 square miles). It is located in the Saharan and Sahelian climatic zones, with desert in the north and, to the south, plateaus, savanna, and flood plains. Fed by two major rivers, the Niger and the Senegal, it is landlocked, surrounded by seven countries. Mali’s geographic location and its dynamic history have predisposed it to play an important role in promoting African unity. Indeed, Mali’s constitution is committed to achieving this ultimate goal.

Bamako, the capital, is a city of about a million and a half inhabitants. Of Mali’s total population of over 11 million, 63 percent are under the age of 25, and 20 percent under the age of 5. Mali faces a great challenge in providing education and future employment for its youth.

Bamanan is the language spoken by the vast majority of Malians, and it coexists with twelve other national languages including Fula, Sonrai, Dogon, Tamasheq, Senufo, and Bobo. Studies are under way to include the national languages more systematically in the academic curricula alongside French, which is the country’s official language.

The traditional stratification of Mali’s ethnic communities according to their occupations has become less pronounced in recent times. Men and women from different ethnic groups more frequently intermarry today, and this process has been accelerated by the increasing formal education of children, rising urbanization, and the nation’s democratization.

Eighty to 90 percent of Mali’s population is Muslim. Muslims practice a tolerant form of Islamic tradition and belong to numerous religious brotherhoods, such as the qadiri, tijani, and wahhabites. The Malian Muslims also live in peace with Christians and those who practice traditional religions, who number 10 to 20 percent of the population. Religious diversity is a source of cultural enrichment. For example, recent mosque architecture reflects Middle Eastern, not only local, styles. Once rare and inconspicuous in Mali, new churches, above all Protestant ones, are appearing here and there throughout the country. These Muslim and Christian houses of worship connect Mali to the architectural traditions beyond its own borders in religious centers worldwide.

Mali is now a healthy, secular, multiparty democracy, but Malians have paid dearly for their freedom. In March 1991, a popular revolution, supported by the army, overthrew a dictatorship and instated political pluralism after a three-decade reign by a single party. The 1992 revolution

Soccer is Mali’s national sport.

Photo © National Museum of Mali

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constitution brought about the Third Republic, granted all fundamental liberties, and guaranteed the separation of powers. Today, there are more than 50 political parties, evidence of the desire of Malians to celebrate their hard-earned freedom. Multiparty elections have taken place since 1991. The current head of state, elected in 2002, is Amadou Toumani Touré.

Mali has one of the freest presses in Africa, confirming its dedication to democratic ideals. Malians can choose from over 30 daily, weekly, monthly, bi-monthly, or quarterly newspapers on a whole range of subjects, from general information to sports or culture. And Mali has without question the freest radio in all of Africa. A hundred or so stations broadcast throughout the country through rural radio and the national radio to inform, educate, and entertain Malians.

Economically, Mali is also turning around. The state is gradually disengaging from the key economic sectors, either because they were poorly managed or in the hope of more efficiently developing resources. Mali’s lack of access to the sea, the aftermath of a colonial economy, and the effects of seasonal droughts since 1972 have seriously handicapped economic development. However, the government has outlined a strategy of accelerated growth projected for 2010, and a strategy to fight poverty.

With irrigation and more efficient tapping of the rivers, modern agriculture is developing alongside the traditional subsistence agriculture. Mali is the largest cotton producer in sub-Saharan Africa; cotton cultivation presently comprises 10 percent of the GNP and 58 percent of export revenues. Animal husbandry also makes an important contribution to the GNP; it provides herders with 80 percent of their annual income and has significant potential for development. Mali is the third largest gold producer in Africa, and American companies participate in the exploration and development of mines in Mali. Besides gold, other mineral reserves promise an industrial future for Mali, such as phosphate, marble, kaolin, and several others as yet undeveloped.

Tourism also has a bright future in Mali. Djenné, her sister city Timbuktu (Tombouctou), and the Dogon Natural and Cultural Sanctuary have been designated World Heritage Sites by UNESCO. Every region of the country has riches to offer: waterfalls, wildlife, architecture, and music festivals, to mention only a few. Aware of the economic benefits as well as the negative environmental and cultural impacts of tourism, Mali designed a master plan in 1988 to develop its resources for tourism in a responsible, intelligent, and coherent way; this includes greater involvement by local populations in decision-making and the management of their natural and cultural heritage.
Malian Traditional Music: Sounds Full of Meaning

SALIA MALÉ

Traditional music is a vibrant expression of Mali’s cultural diversity and wealth. Each ethnic group and region is characterized by certain musical rhythms, instruments, and compositions. Music is involved in all aspects of life, marking birth, work, marriage, religious ceremonies, and death.

For the Malian people, music is fundamental and essential to life; it has a precise function and meaning, and it is inextricably linked to a set of doctrines, ideals, beliefs, and practices whose coherence constitutes the identity of each group. Since beliefs about music are often associated with beliefs about the origin of both music and the ethnic group that performs it, the perpetuation of music is a matter of considerable importance.

In order to fulfill its functions as revelation, meaning, and source of pleasure, Malian traditional music teaches about real society and its problems. Songs describe customs and morals, represent people of different social strata, and use either indigenous or imported linguistic and artistic forms. In this way, songs reflect the social and cultural conditions of a moment in history.

It is this reflection of society that typifies traditional Malian music, to such an extent that its performance is never gratuitous. Whether it aims to capture the relation between humans and the divine, to recount the course of natural or social events, or simply to convey the mood of its producers and its recipients, it always has consequences, for “nothing can be sung or played that does not contain something.”

Hunters’ music (donso n’goni) is a popular musical form found in the south of Mali and also in Guinea, Senegal, Niger, Ivory Coast, and...
Burkina Faso. It is played on different occasions connected to the hunters' lives, at home or in the bush: the burial and funerals of great hunters, entry into the village of large game trophies, festivals of the hunters' brotherhood, baptism of the child of a member of the brotherhood, welcome of officials, and every other form of hunters' gatherings. These occasions bring into the open relations with occult forces, the magical powers between hunters and between musicians and hunters; they are high-stakes musical events whose outcome is not known in advance. The most dangerous tests of magic and miracle-working are performed to the sounds of specific music. The donso ngom singer evokes a summoned hunter's exploits while exhorting him to further feats; the hunter is tempted to accomplish them on the spot, by making wild animals appear and killing them. If he does not succeed in this, the hunter promises the singer the thigh, shoulder, or tail of an animal that he will go out and kill the next day, week, or month. These public exchanges between the musician and the hunter are touching: the musician recalls to the hunter his past exploits, the hunter alternately recognizes his accomplishments and the challenge to honor the new promise that the situation has incited him to make.

Xylophone (balafón) music is another very popular genre throughout southern Mali. Accompanied by the kora (21-string chordophone), jembe (large drum), or other drum, it is played for baptisms, marriages, and popular musical evenings whose sole purpose is entertainment. It is played as well at annual festivals for village agricultural associations. These are grand moments of gathering and celebration for young boys and girls from a village or group of villages. Xylophone playing also lends itself well to dance contests.

Takamba music is a popular musical genre from the north of Mali. Men and women, seated or standing, dance to it at baptisms, marriages, and popular celebrations. The dance is characterized by graceful movements performed with the hands, eyes, and body, and augmented by richly embroidered grands boutons.

The primary value of music lies not only in its harmony in musical terms, as pleasing sound, but also and especially in its relation to life. For Malians, this latter function of music often takes precedence. The saying "It is not the song that is good, it is its meaning that is good" eloquently encapsulates this thought.
Modern Music in Mali
MAMOUTOU KEITA

Mali is known throughout the world for the dynamism of its culture and the wealth of its musical patrimony. Stars of international renown such as Salif Keita, Ali Farka Touré (right), Oumou Sangaré (below), Habib Keita, and others have made Mali a flourishing seedbed for music. Over two thousand Malian musicians have recorded at least one album, thus providing radio stations and the national television station with abundant material for locally produced programs. The Malian government itself sponsors several modern bands as well.

Modern music is played with Western instruments such as the guitar, the piano, and the accordion, which made their way to Mali during the colonial era. In the colonial African army, soldiers formed musical groups called "Gobbies." After their demobilization, the conscripts—inspired by the music—returned home with old guitars and accordions and formed their own bands. All the cities in Mali with military barracks had one or two bands.

The repertoire of these first bands consisted of Western classics such as waltzes, marches, and rock, played on brass, wind, and percussion instruments. The wild popularity of rock obliged African musicians to adopt the electric guitar, which in turn enhanced the bands' technical possibilities. A few years after Mali's independence in 1960, the new cultural orientation of the government dictated that bands adapt the country's musical heritage to modern instruments. It was the boom era for modern bands in Mali. In addition to the national ensemble, almost every neighborhood and school had its own small band. Among them were Pionnier Jazz, Askia Jazz, L.T. Band, and the Orchestre du Lycée des Jeunes Filles. Every major city also had a musical ensemble. The best musicians of a particular region formed a regional group. The decade of 1970 to 1980 marked the heyday of the "band era," with such giants as the Ambassadeurs du Motel, the Rail Band, the Las Maravelas del Mali (now Badema National), the Biton of Segou, the Kanaga of Mopti, the Kéné-Star of Sikasso, and the Mystère Jazz of Timbuktu.

With the advent of democracy, regional and local groups, which were all sponsored by the government, slowly disappeared and were replaced by numerous independent bands. This new freedom allowed many young talents to blossom, and made possible the exportation and profitability of Malian music. Today, music is Mali's third most important export commodity after gold and cotton. Albums by stars such as Toumani Diabaté, Oumou Sangaré, Salif Keita, Ali Farka Touré, Kar... Kar, Rokia Traoré, Abdoulaye Diabaté, and Neba Solo are sold all around the world, making Mali a major center of the international entertainment industry.

Malian music has thus moved beyond the traditional to embrace the global. Reggae, rap, and hip-hop have become the genres that have attracted youth, because through these they can express their concerns about such social problems as unemployment, pollution, and corruption. Mali also now has a music video industry, with "Top Etoile," a nationally televised music show, as its outlet.

Today, music is no longer the preserve of griots; the profession is now open to all those who have the talent and perseverance, making Malian music a synthesis of melodies, rhythms, and tempos—the very stuff of a multiethnic culture.
Malian crafts are a legacy from the past but also very much a part of the present—and the future. People generally think of crafts as the artistic expression of a civilization or culture, but they are much more. Crafts are an important economic resource for Malians, and in 1995 the government adopted a Craft Code to protect and develop craft activity, which the code defined as all basically manual extraction, transformation, or production of goods or services, in metalwork (such as tool-making and appliance repair), woodwork (from carpentry to paper-making), textile and leather work (such as tailoring and tanning), mining and building trades, food processing and preparation (from meat-cutting to milling grain), health and body care (from hairdressing to incense-making), as well as arts. Crafts encompass not only objects used in rituals and traditional ceremonies, but also objects used in daily life.

Craft production requires smaller-scale investment than other sectors of the economy, and this is an advantage for a country like Mali where investment capital is scarce. Nearly 60 percent of the Malian work force is employed in craft production, which creates many jobs and contributes 15 percent of the GNP. In rural areas as well as cities, the production of crafts has a ripple effect on income and thus plays an important role in fighting poverty. Profits from the sale of crafts contribute to the improvement of the artisans’ living conditions and are a source of income for the country. Craft businesses broaden and improve skills, especially among women and youth. They allow marginalized groups, such as lepers, to earn a living by working. Crafts help to develop human, economic, and financial resources, while at the same time serving to promote tourism and commerce.

The durability of the crafts sector has always been assured by the role it plays in social and cultural life. Religious celebrations, family ceremonies, customs of dress, and culinary traditions all illustrate how inseparable and mutually reinforcing are Malians’ daily lives and their craft heritage. Each generation of artisans has added its signature to the historical legacy of Malian craftsmanship, enriching it further. Including craft production in Mali’s development strategy will considerably reduce poverty and contribute to Mali’s socioeconomic success.

(Top) Nakurup Diarra of Kolokani uses a bamboo stick to apply the mud design on a cotton cloth. Photo © Tony Ahehbu.
(Top right) Nacim Kanté makes a pottery vessel. Photo © Barbara Frank.
(Left) Tuareg leather workers display their crafts in Timbuktu (Tombouctou). Photo © Baba Alpha Cissé.
Maiga Oumou Maiga is Director of the Centre National de Promotion de l’Artisanat (CNPA).
Malian Textiles

MOUSSA KONATÉ

Mali’s long weaving tradition has given rise to a wide variety of textiles that are particular to communities or regions, are used by people throughout the country, and, in recent years, have become popular around the world. Malian textiles began to be traded in the 11th century, although, as archaeological evidence reveals, they existed far earlier.

Weaving, traditionally a man’s craft in Mali, is based on the processing of cotton and wool; the use of one or the other in a region depends on the climate and local people’s knowledge. Wool weaving is a specialty of Fulani (Peul) weavers, the Maabube, who are a specialist “caste.” (Among other groups in Mali who work primarily in cotton, weaving as a profession is not restricted to a particular “caste.” See p. 43.) They create utilitarian wool weavings called kaasa; of these, the most valued for their softness are made from the wool of young sheep. Kaasas can be used as blankets, which are generally white, and for clothing, such as shepherds’ tunics (beuhous), which are most popular in black. Arkilajji are large blankets or hangings made of strips of wool or a combination of wool and cotton with motifs like the moon, stars, and animals, which convey humans’ relationship with nature. One of the most prestigious weavings in Mali is the Fulani arkila kerka, a specialty of the Maabube, which generally serves as mosquito covering for the nuptial chamber. An arkila kerka takes about a month and a half to make. The weaver moves into the household of the family that commissions the textile, and together they come up with the design. The arkila jango is the main item of marriage trousseaus for Tuareg girls; hung around a tent, it offers protection against the cold, wind, and sand.

Cotton textiles seem to be the oldest in Mali and the most widespread throughout the country. They are used as coverings, pagnes (wrappers), other articles of clothing, and as offerings and during rites of passage in rural areas. Cotton was introduced to Mali as a cash crop at the beginning of the 20th century by the French, to reduce their dependence on U.S. and British cotton. The first efforts to cultivate cotton as a cash crop took place in 1907 in the region of the interior Niger Delta, but it only became really viable beginning in 1935.

Although men shear the sheep and harvest the cotton, many of the subsequent tasks involved in processing raw wool and cotton are performed by women. Women comb raw wool by hand and card raw cotton. Spinning is a women’s activity as well, traditionally providing an occasion for women to tell stories and proverbs to one another as they work. Both men and women make the woven cloth strips (bandes) that are sewn together to make textiles. A black strip, for example, protects against illness and would be put in men’s garments in places where he is

A woman vendor in Bamako’s bustling textile market displays her resist-dyed cloth. Photo © National Museum of Mali

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The author acknowledges Mille tisserands en quête de futur by Aminata Dramane Traoré (Bamako: Editions EDIM, 1999), on which much of this article is based.
vulnerable (chest, spine). *Pagnes* have seven strips. *kansas* have six; piecing them together can be time-consuming and demanding work. Men and women embroider fabrics and tailor garments. Women dye the fabrics, and men polish them. Most of the finer, handwoven cotton are polished to give them the desired sheen. Polishing is accomplished by beating the fabric with wood mallets and is hard work.

Natural dyes are made from roots, leaves, flowers, bark, and clay; indigo is cultivated, and indigo-dyed cloths are very highly valued. *Bogolan*, known as mudcloth, uses various plant dyes and clay. Until recently the specialized knowledge of making *bogolan* was possessed by the Bambara (Bamanan), Mandinka (Maninka), Bwa, Dogon, Senoufo, and Minang: now it is claimed by many other groups. The process involves applying mud on cloth, leaving the pattern bare—that is, the mud design is painted on as the background, and the motif appears in the areas without mud. Indigo-dyeing developed in West Africa and especially Mali at the same time as cotton weaving; textiles found in the cliffs of Bandagara (from the Tellem culture, 11th-13th centuries) contain thread dyed with indigo. Mandinka women are most famous for indigo-dyeing.

At the point textiles are made into clothes, they assume a dual function: protecting the body and conferring a status on the individual. Mahans and Africans in general, are careful not to let an article of clothing that has been worn fall in the hands of someone who wishes the wearer ill; sorcerers can get to the person through any object that has had contact with his or her body. Textiles are intimately connected to the existence of those who wear them.

Islam and exchanges with the Maghreb, which increased between the 11th and 16th centuries, influenced to varying degrees the clothing fashions of different ethnic groups in Mali: large tunics, baggy pants, caps, turbans, and *babouches* (slippers). The way one dresses depends on one's age, gender, social status, and religion. The *boubou* marks the passage to adulthood; notables add to the *boubou* a shawl on the shoulder (turning it into a *grand boubou*). The quantity of material, quality of weaving, length of the garment, and ornamentation specify the socioeconomic status or religion of the wearer.

Traditionally craft trades had a sacred or magical character because they transformed material: "the artisan pursued the work of God...who, in creating the earth, left certain actions unfinished." Knowledge was transmitted from generation to generation according to precise rituals. However, handweaving and the crafts associated with it have gone into a steady decline as industrially produced waxprints and roller-print cotton textiles have become increasingly available. These textiles, which come from Europe, Africa, and Mali's own factories, are loomed in wider widths and are more easily cut and tailored. Workshops where clothes are sewn by machine have little incentive to promote traditional textiles, because the styles of clothing the workshops produce come from outside Mali, some from imported catalogues, and change annually. In addition, the thickness of traditional fabrics does not lend itself well to the newer fashions that both rural and urban women desire. The growing use of industrially produced thread has been accompanied by the discontinued manufacture of the carders rural women depended on to combs cotton. Contemporary weavers also face challenges in obtaining sufficient supplies of quality wool and cotton. Droughts have affected sheep's diets, and in turn their coats, and most raw cotton is exported. Another factor in the quality of production enters when textiles are made for the marketplace rather than commissioned by a family according to its specifications and for its use. In this case, since a family's decorative needs play no role in planning and evaluating the design and the work, the motifs may be less tightly woven, or
the weaver may use chemical dyes and industrial thread to save time. Some weavers who have moved to the cities have been unable to make a living there and have been forced to abandon their craft.

But the future for Malian textiles and craftspeople is far from bleak. A renewed interest among Malians and others in handwoven cotton textiles, especially bogolan, could be an impetus for reviving the handweaving industry. Chris Seydou, an internationally successful fashion designer (1949-94), introduced bogolan into haute couture, and his contribution was decisive in the revalorization of African textiles. Traditional hand embroiderers, centered in Timbuktu (Tombouctou) and Djenné, along with Gao and Bamako, have retained their prestige because of the antiquity of their craft, complexity of the work, and great beauty of the finished garments. In cities weaving and dyeing have become open to more groups. Urban weavers adapt pagnes and coverings for use as decorations in people's homes. The production of textiles in urban areas also is characterized by the use of chemical dyes applied to basiù (damask). This flourishing industry has resulted in the making of beaus that have become one of the hallmarks of Malian identity.

Textiles and dress are not just functional but are basic to individual and collective identity. Once considered prestigious possessions, for dignitaries and royalty, textiles today can provide a way for all Malians to assert their heritage, and craft the way the world sees them.

(Facing page) A vendor sells stenciled mud-dyed cloth. Stenciled cloths are faster to produce and less expensive to buy than the handpainted mudcloths. Photo © Shawn Davis

(Below) This Dogon weaver is working on a cotton strip. Five or more of these strips will later be sewn together to make a complete cloth. Photo by John Franklin © Smithsonian Institution

"One of the most striking aspects of Malian music today is the way it blurs the distinction between traditional and modern music....Malian musicians are renowned improvisers, and their willingness to experiment and to extend into new areas has led to a proliferation of hybrid genres. Older sounds and forms are constantly reinvented. As participants in a living musical tradition, today's Malian musicians have listened to the world." —from the liner notes by Banning Eyre to Mali Lolo! Stars of Mali (Smithsonian Folkways Recordings SFW CD 40508).

Today's world is listening to Mali's musicians. The striking sounds of contemporary Malian music both honor the unique essence of Mali's culturally diverse population and boast a boldness to create new ways of expressing that essence. Many would say that this embrace of both continuity and creation equally is precisely the reason for the striking international popularity of Malian musicians.

Mali Lolo! Stars of Mali, produced by Smithsonian Global Sound director Jon Kertzer especially for the 2003 Smithsonian Folklife Festival, is an audio group portrait of leading Malian musicians of today. Sixteen tracks profile Oumou Sangaré, Kasse Mady Diabaté, Ali Farka Touré, Habib Koité, Lobi Traoré, and many others beyond those appearing at the Festival in a rare anthology of contemporary Malian sounds.

To purchase Mali Lolo! Stars of Mali, visit the Festival Marketplace or the Smithsonian Folkways Recordings Web site, www.folkways.si.edu.
Architecture is an essential part of Mali’s heritage. Its forms are very diverse, corresponding to the varied needs of those who build and use the structures, but essentially there are three building traditions: earthen, stone, and nomadic architecture.

Widespread in Africa, earthen architecture is a construction technique that encloses spaces with walls. Besides adobe brick, construction also makes use of wood and some other plant material. Such architecture can be found in cities as well as in rural areas. Urban examples include Djenné’s famous mosque and decorated houses, as well as the mausoleums and medieval mosques of Timbuktu (Tombouctou). Rural architecture is also remarkable for its impressive earthen constructions: the saho (youth houses) of the interior Niger Delta, for example, are made from clay soil mixed with straw and feature façades with rich decorative elements. Traditional houses typical of the south of the country are also made from clay and straw.

Stonemasonry is currently practiced in Dogon country. Before the arrival of the Dogon in the 15th century, the pre-Tellem (3rd–2nd century B.C.E.) and Tellem (11th century C.E.) peoples developed an exceptional clay architecture for their cliffside storage buildings. At the heart of Dogon architecture, the home (gin’na) is the most imposing structure. In certain areas, residential compounds are laid out in a form that symbolizes the human body. The façades of houses are hollowed out with rows of small niches. Storage buildings, their roofs covered by removable straw lids, are built in an exterior court in front of the house. Totemic sanctuaries (binu) are composed of small units with a façade that is flanked by small towers or conical protrusions, which serve as altars. The men’s lodges (toguna) are built according to completely different principles: carved wooden or stone pillars are placed in a square arrangement. They support a bed of tree trunks, on which millet stalks are stacked in alternately perpendicular levels.

Nomadic architecture, used in the Sahara and Sahel by groups of herders that move seasonally to new pastures (such as the Fulani [Peul], Tuareg, and Moors [Moures]) and by fishing groups along the length of major waterways, is based on the construction of frameworks. The round house and tent are its characteristic forms. Round houses made from branches are constructed from a wooden framework and are covered with straw mats, or even plastic sheeting. The tent, made either from skins or fabric, is also stretched across a wooden armature whose contours give it its shape.

Housing varies according to region, environment, and ethnic group, but overall one sees the sub-Saharan, Sudanic, Dogon, and colonial styles based on older mud architecture represented in Mali. Modern housing in cities and the countryside bears the stamp of these different architectural traditions.
Mali is heir to a remarkable heritage, composed of an assortment of natural and cultural treasures, both tangible and intangible; it constitutes not only a wealth of knowledge and experience that has been accumulated over the generations, but also an essential aspect of cultural identity for the different communities throughout the country. In spite of its importance, the future of this heritage (its preservation, valorization, and integration into the process of national development) is threatened by numerous factors, including the pillage of archaeological sites and even effects of globalization.

With respect to archaeology, Mali is unquestionably one of the most richly endowed countries in all of West Africa. Studies conducted for a little over a century by both national and foreign researchers have yielded important information about the country's past, unearthing the existence of cultures and civilizations that were previously either unknown or attributed to an external origin or stimulus. To cite just a few examples: early indigenous urbanization of the length of the Middle Niger (well illustrated by the Jenné-Jeno site, founded in 250 B.C.E. near present-day Djenné, which reached the dimensions of a true urban center by C.E. 1000), the culture of sepulchers (characterized by the presence of magnificent underground tombs laid out in the laterite crust, and best known by the vast necropolis at Dogo), the concentration of megaliths in the lake region (whose most important site, Tondidarou, was discovered in the 1930s and consists of over 150 raised stones), and the Tellem culture, with its numerous cliff dwellings along the Bandiagara escarpment containing an abundance of ritual and everyday objects. Besides these cultures, there are thousands of prehistoric sites that have effectively faded

**The Future of Mali's Past**

TERÉBA TOGOLA

A national campaign is underway in Mali to save its archaeological sites and treasures. Photo © Robin Yeager

(Top) Dogon masqueraders perform at a local funeral. Photo © Shawn Davis

Téréba Togola, Ph.D. in anthropology, defended his doctoral thesis at Rice University in 1992 on Mali's Iron Age sites at Mema. Author and co-author of several articles on archaeology and cultural heritage, Togola directed the development of the Cultural Map of Mali in 2001 and 2002. He has been the National Director of Cultural Heritage since November 2001.
back into the Sahara and Sahelian zone, countless ruins of fortified cities in the south that evidence the period of instability that followed the end of the great empires, and of course the cave paintings of Adrar des Iforas and the engravings of the "Boucle du Baoulé".

Architecture is an important part of Mali's cultural heritage, particularly the Sunderland earthen architecture exemplified by such famous and monumental edifices as the Djingarèber and Sankoré mosques in Timbuktu, the mosque at Djenné, and the tomb of Askia Mohammed at Gao. This architecture, born of a fruitful interchange between black Africa and the Arab-Berber world since the age of Mali's great empires, inspired French colonists to create the neo-Sudanic style, which they used for many government buildings. Since independence Mahan architects have reused and refined these older styles, and wonderful examples of these historical and new buildings distinguish the streets and squares of Mali's large cities, notably Bamako and Segou.

One should add to these material relics the myriad intangible elements of Malian heritage: rites of passage or initiations into jere (secret societies) for several ethnic groups (Bambara [Bamana], Senoufo, Maninka); dances and masked performances at dama (funerals) for the Dogon; stories, legends, and epics (related by various traditionalists, such as the jeliw, or griots, of the Mandé); not to mention the Muslim festivals (Tabaski, Korité, and Mahouloud, the anniversary of the birth of the Prophet Mohammed) practiced throughout the country since the massive conversion to Islam in the last few decades. This fluid intangible culture gives rhythm to the life of diverse communities and expression to their beliefs and worldview.

Despite its importance at several levels (knowledge of the past, reinforcement of the cultural identities of diverse communities, the development of cultural tourism), the cultural heritage of Mali is being eroded by various factors, foremost of which is the pillage of archaeological and ethnographic objects to satisfy the demand of international traffic. This phenomenon, in existence since the collection of "belles pièces" by the first colonial officials in search of the exotic, has progressively developed into a lucrative economic enterprise, involving a whole chain of intermediaries from the village (hoping for a few dollars) to the international art dealer (who gains the greatest profit) and the merchant from Bamako, Mopti, or Djenné (who serves as middleman between the two). Originally restricted to the interior Niger Delta and Dogon country (where archaeological and ethnographic treasures were quickly depleted), it has progressively spread throughout Mali, looting unknown treasures such as the terra cotta figurines of Baninko and the magnificent funerary urns of Sosso. This pillage, and the illicit traffic in art objects that it supports, have contributed for decades to the enrichment of numerous Western galleries and museums. Some pieces, like the famous terra cotta horsemen of the interior Niger Delta, ensconced as they are in these museums, will certainly never be seen by Malian youth unless they travel to Europe or America.

Other factors must be added to this ravaging of Mali's cultural heritage: the country's widespread conversion to Islam and the negative effects of certain development projects. Thus, in Dogon country and in the southern region of the Bambara (which has long resisted Islam), the newly converted are destroying their former ritual objects and sanctuaries, which they no longer consider as part of their heritage. In several regions of the country, historical monuments have been destroyed by development projects and urban pressures. A sadly well-known example occurred in 1993, when a significant section of Sikasso's 19th-century tata (an important defensive rampart, symbolizing resistance to colonization) was demolished to make way for water pipes.

This degradation has driven the country to take several measures to preserve and valorize its cultural heritage. A series of laws have been adopted since the mid-1980s to regulate archaeological digs and prohibit the unauthorized exportation of archaeological objects. In the late 1980s and early 1990s, efforts in heritage preservation were bolstered by UNESCO's classification of Dogon country and the historic cities of Timbuktu (Tombouctou) and Djenné as World Heritage Sites. The establishment in 1993 of management structures, called Cultural Missions, at each of these World Heritage Sites has helped to sensitize local populations to the importance of their cultural heritage. In 1993 Mali and the United States also signed a bilateral accord prohibiting any archaeological objects from the interior Niger Delta or Dogon country from entering the United States without authorization for exportation. The accord is the first of its kind between the United States and a sub-Saharan African country. Finally, and truly remarkable for Africa, the Ministry of Culture has created a Cultural Map of Mali. This document, which will soon become publicly available, is the first step to establishing an inventory of Mali's national cultural heritage. Presented as a cultural atlas, it is intended to raise awareness of the richness and cultural diversity of every region of the country.
Malian Cinema

YOUSSOUF COULIBALY and
ABOUBAKAR SIDIKI SANOGO

Over forty years old and with more than two hundred films of all genres in all formats, Malian cinema has occupied a central place in the cinematic landscape of Africa and the world since the 1970s. This impressive international success is to be credited to highly talented and persevering directors such as Souleymane Cissé, Cheick Oumar Sissoko, Adama Drabo, Abdoulaye Ascofaré, and Assane Kouyaté, who have won such prestigious awards as the coveted Yennenga Stallion, the Best First Feature Film as well as Jury prizes at the Pan-African Film and Television Festival of Ouagadougou (FESPACO) in Burkina Faso, and the Jury Prize at the Cannes Film Festival. It is also due to the genius of such gifted actors as Balla Ibrahim, Sory Koita, Hélène Maimouna Diarra, Habib Dembélé, and the late Balla Moussa Keita.

While cinema was officially born in 1895, Malians were only able to represent themselves and their stories on the screen after their country’s independence from France in 1960; French colonial policy had prevented them from doing so earlier. (Ironically, Mali was of great interest to French anthropologists, who made many of their films there during the colonial period.) Understandably, then, one of the first institutions created in the country after independence was a National Office for Cinematography (OCINAM), now referred to as the National Film Production Center (CNPC).

From its beginning, Malian cinema has been the synthesis of all the other arts in Mali. It has made a profuse use of Malian architecture by setting its locations in the most visually stunning regions of Mali: in Djenné (Guinba), the Dogon country (Taafe Fanga), and the beautiful north (Fanaw and Waati). It has also made abundant use of its musical wealth, foregrounding the music of talents such as world music giants Salif Keita and Ali Farka Touré. Finally, the beautiful costume designs in Souleymane Cissé’s Waati and Cheick Oumar Sissoko’s epics Guinba and La Genése (Genesis) have contributed as well to a unique cinematic experience of breathtaking beauty.

Malian filmmakers have also used the aesthetics of social realism to interrogate their society and engage in the most profound philosophical questions of our time. They have probed the nature of power in Finya, Guinba, and Yeelen; the connection between power and knowledge in Yeelen and La Genése; and the links between gender, power, and knowledge in Taafe Fanga. They have problematized the notion of time in cinema, rejuvenating time-sanctioned aesthetic practices of the oral tradition by importing them into the cinema through the central presence of the griot and through editing, acting, and narrative styles.

Recently, Malian cinema has explored several areas that augur an interesting future. The first is animation films, as seen in the work of Mambaye Coulibaly (La geste de Ségon, 1989) and Kadiatou Konaté’s L’enfant terrible (1993), which draw on Malian epics. The second is the
increasing popularity of television soap operas and series such as Djibril Kouyaté's "Wahala" (2000), Salif Traoré's "Sida Lakari" (2001), and Boubacar Sidibé's "Les aventures de Séko" (2001).

Malians abroad are increasingly using the camera to reflect on their experience of exile and diaspora, and their relationship to their home country. Of note in this area is Manthia Diawara's experimental documentary Bamako Sigi kan (2002). In this film, Diawara returns to Mali and captures the concerns and aspirations of Malians in this new century, ranging from conflicting views about globalization to the desire among youth for uncensored self-expression through hip-hop and sabar. Malian cinema thus chronicles both the regional and global influences on Malian culture as well as the impact of this culture on the globe, through its textiles, music, and photography.

In spite of its immense talent and diversity, Malian cinema faces multiple challenges in production, distribution, and exhibition. There is no film school in Mali to train the next generation of Malian film-makers. Because financial resources are scarce, the vast majority of films have to be made in co-production with other countries, primarily France—through its Ministry of Cooperation—and the European Union. There is also a dire lack of postproduction facilities. Finally, Hollywood, Bollywood, Hong Kong, and some European films fill Malian screens, making it difficult for Malians to see their own images.

Solutions to these problems are being sought at the national, continental, and international levels. Non-governmental institutions such as FEPACI (Pan-African Federation of Filmmakers), UCECAO, and AECI (filmmakers', producers', distributors', and exhibitors' associations) have taken up the challenge. The advent of digital technology is increasingly considered a means of cutting costs. The growing popular video tradition in neighboring countries is also seen as a potential model. By appointing filmmaker Cheick Oumar Sissoko as Minister of Culture, a first on the continent, the new government of Mali has manifested its commitment to the development of cinema for the joy of Malian audiences and moviegoers around the world.
Malian Cuisine
BINTOU SANANKOUA and SAMUEL SIDIBÉ

The Bambara (Bamanan) people announce the birth of a baby girl with the saying, “den be guwa la,” “the child is in the kitchen.” In Mali, cuisine is the exclusive domain of women. Only since the colonial era have men entered into this domain, either as house servants (called “boys”) or, later, in restaurants, where, as in Europe or the United States, chefs are usually men.

Starting from simple cooking techniques (boiling and grilling) and sometimes limited by the lack of variety of food supplies, Malian cuisine has historically been dominated by a concern for quantity rather than quality. As a result of greater contact with the cities, which has introduced new products and vegetables of European origin to rural villages, the formerly frugal diet of most of the countryside, based almost exclusively upon the processing of local products, is evolving toward greater refinement and sophistication.

As for the cities themselves, the existence of a food industry, although still nascent, along with the increasing influence of Western imports in both cooking techniques and products, have led to radically new culinary practices and attitudes toward food.

In spite of this development, Malian cuisine retains a strong regional character. Each ethnic group’s foodways are generally linked to the group’s traditions, history, and nearly always to its mode of production. Thus, for nomadic populations such as the Tuareg and Fulani [Peul], whose main activity is herding, foods are based on milk and its by-products; while the Bambara, Dogon, Bwa, Soninké, Senoufo, and other farming groups base their cuisine on cereals such as millet, corn, and fonio. Rice serves as a staple in the flood plains of the Niger and Bani rivers, and Boso (Bozo) and Somono fishermen eat mainly fish.

Cooked foods, most often in the form of pastes or couscous, are almost always flavored with sauces, sometimes mixed with milk, and made from a great variety of local products: meat or fish, shea butter, onion, fresh or dried okra, baobab or beans, peanut butter, and many spices such as hot peppers, pepper, and sunhala or its variant, datu. Tubers, including yams and sweet potatoes, are important staples, as are cereals; vegetables such as beans are used occasionally or seasonally in cooking. (Beans nevertheless occupy a special place in Malian society. Because their consumption causes gas, people will not admit to having eaten them in the presence of certain sinanku.4 Sinanku also will tease one another about having eaten beans and offer them publicly to one another as a joke.)

Women in Timbuktu (Tombouctou) still use the time-honored method of baking bread in clay ovens.

Photograph by Eliot Elisofon, 1971, EEPA 7862, National Museum of African Art

Bintou Sanankoua is Professor of History at the University of Mali; Samuel Sidibé is Director of the National Museum of Mali.
A refreshing, spicy drink on a hot day.

4. 3-inch chunks fresh ginger (choose plump roots with shiny skin)
2. large or 4 small lemons, juiced
1-1/2 quarts water
1-1/2 cups superfine sugar
mint leaves

Grate peeled ginger on a fine grater, conserving as much juice as you can (grate directly into a bowl). Mix with lemon juice. Add water, sugar, and mint leaves. Stir well to dissolve sugar. Put through a fine sieve or several layers of cheesecloth. Refrigerate before serving.

To

Made from flour such as millet, sorghum, maize, cassava, and rice, T6 is like mashed potatoes in consistency, or like dense polenta. It is typically eaten with two sauces: one made from okra; and a tomato sauce.

2 lbs. corn flour
1/2 T potash

In a Dutch oven boil 4 quarts of water, then add the potash. Place 1 quart of warm water in a large bowl and pour over corn flour, mixing well. Return the mixture to the boiling water in the Dutch oven, stirring briskly with a large wooden spoon or spatula. Make sure it is well stirred and that the mixture is smooth, without lumps. Continue to stir 10-15 minutes. Cook covered 45 minutes over medium-low heat. Stir again for 5 minutes. Form into golf-ball-sized dumplings.

Recipes adapted from Malian Cuisine: The Art of Living.

Certain dishes are linked to particular events or circumstances. For example, jihato naji (the birthing sauce), a very spicy tripe, fish, or poultry soup, is given to women in labor. This soup, eaten very hot, is intended to promote lactation. Festivals, like the Muslim Tabaski celebration, are also occasions for cooking, and women take the utmost care to prepare the family's favorite meals. At these festivals related families also exchange meals and give food to those without.

Despite its apparent simplicity, traditional Malian cuisine offers an extraordinary diversity of recipes. Unfortunately, a significant number of these recipes have disappeared or are in the process of disappearing, replaced by preparations more in line with current tastes and styles.

The cooking of different foods is almost always preceded by a series of preparatory steps, and the range of utensils used indicates the complexity of this process and its desired results. Traditional utensils are simple and basically designed to either crush or grind (such as the grinding stone, used for at least 5,000 years), or to cut, knead, or mix: knives for cutting meat and fresh vegetables (okra, onions, baobab leaves, or beans), axes, toothed knives for fish, wooden or gourd ladles, whisks and spatulas used to stir pastes and sauces.

Traditionally, Malian cooking takes place on a hearth made of three stone blocks, or on a terra cotta stove placed either in the kitchen or outside, within the family courtyard. The main fuel is dry wood. In the northern Sahelian and Saharan zones, dried manure often takes the place of wood.

The use of charcoal has spread in cities in the past thirty years, as have metal stoves. The considerable increase in the amount of wood needed by a growing population has led to deforestation beyond the regenerative capacities of Mali's forests. In an effort to curtail this development, several organizations have created and distributed stoves that are more economical in their use of wood and charcoal. Furthermore, the government has made significant efforts to popularize the use of gas. Electricity is also used as a source of energy.

Significant changes are also occurring in cookware. Earthenware pottery has today been largely replaced by metal cooking pots made of strong heat conductors such as cast iron, aluminum, and stainless steel. Strong Pyrex baking plates and Teflon saucepans and frying pans have appeared in the kitchens of the wealthiest women. Their use is improving the quality of cooking, and gradually easing the cook's work.

After cooking, of course, the food is served, and each community has its own ways of presenting food. The discovery in archaeological sites near Timbuktu of a significant number of small, glazed vases of high quality that may have been used to contain butter, drinks, and other food products suggests that there was a particularly refined "art of table setting" even in ancient times.

In rural communities, particularly in the south of the country, meals are very simple and generally consist of a dish (t6—millet or corn cakes—rice, or couscous) served in a calabash, a wooden bowl, or a ceramic basin, accompanied by a sauce. Some foods are served in large leaves.
Meals are eaten together—men in one group, women in another, in a respectful silence, particularly among children. Food is eaten with the fingers, except for liquids, which are consumed with wooden or gourd ladles. Today, wooden, gourd, and ceramic receptacles are increasingly being replaced by enameled metal, aluminum, and plastic dishes.

This practice of communal eating with the hands from one plate constitutes the essence of the dining ritual in Mali. In well-to-do and/or “Westernized” settings, the use of plates, spoons, and forks is having a considerable effect on this ritual. Each person eats from his own plate, no longer with his hand but with his own fork or spoon; and no longer on the ground, but at a table. People no longer drink from a common vessel but from individual glasses.

This individualization of the dining experience, copied from European behavior, is accompanied in wealthier areas by diversification of the diet; the meal no longer consists of a single dish, but of a variety of dishes.

Cuisine, then, like other aspects of Malian culture, is in a state of rapid flux. Rooted in historical knowledge, it is open to other culinary traditions, adopting new products, techniques, and eating habits.

1 Sinawáya is most often described as a joking relationship. People who have a certain connection with one another, based on kinship, a historical episode, gender, or age have the right to be more familiar with one another—and the social familiarity sometimes involves humor.

In many rural households women cook outside in the courtyard and use wood as their primary fuel. Photo © Shawn Davis


ASHIMA (Association des Historiens Maliens) <http://www.ml.refer.org/ashima/index.htm>


African Music Archive 
Institute of Ethnology and African Studies, Mainz University, Germany <http://ntama.uni-mainz.de/~ntama/archive/ntama_links.html> 

Africanhiphop.com <http://www.africanhiphop.com> 

Afrofim.org (Popular music of Mali) <http://www.afrofim.org> 

Afropop Worldwide <http://www.afropop.org> 


ARTS AND CULTURE


Afrilbone.com <http://www.afrilbone.com>


Malinet—The Malian World Network <http://callisto.si.usherb.ca/~malinet/>

Ministry of Culture and Tourism of Mali/Le Ministère de la Culture du Mali <http://w3.culture.gov.ml/index.html>

National Museum of African Art, Smithsonian Institution <http://www.nmafa.si.edu>

TEXTES


ARCHITECTURE


CINEMA


CUISINE


for the past 37 years, the Smithsonian Folklife Festival has highlighted the culture of different states, nations, or other communities, with each program offering new challenges and opportunities to fulfill the Smithsonian’s mission of increasing and diffusing knowledge. Sometimes the cultures that are the most challenging to present are not the most distant and least familiar—rather, they are the very ones that we think we know. Scotland is one of these.

Americans tend to have a very positive impression of Scotland. Many Americans—including a majority of our presidents and “Founding Fathers”—have claimed some Scottish or Scots-Irish ancestry. Most of the foundation stones of our political system—including our Constitution—owe a significant debt to the Scottish Enlightenment. And since the 17th century, Scottish engineers, inventors, educators,
scientists, naturalists, artists, and craftspeople have helped shape and guide America's industry, education, and cultural and social life. In recent years, huge numbers of Americans have flocked to films such as Braveheart and Rob Roy and gone away duly impressed with Scotland's stunning Highland glens, mist-enshrouded islands, stately castles, and passionate patriotism. And the kilts, bagpipes, shortbread, and heather—it's not that they don't exist, it's just that the real Scotland is even more varied and interesting than the stereotypes.

Contemporary Scotland is a sophisticated, modern nation; its 5.1 million people are among the best educated and most widely traveled in the world. The majority of Scots live in urban areas along the Central Belt, a swath of land that runs from the ancient capital city of Edinburgh on Scotland's east coast to post-industrial Glasgow on the west coast. The Central Belt is only 40 miles wide, but the cultural gulf between Glasgow and Edinburgh and their respective coasts is as noticeable as any between New York and Los Angeles. In fact, the regional diversity of Scotland—a country slightly larger than Connecticut, but smaller than Hawai'i—is difficult for Americans to fathom. It's almost as if Americans think in terms of miles while Scots think in terms of centuries and, sometimes, millennia. Scots are deeply proud of their home region: be it the beautiful hills of the Borders Region, the broad, fertile farmland of Aberdeenshire, industrial mill towns like Dundee or Galashiels, the spectacular Highland glens of Wester Ross, the stark but stunning Shetland Islands, or the medieval cityscape of Edinburgh's Royal Mile. Each of Scotland's many regions has its own distinct look and unique history, dialect, folklore, and cultural traditions. We celebrate this diversity at this Festival.

There is room in this program book to touch upon only a few aspects of Scottish culture. Historian Edward Cowan gives a brief but enlightening tour through the complexities of Scottish history; folklorist Margaret Bennett provides an introduction to Scottish traditional music, Stephanie Smith to dance, and Louise Butler an orientation to traditional crafts in contemporary Scotland. Three languages (English, Scots, and Gaelic) have historically, if uneasily, co-existed in Scotland. Today, these have been joined by multiple other tongues—including Hindi and Chinese. We are delighted to have Hugh Cheape's essay to introduce us to Gaelic, and Billy Kay's to introduce us to Scots. Theater critic Joyce Macmillan writes on what is probably the least known and most urban of the Scottish traditions featured at the 2003 Smithsonian Folklife Festival—Christmas pantomime. If you've never heard about “panto,” ask anyone from Scotland to tell you about this wildly popular form of folk theater.

Because of pragmatic constraints of funding and research time, this year's program focuses tightly on the culture of Scotland itself and does not attempt to address the important topic of the Scottish diaspora. Immigrant groups from Scotland (like those of other lands), whose families left their native shores generations ago, brought with them the culture that existed at the time of their departure. Over the years, they
and their descendants nurtured that cultural inheritance and strove to keep their family and community traditions as true and accurate to their memory as possible. At the same time, they became full participants in and valued contributors to America's evolving history and culture.

Inevitably, some changes—and perhaps a touch of romanticism—crept in, as happens with most groups. Scottish Americans made great efforts to retain and honor their heritage in the New World, but their story is not identical to that of the Scots who remained in Scotland. Many Scottish-American families migrated voluntarily or involuntarily—before the impact of the Industrial Revolution transformed much of Scotland from a rural to an urban society; before the political and social upheavals of the 20th century; before immigration from Europe, Asia, and Africa enriched Scottish cities; before the off-shore oil industry, “Silicon Glen,” and scientific breakthroughs like “Dolly the Sheep” had a major impact on the Scottish economy; and long before 1999, when the Devolution movement in the United Kingdom returned a parliament to Scotland for the first time in three centuries.

Scotland is still “Bonnie Scotland,” but the traditions that make Scotland Scottish and that we celebrate at this Festival continually grow and change, as traditions will do in any healthy, vibrant culture. This is a fascinating time in Scottish history, and aspects of this Festival reflect the ongoing debate about Scottish image and culture. Almost every Scot we consulted voiced concern that the outside world frequently equated
Scotland with the Broadway musical *Brigadoon* (which, they were quick to point out, was filmed in the 1950s on a Hollywood sound stage because the producers couldn't find anywhere in Scotland that was "Scottish enough"). Today, there is lively debate and no consensus about what comes next.

The Scottish Executive, the government of Scotland since Devolution, has an advertising campaign that uses the slogan "One Scotland: Many Cultures." To my mind, that nicely sums up both historical and contemporary Scotland. Successive waves of peoples—Picts,Angles, Saxons, Celts, Vikings, Irish, Jews, Pakistanis, and others—have settled in Scotland, and the Scots have shown a unique ability to combine their differences into a unified but not homogenized culture. Scotland's impact on world culture has been out of all proportion to its size and wealth. Little wonder, then, that Scotland continues to serve as an inspiration for the United States in so many areas of culture, technology, art, and education.

The 2003 Festival offers visitors a unique opportunity to listen to some of the many voices of contemporary Scotland. Being Scots, there is little danger that they will agree with one another, but all the participants invited—outstanding artists in music, song, narrative, and craft—play an integral part in sustaining and shaping the culture of contemporary Scotland. We are honored to have them as our guests.

KILTS, BAGPIPES, shortbread, and heather—it's not that they don't exist, it's just that the real Scotland is even more varied and interesting than the stereotypes.
Scottish History: The Culture and the Folk

EDWARD J. COWAN

The restoration of the Scottish Parliament in 1999 after an absence of almost three hundred years represented one of the biggest constitutional upheavals in British history. Yet, remarkably, it was accomplished purely by means of the ballot box, without resort to bullets or bloodshed. The stateless nation acquired a devolved assembly with powers somewhat analogous to those of an American state legislature. Scotland had contrived, against the odds, to keep alive a sense of nationhood after the Union of the Crowns in 1603, when James of Scotland succeeded Elizabeth I, and after 1707, when the Scots surrendered their parliament in return for free trade to create the United Kingdom of Great Britain. Separated from England by a border of mountains and rivers, Scotland has always been a small country, poor in resources and population but rich in history and self-mythologization, which, through time, has forged a strong sense of national identity. That formulation of Scottishness has always been staunchly populist and anti-authoritarian, placing a high value upon freedom and the dignity of the individual, as well as nurturing a communitarian spirit that takes care of its own while defying external interference. Or so we like to think.

The Romans came and saw, but declined to conquer. Although they penetrated far to the north, they cut their losses by erecting an elaborate rampart, Hadrian’s Wall, across the north of England, effectively dividing the island of Britannia. When the invaders withdrew in the 4th and 5th centuries, the northern half, which was to become Scotland, was occupied by a multicultural population. The southwest was held by the Britons, Welsh-speakers whose kinsfolk extended all the way to the English Channel. A group of newcomers, the Angles, were pushing westwards up the valleys of the Eastern Borders. Originally hired by Rome as mercenaries, they abandoned their coastal settlements as global warming elevated sea levels. Eastern Scotland, including the northern islands of Orkney and Shetland, was inhabited by the Picts, a people with a rich stone-carving tradition that has bequeathed to posterity portraits of Picts at war and peace, iconographic fragments splicing together pagan and Christian beliefs, and, in the form of bewildering abstract symbols, eloquent messages that so far no one has been able to interpret. To the west and out to the isles were the Scots, whose sway extended over northern Ireland.

The first millennium of Scottish history was, in effect, a crucible in which each of those peoples strove with the others for ultimate domination. When the Vikings arrived from Norway to scorch the clans and tribes for over a century, a common identity was somehow forged, and from the chaos the Scots emerged triumphant, in charge (if not in control) of a largely Celtic nation. During the 12th and 13th centuries, under the aegis of a powerful dynasty, the kingdom continued to develop; unlike England, it was spared a Norman Conquest, but it nevertheless was able to import the more desirable elements of contemporary European culture. New institutions of government and law accompanied the growth of commerce and the creation of towns, or burghs as...
we call them. Kings fostered strong links with a vibrant and revitalized church, which gradually displaced that of the old Celtic saints such as Ninian, Kentigern, and Columba; however attractive as personalities, they were little more than the venerated objects of local cults. The new fad was for St Andrew, authenticated by Scripture as his rivals were not and adopted as Scotland’s patron saint. As surely as it rejected the Celtic saints, Scotland turned its back on its Gaelic-speaking inhabitants; in c.e.1000 they were to be found on the banks of the Tweed, but during the next millennium they would gradually but surely be pushed out to the west coast and the Hebrides. This Highland/Lowland dichotomy constitutes one of the great themes of Scottish history.

Calamity struck in the late 13th century when Scots were forced to resist English imperialistic aggression. William Wallace (ca. 1270-1305) led the resistance against English occupation. Democratized as a commoner and regarded by friend and foe alike as a “man from nowhere,” he turned the aristocratic world of Scotland upside down. He offended the nobility and scandalized the enemy, whom he devastatingly defeated at Stirling Bridge in 1297. Eventually betrayed to the English and executed, he died a martyr to the freedom of his nation, but he was a warning to future kings that if they failed in their duty, the Scottish common man would intervene.

The cause of nationhood was continued by Robert Bruce, whose heroic efforts resulted in victory at Bannockburn (1314). He orchestrated the finest and most inspirational statement to emerge from the wars, the Declaration of Arbroath (1320), which in 1998 the United States Senate declared to have been a model for the American Declaration of Independence. The Arbroath document was a letter written by the Scottish nobility, barons, and commoners urging the pope to recognize the legality of Robert’s kingship. So intent were the Scots upon independence, the Declaration states, that if Bruce should ever transgress as king, the signers would remove him and set up another, better able to govern, in his place. They were thus the first in Europe to enunciate not only the contractual, or elective, theory of monarchy that lies at the root of all modern constitutionalism, but also the principle of the sovereignty of the people. They went on to vow that so long as a hundred remained alive, they would never yield. “It is not for glory, nor riches, nor honors that we are fighting but for freedom alone, which no honest person will lose but with life itself” Such were the legacies of the Wars of Independence, ideas that were to pervade the learned and folk literatures of Scotland.

Similar assumptions informed the popular revolt that led to Protestant Reformation in Scotland in 1560. To overthrow the medieval Church, John Knox fostered sentiments that later generations would characterize as democratic and egalitarian. There were undoubtedly benefits for the population at large in the form of school and university education, literacy, numeracy, moral welfare, and the provision of relief for the poor. But the claw
of Presbyteriam was to seize the throat of the Scottish people in its grasp for almost three hundred years.

Long before the Reformation, the Kirk (Church) had attacked popular culture, but after 1560, anything that savored of superstition was deemed to harbor latent sympathy for Rome; hence, all folk and popular beliefs were anathema and had to be destroyed. Scotland's notorious witch-hunts, in which hundreds, mainly women, were executed, can be seen as a metaphor for the assault on folk culture in general. Trial testimony contains much detail about music, song, dance, drinking, sex, and vengeance on neighbors. Beliefs about childbirth, courtship, marriage, death, folk healing, fairies, and ghosts were condemned, as well as witches, conjurers, bards, and balladeers. The most intensely religious period in Scottish history was thus ironically also the most superstitious, as a kind of mania seized the populace irrespective of social class or position. Indeed, in this period Scotland witnessed the European phenomenon of the cultivation of manners, as the wealthy and the upwardly mobile gradually distinguished themselves from the rabble through designed culture, education, literacy, language, and conspicuous consumption, ranging from housing and clothing to food, drink, and the provision of sports equipment.

What saved folk culture was, again ironically, the Kirk, with help from the Enlightenment. In order to fend off what many ministers believed to be the hellish legions of atheism and to support the existence of God, some of them wrote tracts purporting to demonstrate the reality of fairies, spirits, demons, etcetera—the very entities that had only recently led many a poor woman to the stake. Folk beliefs became matters of study and investigation rather than foibles to be rooted out. The Devil was a long time a-dying in Scotland, but from the early 18th century, ballads and songs with which he had once been associated were actually sought out by collectors and published. Enlightenment historians became fascinated by the phenomenon of manners. In writing conjectural history—that for which no evidence had survived—they turned to current anthropological theory, such as that used to interpret the Native peoples of America, who were thought to display characteristics typical of earlier generations of humanity. Thus it was that in some minds Gaels and Indians became identified.
Prominent in recovering the folk culture of his people was Robert Burns (1759–96), whose life and works were to become uniquely traditionalized. Another collector was the novelist Walter Scott (1771–1832). In his finer novels, he celebrated the role played by the subordinate classes in historical processes, though in his heart of hearts he believed that rabid Presbyterians and barbarous clansmen alike must inevitably be consigned to the trashcan of history. Scott, like many people, was trapped between regret for the loss of some aspects of the past and despair about some trends in his own lifetime that were supposedly equated with progress—one of the reasons, presumably, why he attracted so many readers in the American South. At a moment of anguish, this supreme patriot cried, “Little by little, whatever your wishes may be, you will destroy and undermine until nothing of what makes Scotland Scotland, shall remain.” In 1822, his own attempts at halting the march of time included inventing the notion that all Scots of the same surname should wear kilts of a uniform tartan on the occasion when George IV became the first reigning monarch to visit Scotland in 181 years. Some Scots liked the idea, but others still believe that kilts symbolize bogus anachronism. Scott thus invented new traditions while ultimately rejecting those of the folk who, during the horrors of industrialization in places such as Glasgow and the west of Scotland, went on singing about a Brigadoon-like Neverland. It was perhaps no accident that the inventor of Peter Pan was a Scot, J. M. Barrie (1860–1937). By the late 19th century, when hundreds of Scots were in the forefront of scientific, medical, and engineering breakthroughs, inflicting the telephone, television, and, among Scottish emigrants, telaesthesia (perception from afar) on the world, thousands of their fellow countrymen convinced themselves that they were living in a tartan phantasmagoria.

Scots who betook themselves to the farthest edges of the British Empire consoled themselves with Burns Suppers and St Andrew’s Day dinners, playing bagpipes and bellowing “Auld Lang Syne.” When the imperial adventure ended, they scrutinized their native land and found it wanting, culturally, commercially, and constitutionally. Disillusionment with a political system that seemed to favor London and southern England operated to the advantage of the Scottish National Party, though the Labour and Liberal parties similarly benefited. Meanwhile a cultural renaissance was underway, reflected in historiography, literature, music, art, drama, the folk revival, and the arts in general, all of which debated Scottish identity and the role of Scots in the modern world. In that heady dialectic a new Scottish confidence was discovered, of which the restoration of the Scottish Parliament was a result and not a cause.

In the modern world of multinationals and the so-called global economy, political independence is a phantom, but Scots believe they can make a difference. They are the Folk, after all, who so long ago declared their devotion to freedom alone, which no honest person would ever surrender save with life itself. The small nations still have something to teach the large ones. Or so we like to think.
Traditional Song and Music in Scotland

MARGARET BENNETT

The traditional songs, poetry, and music of Scotland are as easy to recognize as they are difficult to define. Just as purple heather cannot describe the whole country, so with traditional arts: no simple description will fit. The fruits of diverse languages and aesthetic values, these traditions are rooted in strikingly different landscapes. Within this small country there are enormous contrasts. Culturally as well as geographically, Scotland could be divided into several (imaginary) areas [see map on page 70], each reflecting a distinct spirit of the Scottish people, their songs, poetry, and music.

Along with the Western Isles (the Outer Hebrides), the Highlands—Scotland’s largest land mass and most sparsely populated area—is traditionally home to the Gaels, who make their living from “crofting” (working very small farms), fishing, weaving, whisky distilling, tourism, and, nowadays, computing. “Ciamar a tha thu’n duigh?” a neighbor enquires, in Scottish Gaelic, “How are you today?” The songs and music have evolved through history, from as early as the first century C.E., when Scotland and Ireland shared traditions about their heroes. These traditions remember the hero Cú Chulainn, whose warriors were trained to fight by a formidable woman on the Isle of Skye. To this day, you can hear Gaelic songs of galleys plying the seas between Ireland and the Hebrides, harking back to the 3rd- and 4th-century wondrous adventures of Fionn MacCumhail, his poet son Ossian, grandson Oscar, and several centuries of seafarers who landed on those shores.

From the 12th to the mid-18th century, Gaelic songs and music reflected a society bound up in a hierarchical clan system. The word “clan” is from clann, Gaelic for “children,” and just as a father is responsible for the well-being within his family, so was the chief regarded within the clan. Mutual loyalty and protection were fundamental social values, and so were the hereditary rights to cultivate land and to fish.

The arts were highly valued in this society, and clan chiefs were the first patrons and sponsors of artists in Scotland. The retinue of the chief’s household included the bard, piper, and harper, not to mention the armorer, a traditional craftsman highly skilled in metalwork and Celtic design, who created weaponry, tableware, and jewelry. The greatest artists of that era continue to influence Gaelic singers, poets, and musicians of today—pipers, for example, still play the compositions of the MacCrimmons (hereditary musicians to the MacLeods of Skye), while singers retain songs of the ancient bards.

When the clan system broke down after the Battle of Culloden (1746), there were enormous changes not only in Highland society but also in the traditional arts. The harp (clarsach), for example, virtually disappeared, though many harp tunes survived via the bagpipes. In 1931...
the founding of the Clarsach Society restored the use of the instrument, which, since the 1970s, has enjoyed a phenomenal revival.

In the very northern tip of Scotland, in the Orkneys and Shetland Islands, speech is akin to Nordic languages. People will tell you how the king of Norway gave the Shetland Islands to Scotland as part of his daughter's dowry and explain they have belonged to Scotland only for a little over four centuries. The livelihood here is based on crofting, fishing, knitting, whisky (in the Orkneys), and more recently, oil. There is also tourism, and when a friendly Shetlander asks you "Fu ist diu?" you can reply, "I'm fine, thank you.”

Ancient ballads rooted in Scandinavia are part of song repertoires, though it is quite common for the same singers to launch into Victorian broadside-ballads and American Country and Western songs as well. Seafaring people bring back treasures from around the world, including songs and musical instruments. The fiddle is the main instrument in the Shetlands, and Shetlanders have been strong guardians of their fiddle traditions.

The boat from Shetland will take you to Aberdeen, where the surrounding countryside of the North-East farmlands contrasts with the neighboring Highlands. While the language is Doric—"Fit like the day?" is one greeting—place-names reflect an earlier era when Gaelic was spoken. The area is also one of the strongholds of ancient Scots ballads, known as the "muckle (great) sings," some of which have Norse connections. The North-East boasts such singers as the late Jeannie Robertson, whose fabulous voice and phenomenal repertoire earned her worldwide reputation. Jeannie's people are Travellers, known for centuries all over Scotland as "tinkers" because of their skill as itinerant tinsmiths. Nowadays, the Travelling people are celebrated as custodians of Scotland's oral tradition.

Barley (for whisky) is the main crop on North-East farms, which, in the day of the horse, employed hundreds of laborers. The harsh lifestyle of bygone days is best remembered in song—with wit and humor they tell of this farmer or that ploy or escapade, or recall, with sentimental tears, some four-legged friend that brightened the daily toil, sing of a plowman's sweetheart, or praise a piece of farm machinery. Evenings in stone-built bunkhouses, known as "bothies," were spent in singing these "bothy songs" as well as ancient ballads, and in entertaining one another with tunes on the button melodeon (a relative of the accordion), mouth organ (harmonica), jew's harp, or fiddle, with the
occasional dance in tuckety (hobnail) boots. This way of life changed with increased mechanization on farms after World War II, and those who actually experienced it are now well up in years. The songs and music live on, however, especially at annual gatherings and folk festivals held all over Scotland.

The year 2002 saw the completion of a remarkable eight-volume collection of songs of the North-East, The Greig-Duncan Folk Song Collection. This was originally the work of a minister and a schoolmaster, and was first published in weekly newspapers between 1907 and 1911. Collecting in the same area in 1951, Alan Lomax observed, “What most impressed me was the vigor of the Scots folksong tradition, on the one hand, and its close connection with literary sources on the other. . . . The Scots have the liveliest folk tradition of the British Isles, but paradoxically, it is the most bookish.” No matter what the region, the Scots love their song books, and no area was better served in the 19th century than the Scottish Borders, home to Sir Walter Scott. When you travel south to the Borders and on to the counties of Dumfries and Galloway, you will see enormous tracts of land planted in conifers by the Forestry Commission in the 20th century. Nevertheless, these rolling hills are still home to Cheviot sheep raised on vast hill-farms, with isolated shepherd cottages bearing witness to the lives of the hardy, self-sufficient folk. In times past, the only entertainment the herders could look forward to was a Saturday night get-together with other herders, some of whom would walk miles to share a song or a tune.

Whether they live in the country or in any of the mill towns such as Hawick, Galashiels, and Melrose, home to weavers and wool workers, Border folk speak and sing in Broad Scots. The jewel of the Border song tradition is the impressive corpus of Border Ballads, most of which are rooted in a troubled history of disputes over land and family inheritances. The late folklorist Hamish Henderson once remarked that “Scotland . . . throughout its history has given much greater credence to its ballads than to its laws.” These ballads undoubtedly have kept alive not only ancient history, but also, at times, ancient grudges.

The town of Dumfries was once home to Robert Burns, who lived there from 1792 until his untimely death in 1796. There he composed some of his finest songs, such as “Ae Fond Kiss,” “Flow Gently Sweet Afton,” and his political squib, “Ye Jacobites By Name.” The plowman poet and song-maker born in a cottage in Ayrshire is now celebrated around the world, and his poems and songs are translated into many languages. In the closing years of his life, Burns also collected songs from all over Scotland and helped edit two major collections of traditional and revised song texts set to traditional tunes.

A Man’s a Man for a’ That

Is there for honest poverty
That hings his head, an a’ that?
The coward slave, we pass him by
We dare be poor for a’ that!
For a’ that, and a’ that,
Our toils obscure and a’ that
The rank is but the guinea’s stamp,
The man’s the gowd for a’ that.

—Robert Burns
(sung at the opening of the Scottish Parliament in 1999)
Returning north again to the Central Belt you will sense a myriad of cultural differences, especially in the cities of Edinburgh, Glasgow, Perth, and Dundee. Landscapes, skylines, and traditional industries are reflected in local songs and music. Glasgow, world famous for building ships such as the Queen Elizabeth II, also had an earlier tobacco trade with Virginia. Self-styled “tobacco lords” built huge mansions, in stark contrast to the overcrowded tenements of the masses. If surviving depends on a sense of humor, then Glasgow will flourish—the rapid-fire retort that gives comedian Billy Connolly his fame (or notoriety) is part of the Glasgow character, and the matchless wit of song-maker Adam McNaughtan sums up the Glaswegian. It’s also true there that, regardless of your name, you might be asked, “How’s it goin’, Jimmy?” Dundee, with its jute and jam and newspapers, has a more droll humor, as does Edinburgh. Though Scotland’s capital is only 40 miles from Glasgow, there is a world of difference between the two cities.

Every August since 1946, the Edinburgh International Festival has been the world stage to every imaginable art form, from the most sophisticated classical ballet, opera, or orchestra to the seediest side-street show. In 1951, to offset its elitist bias, Hamish Henderson helped set up The People’s Festival Ceilidhs. The aim was to give a platform to traditional Scots singers such as Jeanie Robertson and Jimmy MacBeath, Gaelic singers Flora MacNeill and Kitty MacLeod, and piper Calum Johnston. So successful were these ceilidhs that they are often credited as sparking what became known as the Folksong Revival, and Henderson is acknowledged as the father of the movement.

From the early 1960s, folk clubs were springing up all over Scotland, with rural festivals giving people a chance to enjoy weekends of music and song. Then, in the 1980s, a Hebridean priest, Father Colin MacInnes, piloted a féis on the Isle of Barra—a teaching festival where youngsters could learn traditional Gaelic songs, bagpipes, clarsach (harp), fiddle, and other instruments. It was a resounding success and triggered a movement that now extends all over Scotland, with hundreds of children becoming proficient in a range of instruments and songs.

Every January since 1993, Glasgow’s Celtic Connections Festival has staged world-class folk music concerts that attract people from all over the world. Though the rural areas may have been incubators of folk songs and music for centuries, Glasgow has suddenly become center stage for a huge revival of traditional songs and music, along with newer sounds that borrow from other cultures.

Twenty-first-century Scotland enjoys the healthiest and liveliest “folk scene” imaginable. High schools offering academic concentrations in traditional music have been established in the Wester Ross town of Plockton, and in Edinburgh. The Royal Scottish Academy of Music and Drama in Glasgow also offers a college degree in Scottish traditional music. If the enthusiasm and performance standards among young generations of traditional singers and instrumentalists are anything to go by, then Scottish music and song are in safe hands.
Scottish Dance

STEPPANIE SMITH

Traditional Scottish dance is as varied as its music, and includes both social and performing forms. People dance at weddings and at public dance events, many of which are held in village halls. The origin of most dances in Scotland can be traced to the mid-18th century, but many are older. Traditional social dances have remained popular in rural Scotland, and recently in towns and cities, interest in them has revived in the form of ceilidh (pronounced “kay-lee”) dancing. Ceilidh is the Scottish Gaelic word for “party.” Traditionally, a ceilidh might include music, dance, story, and talk as part of the festivities; today, “ceilidh” has come to mean a public or private dance event. The most popular ceilidh dances include “Strip the Willow,” “The Dashing White Sergeant,” “The Eightsome Reel,” “The Canadian Barn Dance,” “The Highland Schottische,” “The Gay Gordons,” “St. Bernard’s Waltz,” “Browne’s Reel,” and “The Britannia Two-Step.” At rural village dances, you may find people doing old-time waltzes, the Lancers and Quadrilles (in square formation), as well as popular longways dances. Most urban ceilidhs feature a caller, whose instruction helps those unfamiliar with the dances to have a good time. The role of the present-day caller is analogous to the one played by the peripatetic dancing masters of the 18th to 20th centuries, who went to villages and towns to give dance classes.

The oldest Scottish social dances, those born of village life, are the Threesome or Foursome Reels mentioned in early Scottish literature and first described in the 1700s in forms similar to those enjoyed today. In a basic reel, three or four people in a line do setting steps (dancing in place) and then a figure-eight pattern. There are regional reel variations, notably in Orkney, Shetland, and the Hebrides. During the 16th to 18th centuries, the Scottish social dance repertoire grew incrementally by incorporating couple dances, longways set dances, and square formations from continental Europe and England. These forms were adapted to Scottish tastes with Scottish tunes and steps. Dance Assemblies began in the early 18th century in civic buildings in Edinburgh, Glasgow, and eastern Scottish towns, attended mostly by the landed gentry and a new and wealthy merchant class. The traveling dancing masters brought the latest dances to people even in remote country districts.

In 1923, in response to a decline in country dancing, Jean Milligan and Ysobel Stewart, supported by publisher Michael Diack, founded the Scottish Country Dance Society in Glasgow; it later became the Royal Scottish Country Dance Society (RSCDS). It established standardized and stylized steps, figures, and dances. The RSCDS
provides education and training for teachers and dancers and has group affiliates worldwide where you can learn the figures and do the dances (see list of Web sites on page 93).

Most Americans have seen Highland dancing, especially the “Highland Fling” and “Sword Dance,” which are solo and competition dances. Another Highland dance is the “Seann Truibhas,” or “Old Trousers,” which supposedly refers to the Highlanders’ disdain of the trews they had to wear instead of kilts when these were outlawed by the 1746 Act of Proscription. Highland dance competitions evolved as part of early 19th-century bagpiping competitions, and later of Highland Games. By the end of the century, women dared to compete; children’s competitions were added in the early 20th century. Today, two organizations oversee the teaching of Highland dance and competitions.

Research in traditional Scottish dance forms—including that done by Tom and Joan Flett in the 1940s and 1950s and more recently by the Scottish Traditions of Dance Trust—has documented dances that are sometimes only remembered by people in their communities of origin, but are actively performed by revivalists and reconstructors outside. Among these are the ritual “Sword Dance of Papa Stour” from Shetland, Hebridean dances such as “The Dirk Dance” and “The Reel of the Black Cocks,” Scottish hard-shoe dances such as “The Flowers of Edinburgh” and “The 21st of August,” and hard-shoe solo step dancing. The last had been thought to survive only in areas of Canada where Scots settled like Cape Breton and Newfoundland, but it is still remembered by a few individuals in Scotland.

The bagpipe and the fiddle have been the principal instruments used to accompany dance. In some remote parts of Scotland influenced by Calvinism, fiddle and pipe music was discouraged, leading to the development of a musical genre of sung nonsense syllables known in Gaelic as “puirt a beul” or “mouth music” and in Lowland Scotland as “diddling” or “deadling.” The building of village and community halls from the late 19th century onward affected the music used for dance as fiddles and pipes—effective for small dance spaces such as kitchens—were reinforced by the accordion to fill larger spaces with sound. The late master accordion player Sir Jimmy Shand (1908-2000), one of those who set the standard for Scottish dance music in the 20th century, made his first recording in 1933. Dance bands today may feature accordions, banjos, fiddles, pipes, drums, bass, electric keyboards, and saxophones.

The tunes for many dances derive from a military “light music” repertoire of 2/4 and 4/4 marches, reels, and jigs. The strathspey, the only form of dance tune unique to Scotland, emerged in fiddle repertoires in the 18th century as an exciting new way to play reels in the Highlands and North East region of Scotland (near the River Spey). The strathspey’s special energy derives from a distinctive combination of dotted eighth and sixteenth notes—called a “Scottish snap” when the shorter note precedes the longer one. The formations for country dance reels and strathspeys are identical.

Dance is enjoying a renaissance in contemporary Scotland. In addition to the “ceilidh boom” of the late 20th century, other forms of traditional social and performance dance, new hybrids such as Scottish hip-hop, and ethnic dance from other countries are being taught and performed in the major cities. The establishment of The Scottish Traditions for Dance Trust and dance centers such as Dancebase in Edinburgh bodes well for the vitality of dance in Scottish culture.
Panto in Scotland

JOYCE MCMILLAN

Pantomime, a peculiarly British traditional Christmas show for the whole family, is part vaudeville, part fairy tale, part homage to the Italian commedia dell’arte tradition of stylized romantic comedy and clowning. Added to the mix are an element of brash modern showbiz entertainment, a tradition of ritualized-but-riotous audience participation, and a dash of the old midwinter pagan “feast of misrule” when everything was turned topsy-turvy for a day—men became women, paupers became kings. As you can imagine, this wonderful rag-bag of holiday fun can be noisy and glitzy, rude and romantic, subversive and spectacular.

The panto tradition in Scotland is particularly interesting precisely because this kind of show belongs so firmly in its origins to the 19th-century English music hall. Some of the great panto story lines come from classic European fairy tales; the best-known are *Cinderella*, *Aladdin*, and *Jack and the Beanstalk*, all with the grand rags-to-riches theme. But they are usually told with a strong English inflection of maypoles and village greens; and some of the stories—notably the famous tale of *Dick Whittington*, the poor boy who became Lord Mayor of London—are famously difficult to transpose to Scotland.

Yet over the years since the 1950s—perhaps because of the growth of a strong professional theater system in Scotland combined with the relative smallness of the Scottish stage community, which allows a strong two-way traffic between “straight” theater and the variety tradition—the Scottish panto scene has become perhaps the liveliest in Britain. Great postwar variety stars including Stanley Baxter, Rikki Fulton, Johnny Beattie, and the late Jimmy Logan took up the business of playing the “Dame,” the classic man-dressed-as-a-woman role at the heart of panto; and now they have passed the tradition on to a younger generation of performers.

At the same time, living Scottish writers are involved in creating new versions of the old panto scripts; and the panto tradition has produced a fascinating spin-off in the shape of a new wave of Christmas plays written specifically for children—many of them by the Scottish playwright Stuart Paterson—which make powerful use of the same tradition of magical story lines and essential audience participation.

Every Christmas, more than twenty professional pantomimes are staged in towns and cities across Scotland, along with dozens of amateur performances in smaller communities; the largest pantos, in Glasgow and Edinburgh, run for a seven-week season from the beginning of December to late January, each playing to a total audience of between 75,000 and 100,000 people. The marriage between Scottish audiences and this unruly art form must be one of the strangest in the history of theater. But it certainly works, creating a vital creative link between the mainstream Scottish stage and the world of popular entertainment, as well as generating huge profits at the box office and a great glow of theatrical fun and warmth in the heart of winter.
Scottish Gaelic

HUGH CHEAPE

A Chlanna Ciuinn Creidecumhacht
Innis nan tairn a' authanta
Children of Conn of the Hundred Battles
Now is the time for you to win recognition!
— Battle Inscription by Lachlan MacMillan, 1411

Scottish Gaelic is one of the languages of Scotland, along with Scots and English. It is closely related to Irish Gaelic, and both belong to the Celtic group of the Indo-European language family. Scholars have suggested that Celtic-speaking peoples moved into Ireland and Britain some time before 300 B.C.E. and that the dialects of these British Celts later split into two groups: P-Celtic, including what we know today as Welsh, Breton, and Cornish; and Q-Celtic, including Irish, Scottish Gaelic, and Manx (the Gaelic of the Isle of Man).

S ceul簿fe aire a chinn
Bu ain Bhean an Feasta
T-sith air an Eachainn
'S cooil簿fuirg a' gur dhaonuinn
And though now I am gone
From the time of battle
That ray of Adonai got,
It is Gaelic at worst time
— Alexander MacDonald, 1568-1634

From Ireland (referred to as Scotia in Latin), the speakers of Gaelic, the Scotti, migrated east across the sea sometime in the 5th century C.E. and gave their name to Scotland. They spread north, east, and south to achieve in about 1100 C.E. what was probably the language's greatest extent as the speech of kings and people. Gaelic place-names reflect settlement patterns, and their presence in the Scottish Border country near England indicates the extent and status of the Gaelic-speaking settlers of this period. Close association with the Celtic church in Scotland and Ireland in these centuries created a rich tradition of literature. A Gaelic kingdom emerged in the 14th and 15th centuries, as a probable reaction to the Viking invaders of the north and west coasts. Called the Lordship of the Isles, its power and success led, in turn, to its destruction by the Kings of Scots. Successive phases of persecution of the language followed, with laws passed to weaken Gaelic culture and enforce education in English, and with policies that identified the Gaelic language as hostile to church and state. The missionary Society for Promoting Christian Knowledge, for example, pursued a policy in the 18th century of "extirpating the Irish language" (i.e., Scottish Gaelic) from the Highlands and Islands. In spite of the cultural pressure and political hostility of the Scots and English languages, the areas of Gaelic speech remained stable and coterminous with the Highlands and Islands of Scotland until the 19th century.
Following the defeat of the Jacobite Rebellion led by “Bonnie Prince Charlie” in 1745, economic collapse in the Scottish Highlands and Islands forced emigration on people who created Gaelic colonies overseas such as in Nova Scotia.

Chi thu brailtean a’ chumidh-lagaidh
Air gach taobh anns a’ ghdeann,
A’ toirt taibhean le ‘n cud sgèil
Air na treum-fhir a bh’ ann.

You’ll see the folds of the milk-cows
On each side of the glen.
Giving witness by their stories
To the heroes that were there.
—Donald MacDonald, 1926–2000

The 1991 population census of the British Isles recorded nearly 70,000 people as being able to speak, read, or write Scottish Gaelic, and this represents 1.4 percent of the Scottish population. A hundred years earlier, nearly a quarter of Scots were familiar with the language, but official insistence on literacy in English and statutory prohibition of Gaelic in schools under the Education Act of 1872 seriously eroded the language’s base. It survived most strongly as an informal medium of communication in family and home, and to a lesser extent in the church. The main concentrations of Gaelic speakers are now in the Western Isles (Outer Hebrides), the Western Highlands, and in and around Glasgow.

A sharp decline in the number of Gaelic speakers, particularly in the late 20th century, has led the government to take measures to support Gaelic language, culture, and identity. A Minister for Gaelic has been appointed, and Gaelic is used in broadcasting and at all levels of education from pre-school to college.

A Highland Association, An Comunn Gàidhealach, founded in 1891 to encourage the use of Scottish Gaelic, instituted an annual music festival, the Mòd, which is still celebrated. In recent decades the Scottish musical scene as a whole has been enriched by Gaelic rock groups such as Runrig and Capercaillie, who have fearlessly transposed traditional modes into modern idioms. Music and arts are supported in the community by a popular movement—Na Fèisec—ensuring dedication to and a love of Gaelic culture and a supply of young performers to sustain a worldwide popularity of Scottish Gaelic song and instrumental music. In spite of a sense of declining numbers, Scottish Gaelic still has a very rich published literature, drawing strength and confidence from a “revival” beginning in the 1930s, associated particularly with Sorley MacLean (1911–96). Gaelic writers have followed the example of the literary and political “renaissance” in Scots as well as movements in contemporary English and European poetry in exploring the human condition in a changing and threatening world. In the experience of Gaelic, the sense of place, of ancestry, and of the inner strength of the language continues to sustain it.

Fuirichidh nan ri a’ bheith
Gus an tig i madh air Càrn.
Gus an bh‘i am bearradh i le
O Bheinn na Lìce ’na sìol.
I will wait for the birch wood
Until it comes up by the Carn.
Until the whole ridge from Beinn
na Lìce
Will be under its shade.
—Sorley MacLean, “Hallag,” 1970
Scots

BILL KAY

Scots shares the same Germanic roots as English, but the two languages developed separately during the Middle Ages when Scotland and England were independent, mutually hostile nations. Then, Scots absorbed distinctive words from French, Dutch, and Scandinavian languages, while ironically preserving its Old English roots better than the English of England in words like *hame* (home) and *stane* (stone). Scots was spoken by every sector of Lowland society.

The hegemony of Scots was eroded by important historical events such as the Reformation (16th century), when the first vernacular Bibles were printed in English; the Union of the Crowns (1603), when Scots poets lost royal patronage; and the political union of Scotland and England in 1707, when the prestige of the language of the larger partner, England, was firmly established.

Yet three centuries later, despite enormous pressures toward linguistic conformity, Scots remains a vital component of Scottish cultural life, the medium of plays, novels, poetry, and a rich and beautiful song tradition.

Scotland has always been a multi-lingual country from the founding of the nation, when French, Flemish, Gaelic, and Scots were spoken in the early towns, right to the present day when the Celtic language Gaelic and the Germanic languages English and Scots [remain preeminent]. Of these three languages, Scots is by far the most neglected and held down [oppressed] in official terms, yet ironically is spoken in one dialect or another by the majority of the folk. With very little status, it is mostly used in informal, familiar situations.

Sometimes I compare it to an underground activity practiced by consenting adults in the privacy of their own homes! Despite this restricted use of the language for a long time, it has always been the medium of a great literary and folk tradition that the writers of the present day are keen to continue.
The makars ar also part o a process tae normalise Scots, tak it frae the private tae the public domain an gie fowk a sense o whet it wes and whet it will be again—a leid o meuse an virr that will aye express the smidden o the Scots fowk an their ties tae the land an its culture.

In dacin this we ar takin part in a process that is dingin doun barriers an biggin brigs aw ower Europe, whaur ance suppressit lends an naitionis ar reassertin therseln. They ar threapin for their voice tae be heard in a Europe o a Hunder Flags an a hunder tongues, a Europe whaur linguistic diversity is regardit wi pleasure rather than wi suspicion. For the relationship atween Scots an English hes monie parallels in a wheen European kintraes: Friesian an Dutch in the Laigh Kintras, Occitan an French in France, Catalan an Spanish, or Galician an Spanish in Spain. Aw thay lends cam frae similar ruits, but gaed their an gait through belan gin separate poletical entities.

In maist cases it wes andy whan they got thirlit tae political unions wi mair powerfu neibours at their mither tongues starrit tae erode in competetion wi the standard language o the centrist states they belonged. The nature o fowk’s identity however is sic that aw that lends hes thocht the stranks agin thaim an biddit on in a mair restricent us as the ilka-day language o the fowk. In monie cases this strang fowk-feelin wi the lends gart thaim that spoke thaim aw the mair determinit tae hau on tae wat they hed.

It is aw aboot heizin up the vernacular o the fowk tae its richtfu place in our national life.

Hugh MacDiarmid (1892–1978), the father o the Scots Literary Renaissance, scrint their words that gie hope for the future o Scots as a leevin European leid o the 21st century. “For we hae faith in Scotland’s hidden poos’ers. The present’s theirs, but a’ the past an future’s oors.”

The writers are also part of a process to normalize Scots, take it from the private to the public domain and give people a sense of what it was and what it will be again—a language of dignity and vigor that will always express the spirit of the Scottish people and their ties to the land and its culture.

In doing this we are taking part in a process that is smashing barriers and building bridges all over Europe, where once suppressed languages and nations are reasserting themselves. They are insisting for their voice to be heard in a Europe of a hundred flags and a hundred tongues, a Europe where linguistic diversity is regarded with pleasure rather than with suspicion. For the relationship between Scots and English has many parallels in a number of European countries: Friesian and Dutch in the Low Countries, Occitan and French in France, Catalan and Spanish, or Galician and Spanish in Spain. All these languages came from similar roots, but went their own path [evolved separately] through belonging to separate political entities.

In most cases it was only when they became bound to political unions with more powerful neighbors that their mother tongues started to erode in competition with the standard language of the centralized states they belonged to. The nature of a people’s identity, however, is such that all these languages have borne the strikes against them and lived on in a more restricted use as the everyday language of the people.

In many cases this strong [popular identification] with the languages made those who spoke them all the more determined to hold on to what they had.

It is all about elevating the vernacular of the people to its rightful place in our national life.

Hugh MacDiarmid (1892–1978), the father of the Scottish Literary Renaissance, wrote the words that give hope for the future of Scots as a living European language of the 21st century. “For we hae faith in Scotland’s hidden poos’ers. The present’s theirs, but all the past and future’s oors.”
Traditional Crafts in Contemporary Scotland

Louise Butler

Scotland, a land of rich contrasts, stretches four hundred miles from its border with England to its most northerly point, where the mainland drops from cliffs onto white sand beaches and out into the cold North Sea. From here, you can almost touch the Orkney Islands, but it is a further five hours’ sea travel to the remote Shetland Islands. In the rolling hills, famous salmon rivers, and lush valleys of the Borders and southwest Scotland, farming exists alongside a textile industry that still produces the world’s finest cashmere and tartan cloth. North and west is Glasgow, which, after losing its shipbuilding industry, has re-emerged as a young, hip city with loft apartments, a vibrant arts scene, flagship stores, and international corporate headquarters. To the east is Edinburgh, Scotland’s capital and since 1999 home to the Scottish Parliament. The smaller sister cities of Stirling, Perth, and Dundee mark the gateway to the Highlands—a patchwork of sea, lochs, mountains, and craggy and heather-covered moorlands, sparsely populated save for the northern cities of Aberdeen and Inverness. Fishing ports mark Scotland’s east coast, and across in the west, the Inner and Outer Hebrides dot the Irish Sea. Scotland’s unique identity sets it apart from anywhere else in Britain.

Each culture has its own craft traditions, representing skills and trades originally acquired and practiced out of functional necessity. Scotland retains a wide range of distinctive crafts that have their roots in its social, crofting (small farming), and industrial past. These indigenous crafts are part of a continuing tradition, using materials and techniques transmitted from person to person across generations. Many of the skills
have a direct connection with working the land, fishing the sea, and other modes of community subsistence in a particular place. Goods are produced individually by hand or in limited numbers on small-scale machinery. Today, few crafts are commercially viable, and many are practiced only to fulfill immediate needs for income or pieced together with other work, as always in rural life. Tourism plays its part in keeping traditions alive, and output is often stepped up seasonally, as in the Shetland Islands, where local patterned knitting sells well to summer visitors. Many craftspeople are self-employed and live in isolated, rural locations for reasons connected with their craft. For instance, spinners, weavers, and knitters may rear small flocks of rare-breed sheep to provide wool; basket makers may live in an area suitable for growing the willow they use.

Shetland is now the only place in Scotland that retains formal teaching of a traditional craft—knitting—in the school curriculum. Throughout Scotland, craft associations and guilds provide informal support for exchanging skills and sharing information through newsletters, exhibitions, workshops, and demonstrations. The annual Royal Highland Show—a huge agricultural show that is held, ironically, on the outskirts of Edinburgh—includes a major handcraft competition, and craftspersons from all over Scotland send work to be judged. This might include woven Harris Tweed from the Hebrides, oat-straw “kishie” baskets from Shetland, hooded Orkney chairs, fine Ayrshire whitework embroidery, handspun wools colored with natural plant dyes, shepherd’s crooks, and sticks of hazel wood topped with finely carved and polished ram’s horn. Other items still manufactured in Scotland’s traditional yet evolving styles are golf clubs, granite curling stones, tartans and kilts.
handknit goods in a range of knitting styles, gossamer fine knitted lace, boats, musical instruments (fiddle and Celtic harp or clarsach, Lowland and Highland pipes), staved wooden buckets, and ceremonial drinking vessels (the Orkney "bride's cog" and quaichs).

A few of the crafts can stand as uniquely Scottish icons. The kilt, for instance, is considered Scotland's national dress and is widely worn by men for ceremonial occasions, at ceilidhs (parties), and as wedding attire, and it is increasingly popular for less formal events. Kilts in various forms have been worn in the Highlands of Scotland since well before the Jacobite uprising of 1745. Originally a single piece of cloth wrapped around the body and gathered at the waist with the loose end thrown over the shoulder, today's kilt is more styled, but it continues to be made from a single 8-foot long piece of tartan cloth. Making the garment demands significant tailoring skill. Clients look to master kilt makers who hand-build their kilts by calculating pleats to the individual customer's height and girth, matching and manipulating the check pattern on the tartan, and then hand-stitching and finishing each kilt to precise measurements. To maintain these skills and enhance economic opportunities, the first-ever kilt-making school was opened in Keith, Morayshire, in 1994. It now trains a dozen students each year to become master kilt makers.

Textile skills have played a huge part in the Scottish economy over the centuries. Until industrialization, spinning, dyeing, and weaving were done by hand. There were tens of thousand of hand-weavers across Scotland, and they used only natural plant dyes along with imported cochineal and indigo for coloring yarn until chemical dyes were introduced in 1856. Naturally dyed and handwoven cloth has special qualities that may not be appreciated today when most textile production is mechanized and fabric is factory made. However, within a network of enthusiastic guild and society members across Scotland, there are still a good number of individuals who are carrying out all these processes on a small scale and sometimes generating a healthy living from their craft.

During the mid-19th century, landowners on the Isle of Harris encouraged their tenant crofters to expand the home industry of weaving beyond domestic use to sell cloth on the mainland. The Orb and Cross Certification Mark for Harris Tweed was registered in 1905, for use in authenticating the origin and quality of the cloth. Today, the production of Harris Tweed is managed by three large mills on the adjoining island of Lewis, but the cloth continues to be woven on crofts throughout the islands, in accordance with local regulations. Tourists to the Western Isles
(Outer Hebrides) can still visit small weaving sheds, meet the weavers, and purchase tweed cloth at the farm gate.

Several unique regional knitting stitches and patterns are still used in Scotland. The craft of knitting, acquired in childhood through example, has been mostly held in women's hands. It is a portable craft, needing little more work space than that between eye, hands, and knee. The seamless fisherman's sweater of Eriskay in the Outer Hebrides is knitted with motifs reflecting the island's fishing industry: starfish, anchor, harbor steps. A cooperative of knitters on the island produces a small number of hand-knitted garments every few weeks. The village of Sanquhar in southwest Scotland is still home to several masters of a distinctive, black-and-white, intricately patterned knitting—the major product being gloves, with the wearer's initials worked into the cuff. Shetland knitting is recognized for its vibrant, multicolored patterns and fine, single-ply knitted lace, mostly worked from graphs recorded and passed down through families. The Shetland College of Textiles now offers training in the latest technology, ensuring a continuation of skills and an interesting fusion of design.

Essentially farming communities, Orkney, Shetland, and Fair Isle grow a particular type of black oats, the straw from which is cropped, cleaned, and made into stitched baskets or "kishies." The kishie was originally used to carry peat fuel, seaweed, or crops. Crops were often measured in kishie-fills; as one kishie maker remembers, "The summer of 1947 was exceptionally good, and we had a tally of 416 kishies of tatties (potatoes) that year." The same stitched-straw technique is used to create chair backs in Orkney and the other northern isles. These islands are mostly barren of trees, so chair makers have always relied on scavenged driftwood or imported timber for the joinery in their chairs.

This element of resourcefulness underlies all indigenous crafts. Although producing goods in small numbers by hand methods has generally ceased to be profitable in economic terms, nothing can beat the satisfaction of creating something from very little, the pleasure of being part of a long tradition, and the exceptional qualities that an individually created craft product has to offer.

Newly knitted and washed Fair Isle patterned jumpers (sweaters) drying on "wooly horses" against a dry-stane wall on Shetland. Photo by Paul Tomlin © VisitScotland/Scottish Viewpoint

Shop in Tarbert, South Harris, sells garments made of locally produced Harris tweed. Photo © VisitScotland/Scottish Viewpoint
The following organizations are excellent gateways through which to find out more about Scottish history and traditional culture:

### ARTS AND CULTURE

- **Scottish Arts Council (Edinburgh)**  
  <www.scottisharts.org.uk>  
- **National Museums of Scotland (Edinburgh)**  
  <www.nms.ac.uk>  
- **The National Piping Centre of Scotland (Glasgow)**  
  <www.thepipingcentre.co.uk>  
- **The Netherbow: Scottish Storytelling Centre (Edinburgh)**  
  <www.storytellingcentre.org.uk>  
- **Scottish Poetry Library (Edinburgh)**  
  <www.spl.org.uk>  
- **Scottish Traditions of Dance Trust (Stirling)**  
  <www.wstdt.org>  
- **Highland Folk Museum (Kingussie)**  
  <www.highlandfolk.com>  
- **Highlands and Islands Arts Ltd. (Inverness)**  
  <www.hi-arts.co.uk>  
- **Poiseact Nan Ealan/Gaelsc Arts Agency (Stornoway, Lewis)**  
  <www.gaelsc-arts.com>  
- **Shetland Arts Trust (Lerwick, Shetland)**  
  <www.shetland-music.com>  

### HISTORY AND GENEALOGY

- **AncestralScotland.com**  
  <www.AncestralScotland.com>  
- **General Register Office for Scotland (Edinburgh)**  
  <www.gro-scotland.gov.uk>  
- **Historic Scotland (Edinburgh)**  
  <www.historic-scotland.gov.uk>  
- **National Archives of Scotland (Edinburgh)**  
  <www.nas.gov.uk>  
- **National Library of Scotland (Edinburgh)**  
  <www.nls.ac.uk>  
- **National Trust for Scotland (Edinburgh)**  
  <www.nts.org.uk>  
- **Saltire Society (Edinburgh)**  
  <www.saltireociety.org.uk>  
- **Scottish Archive Network (Edinburgh)**  
  <www.scan.org.uk>  

### EDUCATION

- **Centre for Political Song, Glasgow Caledonian University**  
  <polsong.gcal.ac.uk>  
- **Glasgow-Strathclyde School of Scottish Studies (Glasgow)**  
  <www.strath.gla.ac.uk/scotstudies>  
- **Royal Scottish Academy of Music and Drama/Scottish Program (Glasgow)**  
  <www.rsamand.ac.uk>  
- **General Register Office for Scotland (Edinburgh)**  
  <www.gro-scotland.gov.uk>  
- **Historic Scotland (Edinburgh)**  
  <www.historic-scotland.gov.uk>  
- **University of Aberdeen, Elphinstone Institute (Aberdeen)**  
  <www.abdn.ac.uk/elpinestone>  
- **University of Edinburgh, Celtic and Scottish Studies (Edinburgh)**  
  <www.celscot.ed.ac.uk>  
- **University of Edinburgh, The Centre for Scottish Studies**  
  <www.centreforss.ed.ac.uk>  

### TRADITIONAL SONG AND MUSIC IN SCOTLAND

- **McVicar, Ewan. 1990. One Singer, One Song: Songs of Glasgow Folk.** Glasgow: Glasgow City Libraries.  


An Annotated Bibliography of Commedia dell’Arte, Panto, Music Hall, and Other Diversions <www.214b.com>


Gaelic Scotland, the Official Tourism Portal <www.gaelic-scotland.co.uk>

The Gaelic Books Council <www.gaelicbooks.net>

Sabbhal Mór Ostagi (The Gaelic College) <www.smo.uhi.ac.uk>

An Comunn Gàidhealach (The Gaelic Society) <www.ancomunn.co.uk>


Scottish Basketmakers Circle <www.scottishbasketmakerscircle.org>

Scottish Tartans Authority <www.tartansauthority.com>

The Scottish Tartans Society <www.scottish-tartans-society.co.uk>

The Harris Tweed Authority <www.harristweed.com>

Shetland Knitwear Trades Association <www.zetnet.co.uk/skta>
General Festival Information

FESTIVAL HOURS
The Opening Ceremony for the Festival takes place at Appalachia's Harmony Stage at 11 a.m., Wednesday, June 25. Thereafter, Festival hours are 11 a.m. to 5:30 p.m., with special evening events daily. See the schedule on pages 96-119 for details.

FESTIVAL SALES
Traditional Appalachian, Malian and Scottish food is sold. See the site map on pages 116-17 for locations. A variety of crafts, books, and Smithsonian Folkways recordings related to the Festival are sold in the Festival Marketplace on the Mall-side lawn of the National Museum of American History located at Madison Drive and 12th Street.

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

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

RESTROOMS & TELEPHONES
There are outdoor facilities for the public and visitors with disabilities located near all of the program areas on the Mall. Additional restroom facilities are available in each of 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 turned in or retrieved at the Volunteer tent located near the Metro Station on the Mall at Jefferson Drive and 12th Street.

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

SERVICES FOR VISITORS WITH DISABILITIES
To make the Festival more accessible to visitors who are deaf or hard of hearing, audio loops are installed in the main music tent in each program area. American Sign Language interpreters are on site every day of the Festival. Check the printed schedule and signs for interpreted programs. Special requests for interpreters should be made at the Volunteer Tent. Service animals are welcome. Other modes of interpretation will be provided if a request is made a week in advance by calling (202) 842-6511 (TTY) or (202) 842-6512 (voice).

Large-print copies of the daily schedule and audio-cassette versions of the program book are available at Festival information kiosks and the Volunteer tent.

A limited number of wheelchairs are available at the Volunteer Tent. Volunteers are on call to assist wheelchair users and to guide visitors with visual impairments on an as-available basis. These are a few designated parking spaces for visitors with disabilities along both Mall drives. These spaces have three-hour time restrictions.

THUNDERSTORMS
In case of a severe rainstorm visitors should go inside a museum. If museums are closed, visitors should go into the Metro station. Summer rainstorms are usually brief, and once the Festival resumes, operations will continue. In the event of a severe thunderstorm the Festival must close. Do not remain under a tent or a tree!

Teachers Symposium

The symposium gives teaching professionals a chance to learn about Malian culture, history, and geography. Teachers will hear presentations from Malian educators, area experts, and artists, observe and interact with Festival participants, and regroup to share thoughts and experiences. Teachers will share lesson plans and strategies with educators from Mali and take that knowledge back to their classrooms. The symposium presents a unique opportunity for all educators, especially those whose curriculum specifically includes the ancient kingdom or modern country of Mali.

Ongoing Festival Presentations
In addition to the daily scheduled performances, there will be ongoing demonstrations in the individual program areas, as indicated on the site map on pages 116-17.

Appalachia: Demonstrations of railroad work and song by the Buckingham Lining Bar Gang, June 25 through June 29.

Mali: Demonstrations in textiles arts (carding, spinning, hand weaving of wool and cotton fabrics, dyeing techniques of mudcloth [bogolan], indigo, and tie-dye darnak, hand and machine embroidery, and fashion design), metalwork and jewelry, leather work, baskets, straw mats and jewelry, pottery, sculpture, traditional medicine and the arts of adornment (henna decoration, hair braiding and hairstyling with beads, and incense-making).

Scotland: Demonstrations of tartan weaving and designing; Harris Tweed weaving; silversmithing; Shetland basket weaving; Orkney chair-making; kiln-making; whisky distilling and the related skills of malting, cooperage, and coppersmithing; Fair Isle boat-building; heraldry; genealogy and genealogical research; golf club and curling stone making; knitting traditions from Shetland, Fair Isle, and Sanquhar; tapestry weaving; sporran-making; stonemasonry; gilding and restoration crafts; harp- and bagpipe-making.

ESPECIALLY FOR CHILDREN AND FAMILIES
The Family Activity Tent will draw performers from the Appalachia, Scotland, and Mali programs for interactive music activities, storytelling, puppet shows, and children's games.
APPALACHIA: HERITAGE AND HARMONY

Harmony Stage

11:00 Opening Ceremony

12:00 Old-Time String Band:
The New Southern Ramblers (with Ralph Blizard) with
the Green Grass Cloggers

12:30 Appalachian Bluegrass:
The VW Boys

1:30 Contemporary Appalachian
Music Band: The Cebilbilles

2:15 Old-Time String Band:
Jake Krack and Lester and
Linda McCuemers

3:15 African-American Traditions:
Sparky and Rhonda Rucker, Nat Reese

4:00 Contemporary Appalachian
Music: The Cebilbilles

4:45 African-American Traditions:
John Dee Holeman, Sparky
and Rhonda Rucker

12:00 Appalachian Storytelling—
Jack Tales: Orville Hicks,
Frank Proffitt, Jr.

1:00 Blues John Dee Holeman
and Nat Reese

2:00 Ballads and Hymns:
Ginny Hawker and
Tracy Schwarz

3:00 Cherokee Stories: Lloyd Arneach

4:00 West Virginia Banjo
Dwight Diller

5:00 Ballads and Stories:
Bobby McMillen

Evening Concert

Old-Time String Band:
The New Southern Ramblers
(with Ralph Blizard) with
the Green Grass Cloggers

6:15-7:00 Evening Concert
Bluegrass: The East Tennessee
State University Student
Bluegrass Band

Heritage Stage

12:00 Ballads from the Mountains:
Ginny Hawker and Tracy
Schwarz, Sheila Kay Adams,
Josh Golforth

12:30 West Virginia Strings: Jake
and Dara Krack, Lester and Linda
McCuemers, Kim Johnson,
Dwight Diller

1:30 Gospel Music & Coal Minning
Songs: Dorothy Myles

2:15 Bluegrass: The East Tennessee
State University Student
Bluegrass Band

3:15 North Carolina Appalachian
Storytelling: Orville Hicks,
Frank Proffitt, Jr.

4:00 Guitar Workshop: Wayne
Henderson, Doug and
Taylor Rorrer

4:45 Gospel Music & Coal Minning
Songs: Dorothy Myles

5:30 Guitar Workshop: Doug and
Taylor Rorrer, Wayne Henderson

Bristol Mural Stage

12:00 Appalachian Storytelling—
Jack Tales: Orville Hicks,
Frank Proffitt, Jr.

1:00 Blues John Dee Holeman
and Nat Reese

2:00 Ballads and Hymns:
Ginny Hawker and
Tracy Schwarz

3:00 Cherokee Stories: Lloyd Arneach

4:00 West Virginia Banjo
Dwight Diller

5:00 Ballads and Stories:
Bobby McMillen

Appalachian Kitchen—
"Regional Sampling"

12:00 Kentucky Barbeque:
Bennie Massey

12:45 Appalachian Cooking
w/Shiitake Mushrooms: Fred
McClellan

1:30 Tennessee Salsa: Gerald
Hawkings and Greg Golden

2:15 Mexican Bread: Bennie Massey

3:00 Cherokee Bean Bread:
Marie Janaliska

3:45 Modern Appalachian Cooking:
Harvey Chrone

4:30 Tennessee/Mexican Cooking:
Gerald Hawkings and
Greg Golden

Mali: From Timbuktu to Washington

Banako Stage

12:00 Neba Solo: Balafon Music
from Kenédoougou

12:45 Baba Larab: Takamba
Music and Dance
of the Sonrai People

1:30 So Fing: Somono Music
with Puppets

2:15 Musical Storytellers

3:00 Groupe Sogomukun:
Wassoulou Masked Dancers

3:45 Baba Larab: Takamba Music
of the Sonrai

4:30 Degon Masked Dance Group

5:15 So Fing: Somono Music
with Puppets

6:00 Yaya Coulibaly: Malian Puppets
& Marionettes

6:45 Baba Larab: Takamba Music
and Dance of the Sonrai People

Timbuktu Stage

12:00 Tartit: Tuareg Song
and Sword Dance

12:45 N'gousoun: Bambara Balafon
Music from Béliédoougou

1:40 Tabtal Pulaku:
Fulani Pastoral Music

2:15 Ensemble Instrumental:
National Traditional Ensemble

3:00 Tartit: Tuareg Song and
Sword Dance

3:45 Tabtal Pulaku:
Fulani Pastoral Music

4:30 N'gousoun: Bambara Balafon
Music from Béliédoougou

5:15 Musical Storytellers

6:00 Tabtal Pulaku:
Fulani Pastoral Music

6:45 Tartit: Tuareg Song and
Sword Dance

7:30-9:00 Evening Concert
Malian Celebration: Neba Solo
and Ensemble Instrumental

[Note: Indicates American Sign Language interpreted program]
### Scottish at the Smithsonian

#### Fête Stage

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:15</td>
<td>Fiddlers' Bid: Music from Shetland</td>
</tr>
<tr>
<td>1:15</td>
<td>Alasdair Fraser: Scottish Fiddle</td>
</tr>
<tr>
<td>2:15</td>
<td>Scottish Ballads: History in Song</td>
</tr>
<tr>
<td>3:15</td>
<td>Gaelic Songs of Love &amp; Work</td>
</tr>
<tr>
<td>4:00</td>
<td>Shetland Dance Workshop</td>
</tr>
<tr>
<td>4:30</td>
<td>Fiddlers' Bid: Music from Shetland</td>
</tr>
</tbody>
</table>

#### Ceilidh Stage

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30</td>
<td>The Occasional: Scottish Ceilidh Dance</td>
</tr>
<tr>
<td>1:30</td>
<td>Bothy Ballads &amp; Songs of Rural Scotland</td>
</tr>
<tr>
<td>2:15</td>
<td>Harp, Pipes &amp; Scottish Instrumental Music</td>
</tr>
<tr>
<td>3:00</td>
<td>The Singing Kettle: Scottish Children's Songs</td>
</tr>
<tr>
<td>4:00</td>
<td>Alasdair Fraser: Scottish Fiddle</td>
</tr>
<tr>
<td>4:45</td>
<td>Heroes, Heroines &amp; Villains in Scottish Ballads</td>
</tr>
</tbody>
</table>

#### Evening Concert

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30-1:00</td>
<td>The Occasional: Scottish Dance Workshop &amp; Ceilidh</td>
</tr>
</tbody>
</table>

#### Panto Stage

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00</td>
<td>Panto!: Cinderella &amp; Scotland's Traditional Holiday Theater</td>
</tr>
<tr>
<td>1:00</td>
<td>The Singing Kettle: Scottish Children's Songs</td>
</tr>
<tr>
<td>2:00</td>
<td>Panto!: Cinderella and Scotland's Traditional Holiday Theater</td>
</tr>
<tr>
<td>3:00</td>
<td>Stories of Scottish Travellers and Traveling</td>
</tr>
<tr>
<td>4:00</td>
<td>Clarsach: Tunes &amp; Airs for Scottish Harp: Billy Jackson</td>
</tr>
<tr>
<td>4:30</td>
<td>Panto!: Cinderella &amp; Scotland's Traditional Holiday Theater</td>
</tr>
</tbody>
</table>

#### Scottish Kitchen

Demonstrations of Scottish cooking and baking will take place throughout the day.

#### Family Activity Tent

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00</td>
<td>Appalachian Songs &amp; Stories</td>
</tr>
<tr>
<td>12:30</td>
<td>Scottish Toys &amp; Games</td>
</tr>
<tr>
<td>1:15</td>
<td>Cherokee Stories</td>
</tr>
<tr>
<td>2:00</td>
<td>Appalachian Songs &amp; Stories</td>
</tr>
<tr>
<td>2:45</td>
<td>Dr. Mc What?: Tartan Time Lord</td>
</tr>
<tr>
<td>3:30</td>
<td>Malian Names &amp; Greetings</td>
</tr>
<tr>
<td>4:15</td>
<td>Malian Puppets</td>
</tr>
<tr>
<td>5:00</td>
<td>Malian Music &amp; Dance</td>
</tr>
</tbody>
</table>

### John F. Kennedy Center for the Performing Arts

#### Millennium Stage

Please see pages 118-19 for detailed schedule.

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A Bambara puppet masquerade. 
Photo © Mary Jo Arnoldi

Schedules subject to change.
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
<tr>
<td>11:45</td>
<td>Contemporary Appalachian Music: The Celtibilies</td>
</tr>
<tr>
<td>12:30</td>
<td>Bluegrass: The East Tennessee State University Student Bluegrass Band</td>
</tr>
<tr>
<td>1:30</td>
<td>Old-Time String Music: Jake Krack and Lester and Linda McCumbers</td>
</tr>
<tr>
<td>2:15</td>
<td>Contemporary Appalachian Music: The Celtibilies</td>
</tr>
<tr>
<td>3:15</td>
<td>Old-Time String Band: The New Southern Ramblers (with Ralph Bizard) with the Green Grass Cloggers</td>
</tr>
<tr>
<td>4:00</td>
<td>Bluegrass: The East Tennessee State University Student Bluegrass Band</td>
</tr>
<tr>
<td>4:45</td>
<td>Old-Time String Band: Jake Krack and Lester and Linda McCumbers</td>
</tr>
<tr>
<td>6:00</td>
<td>Evening Concert</td>
</tr>
<tr>
<td>6:00</td>
<td>NEA Presents National Heritage Fellows from Appalachia</td>
</tr>
<tr>
<td>11:00</td>
<td>Appalachian Storytelling: Lloyd Arneach</td>
</tr>
<tr>
<td>11:45</td>
<td>I've Been Working on the Railroad: Railroad Work Stories and Songs</td>
</tr>
<tr>
<td>12:30</td>
<td>Gospel Music and Coal Mining Songs: Dorothy Myles</td>
</tr>
<tr>
<td>1:30</td>
<td>Guitar Workshop: Doug and Taylor Rorrier, Wayne Henderson</td>
</tr>
<tr>
<td>2:15</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
<tr>
<td>3:15</td>
<td>Gospel Music and Coal Mining Songs: Dorothy Myles</td>
</tr>
<tr>
<td>4:00</td>
<td>Guitar Workshop: Doug and Taylor Rorrier</td>
</tr>
<tr>
<td>4:45</td>
<td>Carrying on the Tradition</td>
</tr>
<tr>
<td></td>
<td><em>Appalachian Kitchen</em></td>
</tr>
<tr>
<td></td>
<td>&quot;Chicken du Jour&quot;</td>
</tr>
<tr>
<td>11:00</td>
<td>Fried Chicken: Fred McClellan</td>
</tr>
<tr>
<td>12:00</td>
<td>Mexican Dips: Gerald Hawkins and Greg Golden</td>
</tr>
<tr>
<td></td>
<td><em>Timbuktu Stage</em></td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11:45</td>
</tr>
<tr>
<td>12:30</td>
<td>Neba Solo: Balafon Music from Kénédougou</td>
</tr>
<tr>
<td>1:15</td>
<td>Karin de Birgo: Fulani Calabash Music</td>
</tr>
<tr>
<td>2:00</td>
<td>Tartit: Palaku: Fulani Pastoral Music</td>
</tr>
<tr>
<td>2:45</td>
<td>Neba Solo: Balafon Music from Kénédougou</td>
</tr>
<tr>
<td>3:30</td>
<td>Tartit: Taureg Music and Sword Dance</td>
</tr>
<tr>
<td>4:15</td>
<td>N’goussou: Bambara Balafon from Beledougou</td>
</tr>
<tr>
<td>5:00</td>
<td>Tartit: Palaku: Fulani Pastoral Music</td>
</tr>
<tr>
<td>6:00</td>
<td><em>Talking Tree</em></td>
</tr>
<tr>
<td></td>
<td>11:00</td>
</tr>
<tr>
<td>11:45</td>
<td>Growing Up in Mali</td>
</tr>
<tr>
<td>12:30</td>
<td>Planning a Wedding</td>
</tr>
<tr>
<td>1:15</td>
<td>Malan: Builders</td>
</tr>
<tr>
<td>2:00</td>
<td>Musical Storytellers</td>
</tr>
<tr>
<td>2:45</td>
<td>Keeping in Touch with Home</td>
</tr>
<tr>
<td>3:30</td>
<td>Malan: Leather Work</td>
</tr>
<tr>
<td>4:15</td>
<td>N’gou: Music from Ensemble Instrumental</td>
</tr>
<tr>
<td>5:00</td>
<td>Women and Business</td>
</tr>
<tr>
<td></td>
<td><em>Mali: From Timbuktu to Washington</em></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Banako Stage</td>
</tr>
<tr>
<td></td>
<td>11:00</td>
</tr>
<tr>
<td>11:45</td>
<td>Baba Larab: Takamba Music and Dance of the Sonrai People</td>
</tr>
<tr>
<td>12:30</td>
<td>Dogon Masked Dance Group</td>
</tr>
<tr>
<td>1:15</td>
<td>Yaya Coubüxali: Puppets &amp; Marionettes</td>
</tr>
<tr>
<td>2:00</td>
<td>Dogon N’gou: Hunters' Music</td>
</tr>
<tr>
<td>2:45</td>
<td>So Fing: Somono Music with Puppets</td>
</tr>
</tbody>
</table>

* indicates American Sign Language interpreted program.
Scotland at the Smithsonian

Fèis Stage

11:00  Alasdair Fraser: Scottish Fiddle
12:00  Scottish Bagpipes with Ian MacDonald: Jigs, Reels & Pòdraireachd
12:30  The Occasionals: Scottish Ceilidh Dance with Maria Leask
1:30   Fiddler’s Bid: Music from Shetland
2:30   Brian McNell: New Songs, Old Stories
3:30   Scottish Ballads of Work and Workers
4:30   The Occasionals: Scottish Ceilidh Workshop & Dance

Panto Stage

11:00  Doric Children’s Songs from North-East Scotland
11:45  Panto!: Cinderella and Scotland’s Traditional Holiday Theater
12:30  New Scottish Songwriters: Fiona Ritchie of NPR’s “Thistle & Shamrock” Interviews Karine Polwart
1:15   Panto!: Cinderella and Scotland’s Traditional Holiday Theater

Evening Concert

“Scotland the Real”: Launch of new Smithsonian Folkways Recording CD with host Fiona Ritchie

Ceilidh Stage

11:00  Bothy Ballads: Songs from Rural Scotland
11:45  Brian McNell: New Songs of Scots at Home & Abroad
12:30  Billy Jackson: Clans: Tunes and Airs for the Scottish Harp
1:00   The Singing Kettle: Scottish Children’s Songs
2:00   Alasdair Fraser: Scottish Fiddle

Sports in Scottish Life: Curling & Golf

Scottish Kitchen

Demonstrations of Scottish cooking and baking will take place throughout the day.

FAMILY ACTIVITY TENT

11:00  Dr. McWhat?: Tartan Time Lord
11:45  Scottish Bagpipes
12:30  Appalachian Storytelling
1:15   Appalachian Songs
2:00   Appalachian Ballads
2:45   Scottish Toys & Games
3:30   Malian Names & Greetings
4:15   Malian Puppets
5:00   Malian Music & Dance

MaliAN CINEMA ON THE MALL

National Museum of Natural History

Please see page 120 for detailed schedule of the Mali Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Millennium Stage

Please see pages 118–19 for detailed schedule.

Scene from the 2002 panto production of Cinderella at the Royal Scottish Academy of Music and Drama in Glasgow. Photo courtesy Hugh Hogdart
### FRIDAY, JUNE 27

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>APPALACHIA: HERITAGE AND HARMONY</strong></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>Bluegrass: The East Tennessee State University Student Bluegrass Band</td>
</tr>
<tr>
<td>11:45</td>
<td>Old-Time String Music: Lester and Linda McCumbers, Jake and Dara Krack, Kim Johnson</td>
</tr>
<tr>
<td>12:30</td>
<td>Contemporary Appalachian Music: The Celtibillies</td>
</tr>
<tr>
<td>1:30</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
<tr>
<td>2:15</td>
<td>Old-Time String Band: The New Southern Ramblers (with Ralph Blizard) with the Green Grass Cloggers</td>
</tr>
<tr>
<td>3:15</td>
<td>Bluegrass: The East Tennessee State University Student Bluegrass Band</td>
</tr>
<tr>
<td>4:00</td>
<td>Contemporary Appalachian Music: The Celtibillies</td>
</tr>
<tr>
<td>4:45</td>
<td>Old-Time String Band: The New Southern Ramblers (with Ralph Blizard) with the Green Grass Cloggers</td>
</tr>
<tr>
<td>5:00</td>
<td>Narritive: Technology in Appalachia</td>
</tr>
<tr>
<td>5:30-6:00</td>
<td>Evening Concert: Appalachian Bluegrass with the VW Boys</td>
</tr>
<tr>
<td>6:00-9:00</td>
<td>Evening Concert: NEA Presents National Heritage Fellows from Appalachia</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bristol Annual Stage</strong></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>West Virginia Banjo: Dwight Diller</td>
</tr>
<tr>
<td>12:00</td>
<td>Appalachian Storytelling: Jack Tales: Orville Hicks, Frank Proffitt, Jr.</td>
</tr>
<tr>
<td>1:00</td>
<td>Ballads and Stories from the Mountains: Gary Hawker and Tracy Schwartz</td>
</tr>
<tr>
<td>2:00</td>
<td>West Virginia Banjo: Dwight Diller</td>
</tr>
<tr>
<td>3:00</td>
<td>Cherokee Tales: Lloyd Arneach</td>
</tr>
<tr>
<td>4:00</td>
<td>North Carolina Blues: John Dee Holman</td>
</tr>
<tr>
<td>5:00</td>
<td>Narritative: Technology in Appalachia</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Appalachian Kitchen</strong></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>Kentucky Mustard Greens: Bennie Massey</td>
</tr>
<tr>
<td>11:45</td>
<td>Kale, Cherokee Style: Marie Junalaska</td>
</tr>
<tr>
<td>12:30</td>
<td>Tomato Jam from Tennessee: Gerald Hawkins and Greg Golden</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2007 INDIAN SUMMER CAMP</strong></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>Appalachian Storytelling: Jack Tales: Frank Proffitt, Jr. Orville Hicks</td>
</tr>
<tr>
<td>11:45</td>
<td>What is it like to be Appalachian?</td>
</tr>
<tr>
<td>12:30</td>
<td>Gospel Music and Coal Mining Songs: Dorothy Myles</td>
</tr>
<tr>
<td>1:30</td>
<td>African-American Traditions: Nat Reese</td>
</tr>
<tr>
<td>2:15</td>
<td>North Carolina Blues: John Dee Holman</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MALI: FROM TIMBUKTU TO WASHINGTON</strong></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>N'Goussou: Bambara Balafon Music from Belèdougou</td>
</tr>
<tr>
<td>11:45</td>
<td>Tabital Pulaku: Fulani Pastoral Music</td>
</tr>
<tr>
<td>3:00</td>
<td>Mali Festival Program Closed for Friday Prayer</td>
</tr>
<tr>
<td>3:45</td>
<td>Baba Larab: Takamba Music and Dance of the Sonrai People</td>
</tr>
<tr>
<td>4:30</td>
<td>Dogon Masked Dance Group</td>
</tr>
<tr>
<td>5:00</td>
<td>So Fing: Somono Music with Puppets</td>
</tr>
<tr>
<td>3:00</td>
<td>Timbuktu Stage</td>
</tr>
<tr>
<td>3:45</td>
<td>Tartit: Tuareg Music and Sword Dance</td>
</tr>
<tr>
<td>4:30</td>
<td>Dama N'Gou: Hunters' Music</td>
</tr>
<tr>
<td>5:00</td>
<td>Tabital Pulaku: Fulani Pastoral Music</td>
</tr>
<tr>
<td>3:00</td>
<td>Mali Festival Program Closed for Friday Prayer</td>
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<tr>
<td>3:45</td>
<td>Tartit: Tuareg Music and Sword Dance</td>
</tr>
<tr>
<td>4:30</td>
<td>Dama N'Gou: Hunters' Music</td>
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<td>Tabital Pulaku: Fulani Pastoral Music</td>
</tr>
<tr>
<td>3:00</td>
<td>Talking Tree</td>
</tr>
<tr>
<td>3:45</td>
<td>Yaya Coubiyba: Puppets and Marionettes</td>
</tr>
<tr>
<td>4:30</td>
<td>Religion in Daily Life</td>
</tr>
<tr>
<td>5:00</td>
<td>Mali Festival Program Closed for Friday Prayer</td>
</tr>
<tr>
<td>5:00</td>
<td>Planning a Wedding</td>
</tr>
</tbody>
</table>

* indicates American Sign Language interpreted program
**Scotland at the Smithsonian**

**Feis Stage**

11:00 The Singing Kettle: Scottish Children’s Songs
12:00 Scottish Women’s Songs about Scottish Men
1:00 Brian McNeill & Ed Miller: Scotland the Real
2:00 The Occasional: Scottish Dance Workshop
3:00 Scottish Bagpipes Great & Small
3:30 Alasdair Fraser: Strathspeys, Jigs & Reels
4:30 Fiddlers’ Bid: Music from Shetland

**Ceilidh Stage**

11:00 Songs & Tunes from Gaelic Scotland
12:00 Alasdair Fraser: Scottish Fiddle Music
1:00 Scottish Bagpipes Large & Small: Iain MacDonald & Hamish Moore
1:30 Fiddlers’ Bid: Music from Shetland
2:30 Tunes & Airs for Scottish Harp & Fiddle
3:00 Songs & Poetry of Robert Burns
4:00 Songs from Northern Scotland
4:30 Brian McNeill: Songs of Scots at Home & Abroad

**Panto Stage**

11:00 Panto!: Cinderella and Scotland’s Traditional Holiday Theater
12:00 New Scottish Songwriters: Fiona Ritchie of NPR’s “Thistle & Shamrock”
1:00 Panto!: Cinderella & Scotland’s Traditional Holiday Theater
2:00 The Singing Kettle: Scottish Music for Children (& Parents)
3:00 Stories of the Shetland Isles
4:45 Bothy Songs & Ballads from North-East Scotland
4:45 Panto!: Cinderella and Scotland’s Traditional Holiday Theater

**Narrative Stage**

11:00 Songs from Fair Isle: Britain’s Most Remote Community
11:30 North Sea Oil: Life on an Off-Shore Rig
12:15 Scots: The Mither Tongue
1:00 Scottish Stories of the Supernatural
2:00 Scottish Tapestry & Dovecots Studio
2:45 Western Isle Storytellers: Island Life in the Outer Hebrides
3:30 Scottish Crafts: Tartan & Harris Weaving
4:15 Scottish Heraldry: Court of the Lord Lyon King of Arms
5:00 Gaelic & Gaelic Poetry

**Scottish Kitchen**

Demonstrations of Scottish cooking and baking will take place throughout the day.

**FAMILY ACTIVITY TENT**

11:00 Stories of Good & Bad Scottish Children
11:45 Appalachian Songs & Stories
12:30 Cherokee Stories
1:15 Scottish Toys & Games
2:00 Dr. McWhat?: Tartan Time Lord
2:45 Appalachian Songs
3:30 Malian Greetings & Names
4:15 Malian Puppets
5:00 Malian Music

**MALIAN CINEMA ON THE MALL**

National Museum of Natural History

Please see page 120 for detailed schedule of the Malian Film Festival.

**JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS**

**Millennium Stage**

Please see pages 118–19 for detailed schedule.
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
<tr>
<td>11:45</td>
<td>Appalachian Storytelling—Jack Tales, Orville Hicks, Frank Proffitt, Jr.</td>
</tr>
<tr>
<td>13:00</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
<tr>
<td>13:45</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
<tr>
<td>14:30</td>
<td>Appalachian Bluegrass: The VW Boys</td>
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<tr>
<td>15:15</td>
<td>Appalachian Bluegrass: The VW Boys</td>
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<tr>
<td>16:00</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
<tr>
<td>16:45</td>
<td>Appalachian Bluegrass: The VW Boys</td>
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<tr>
<td>17:30</td>
<td>Appalachian Bluegrass: The VW Boys</td>
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<tr>
<td>18:15</td>
<td>Appalachian Bluegrass: The VW Boys</td>
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<tr>
<td>19:00</td>
<td>Appalachian Bluegrass: The VW Boys</td>
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<tr>
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<tr>
<td>20:30</td>
<td>Appalachian Bluegrass: The VW Boys</td>
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<tr>
<td>21:15</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
<tr>
<td>22:00</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
</tbody>
</table>

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**Songs**

<table>
<thead>
<tr>
<th>Time</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>West Virginia Blues: Nat Reese</td>
</tr>
<tr>
<td>11:45</td>
<td>Appalachian Storytelling—Jack Tales, Orville Hicks, Frank Proffitt, Jr.</td>
</tr>
<tr>
<td>12:00</td>
<td>West Virginia Banjo: Dwight Diller</td>
</tr>
<tr>
<td>13:00</td>
<td>North Carolina Blues: John Dee Holeman</td>
</tr>
<tr>
<td>13:45</td>
<td>American Indians in Appalachia: Lloyd Arneach, Marie Junaluska</td>
</tr>
<tr>
<td>14:30</td>
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</tr>
<tr>
<td>15:15</td>
<td>Appalachian Bluegrass: The VW Boys</td>
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</tr>
<tr>
<td>22:00</td>
<td>Appalachian Bluegrass: The VW Boys</td>
</tr>
</tbody>
</table>

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**Appalachian Kitchen—Appalachian Staples**

<table>
<thead>
<tr>
<th>Time</th>
<th>Dish</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Catfish: Fred McClellan</td>
</tr>
<tr>
<td>11:45</td>
<td>Strawberry: Rhubarb</td>
</tr>
<tr>
<td></td>
<td>Dumplings: Marie Junaluska</td>
</tr>
<tr>
<td>12:30</td>
<td>Meatloaf: Gerald Hawkins and Greg Golden</td>
</tr>
<tr>
<td>13:30</td>
<td>Barbeque: Benny Mussey</td>
</tr>
<tr>
<td>13:45</td>
<td>Cornbread: Fred McClellan</td>
</tr>
<tr>
<td>14:00</td>
<td>Chicken: Harvey Christie</td>
</tr>
<tr>
<td>14:45</td>
<td>Fried Potatoes: Marie Junaluska</td>
</tr>
<tr>
<td>2:15</td>
<td>Mexican Dips: Gerald Hawkins and Greg Golden</td>
</tr>
</tbody>
</table>

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**GEORGETOWN: FROM TIMBUKTU TO WASHINGTON**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Baba Larab Takamba Music and Dance of the Sonrai People</td>
</tr>
<tr>
<td>11:45</td>
<td>Dogon Masked Dance Group</td>
</tr>
<tr>
<td>12:30</td>
<td>So Finge: Sonomo Music with Puppets</td>
</tr>
<tr>
<td>1:15</td>
<td>Groupe Sogonkun: Wassoulou Masked Dancers</td>
</tr>
<tr>
<td>1:00</td>
<td>Yaya Coulhaly: Puppets &amp; Marionettes</td>
</tr>
<tr>
<td>2:45</td>
<td>Denso N'goni: Hunters’ Music</td>
</tr>
<tr>
<td>3:30</td>
<td>So Finge: Sonomo Music with Puppets</td>
</tr>
<tr>
<td>4:15</td>
<td>Musical Storytellers</td>
</tr>
<tr>
<td>5:00</td>
<td>Dogon Masked Dance Group</td>
</tr>
</tbody>
</table>

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**Bristol Motor Stage**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Guitar Workshop: Wayne Henderson, Doug and Taylor Rorrer</td>
</tr>
<tr>
<td>12:00</td>
<td>West Virginia Banjo: Dwight Diller</td>
</tr>
<tr>
<td>1:00</td>
<td>North Carolina Blues: John Dee Holeman</td>
</tr>
<tr>
<td>2:00</td>
<td>American Indians in Appalachia: Lloyd Arneach, Marie Junaluska</td>
</tr>
<tr>
<td>3:00</td>
<td>West Virginia Blues: Nat Reese</td>
</tr>
<tr>
<td>4:00</td>
<td>Guitar Workshop: Wayne Henderson, Doug and Taylor Rorrer</td>
</tr>
<tr>
<td>5:00</td>
<td>Ballads: Bobby McMillion</td>
</tr>
</tbody>
</table>

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**Appalachian Kitchen—Appalachian Staples**

<table>
<thead>
<tr>
<th>Time</th>
<th>Dish</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
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<td>Barbeque: Benny Mussey</td>
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<td>Cornbread: Fred McClellan</td>
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<td>Chicken: Harvey Christie</td>
</tr>
<tr>
<td>14:45</td>
<td>Fried Potatoes: Marie Junaluska</td>
</tr>
<tr>
<td>2:15</td>
<td>Mexican Dips: Gerald Hawkins and Greg Golden</td>
</tr>
</tbody>
</table>

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**Talking Tree**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Wedding Day Stories</td>
</tr>
<tr>
<td>11:45</td>
<td>Wedding Preparations</td>
</tr>
<tr>
<td>2:00</td>
<td>Family Praise Music</td>
</tr>
<tr>
<td>3:00</td>
<td>Growing Up in Mah, Marriage and Song</td>
</tr>
<tr>
<td>4:00</td>
<td>Baba Larab Takamba Music and Dance of the Sonrai People</td>
</tr>
</tbody>
</table>
**Scotland at the Smithsonian**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Songs of Scottish Life</td>
</tr>
<tr>
<td>12:00</td>
<td>Scottish Instrumental Traditions</td>
</tr>
<tr>
<td>1:00</td>
<td>The Occasionals: <em>Ceilidh</em> Dance Party</td>
</tr>
<tr>
<td>2:00</td>
<td>Fiddler’s Bid: Music from Shetland</td>
</tr>
<tr>
<td>3:00</td>
<td>Brian McNeill: Songs of Rowers and Roving</td>
</tr>
<tr>
<td>4:00</td>
<td>Shetland Dance Workshop</td>
</tr>
<tr>
<td>4:30</td>
<td>Fiddlers’ Bid: Music from Shetland</td>
</tr>
<tr>
<td>5:30-7:00</td>
<td><strong>Evening Concert</strong> — Celebration of the Scottish Fiddle with host Fiona Ritchie</td>
</tr>
</tbody>
</table>

**Ceilidh Stage**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>The Singing Kettle: Scottish Music for Children (Parents)</td>
</tr>
<tr>
<td>12:00</td>
<td>Brian McNeill: Scottish Songs &amp; Tunes</td>
</tr>
<tr>
<td>1:00</td>
<td>Scottish Songs of Music &amp; Musicians</td>
</tr>
<tr>
<td>2:00</td>
<td>Scottish Bagpipes Great &amp; Small</td>
</tr>
<tr>
<td>2:30</td>
<td>Johnny Cunningham: Scottish Fiddle</td>
</tr>
<tr>
<td>3:30</td>
<td>The Occasionals: <em>Ceilidh</em> Dance</td>
</tr>
<tr>
<td>4:30</td>
<td>Alasdair Fraser: Scottish Fiddle</td>
</tr>
</tbody>
</table>

**Panto Stage**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:06</td>
<td>Panto!: Cinderella and Scotland's Traditional Holiday Theater</td>
</tr>
<tr>
<td>12:15</td>
<td>A Burns Supper: Traditional and Annual Celebration of Scotland's Bard</td>
</tr>
<tr>
<td>1:30</td>
<td>Panto!: Cinderella and Scotland's Traditional Holiday Theater</td>
</tr>
<tr>
<td>2:30</td>
<td>Scottish Masters: Fiona Ritchie of NPR’s “Thistle &amp; Shamrock” interviews fiddler Alasdair Fraser</td>
</tr>
<tr>
<td>3:15</td>
<td>The Singing Kettle: Scottish Songs for Children</td>
</tr>
<tr>
<td>4:00</td>
<td>The Relative Merits of Scottish Cities: Glasgow vs. Edinburgh</td>
</tr>
</tbody>
</table>

**Narrative Stage**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>North Sea Oil: Life on an Off-Shore Rig</td>
</tr>
<tr>
<td>11:45</td>
<td>Shetland Islands: Contemporary Life in an Ancient Land</td>
</tr>
<tr>
<td>12:30</td>
<td>Western Isles Stories: Fishing and Fisherman of the Outer Hebrides</td>
</tr>
<tr>
<td>1:15</td>
<td>Scottish Heraldry: Court of the Lord Lyon King of Arms</td>
</tr>
<tr>
<td>1:45</td>
<td>The Art of Distilling Scotch Whisky</td>
</tr>
<tr>
<td>2:30</td>
<td>Scottish Tartan: Legend, Lore and Craft</td>
</tr>
<tr>
<td>3:15</td>
<td>Scots: The Mither Tongue</td>
</tr>
<tr>
<td>4:00</td>
<td>Scottish Stories of the Supernatural</td>
</tr>
<tr>
<td>4:45</td>
<td>Gaelic Poetry &amp; Love Songs</td>
</tr>
</tbody>
</table>

**Scottish Kitchen**

Demonstrations of Scottish cooking and baking will take place throughout the day.

**Family Activity Tent**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Songs &amp; Stories from North-East Scotland</td>
</tr>
<tr>
<td>11:45</td>
<td>Dr. McWhat?: Tartan Time Lord</td>
</tr>
<tr>
<td>12:30</td>
<td>Appalachian Songs &amp; Stories</td>
</tr>
<tr>
<td>1:15</td>
<td>Scottish Toys &amp; Games</td>
</tr>
<tr>
<td>2:00</td>
<td>Appalachian Stories</td>
</tr>
<tr>
<td>2:45</td>
<td>Appalachian Stories</td>
</tr>
<tr>
<td>3:30</td>
<td>Malian Greetings &amp; Names</td>
</tr>
<tr>
<td>4:15</td>
<td>Malian Puppets</td>
</tr>
<tr>
<td>5:00</td>
<td>Malian Music</td>
</tr>
</tbody>
</table>

**John F. Kennedy Center for the Performing Arts**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00</td>
<td>The Relative Merits of Scottish Cities: Glasgow vs. Edinburgh</td>
</tr>
</tbody>
</table>

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*Indicates American Sign Language interpreted program*
Appalachia: Heritage and Harmony

Harmony Stage

11:00 Contemporary Appalachian Music: The Celfhills
11:45 Appalachian Bluegrass: The WV Boys
12:30 West Virginia Strings: Jake and Dara Krack, Lester and Linda McCumbers, Dwight Dillier, Kim Johnson
1:30 Old-Time String Band: The New Southern Ramblers (with Ralph Blizard) and the Green Grass Cloggers
2:15 Bluegrass: The East Tennessee State University Student Bluegrass Band
3:15 Old-Time String Band: The New Southern Ramblers (with Ralph Blizard) and the Green Grass Cloggers
4:00 African-American Traditions: Nat Reese, Sparky and Rhonda Rucker
4:45 Old-Time String Music: Jake Krack and Lester and Linda McCumbers

Evening Concert

Beautiful Beyond: Christian Songs in Native Languages

Heritage Stage

11:00 Appalachian Storytelling: Lloyd Arneach, Orville Hicks, Frank Proffitt, Jr.
11:45 Gospel Music and Coal Mining Songs: Dorothy Myles
12:30 Contemporary Appalachian Music: The Celfhills
1:30 Guitar Workshop: Doug and Taylor Rorror, Wayne Henderson
2:15 Gospel Music and Coal Mining Songs: Dorothy Myles
3:15 Ballads from the Mountains: Ginny Hawker, Sheila Kay Adams

Demonstrations daily of railroad work and song by the Buckingham Lining Bar Gang.

Appalachian Kitchen—

"Breads and Spread"

11:00 Cornbread: Fred McClellan
11:45 Quee Fende: Gerald Hawkins and Greg Golden
12:30 Lye Dumplings: Marie Jumaluka
1:30 Barbeque Sauce: Benne Massey
2:15 Cherokee Bean Bread: Marie Jumaluka
3:00 Cross-Program: Baked Goods from Appalachia, Mah, and Scotland

Bean Dip: Gerald Hawkins and Greg Golden
Mexican Bread: Benne Massey

Banaiko Stage

11:00 So Fing: Somono Music with Puppets
11:45 Baba Larab: Takamba Music and Dance of the Sonrai People
12:30 Dogon Masked Dance Group
1:15 Yaya Coalibaly: Puppets and Marionettes
2:00 Groupe Sogonikun: Wassoulou Masked Dancers
2:45 Baba Larab: Takamba Music and Dance of the Sonrai People
3:30 So Fing: Somono Music with Puppets
4:15 Groupe Sogonikun: Wassoulou Masked Dancers
5:00 Dogon Masked Dance Group

Timbuktu Stage

11:00 Taritt: Tuareg Music and Sword Dance
11:45 Neba Solo: Balafon Music from Kenedougou
12:30 Tabalt Pulakru: Fulani Pastoral Music
1:15 Fashion Show
2:00 Musical Storytellers
2:45 Neba Solo: Balafon Music from Kenedougou
3:30 Taritt: Tuareg Music and Sword Dance
4:15 N'goussoun: Bambara Balafon Music from Békédougou
5:00 Donso N'gou: Hunters' Music

Talking Tree

11:00 Donso N'gou: Hunters' Music
11:45 Growing Up in Mali
12:30 Mahan Baskets
1:15 N'goussoun: Bambara Balafon Music from Békédougou
2:00 Mahan Health: Traditional Medicine and Karité
2:45 Dogon Devination
3:30 Kea Player and Singer from Ensemble Instrumental
4:15 Mahan Pottery
5:00 Nomadic Culture

Mali: From Timbuktu to Washington

Courtesy West Virginia State Archives, United States Steel Collection
Malian Foodways

11:00  *Gan na* (okra sauce):
   Fatoumata Sissoko

12:00  *Tê*: Mariam Dura

1:00   *Hagakoreye*: Maimouna
   Coulibaly Camara

2:00   *Widjila*: Aissa Touré

3:00   *Foure ou fourou* (millet cakes):
   Koumba Kanté

4:00   *Moni*: Khadiatou Sow

5:00   *Saladibaba na* (sauce with
   salad leaves): Ami Sow

Scotland at the Smithsonian

Féis Stage

11:00  The Singing Kettle:
   Scottish Songs for Children

12:00  Alasdair Fraser:
   Scottish Fiddle

1:00   Fiddlers' Bid:
   Music from Shetland

2:00   Johnny Cunningham:
   Virtuoso Scottish Fiddle

3:00   Brian McNeill: Songs of
   Scots at Home & Abroad

3:45  Scottish Women Sing Songs of
   Scottish Men (& Vice-Versa)

4:45  Fiddlers' Bid:
   Music from Shetland

Ceilidhi Stage

11:00  Shetland Dance Workshop

11:30  The Occasional:
   Scottish Ceilidh Dance Band

12:30  Scottish Songs about Food,
   Drink & Celebration

1:30   Scottish Harp & Bagpipes

2:00   The Occasional:
   Scottish Ceilidh Dance

2:45  Alasdair Fraser:
   Scottish Fiddle Traditions

3:45  Scottish Instrumental Music:
   Harp, Small Pipes & Others

4:30  Johnny Cunningham and
   Alasdair Fraser: Fiddle
   Workshop

Punto Stage

11:00  Quines, Loons, and Other
   Folk: Songs from North-East
   Scotland

11:30  Punto!: Cinderella and Scotland's
   Traditional Holiday Theater

12:30  New Scottish Songwriters:
   Fiona Ritchie of NPR's
   "Thistle & Shamrock"*
   Interviews Brian McNeill

1:30   The Singing Kettle:
   Scottish Children's Songs

2:30   Punto!: Cinderella and Scotland's
   Traditional Holiday Theater

Scottish Stories:
   The Wise & the Foolish

4:30   Punto!: Cinderella & Scotland's
   Traditional Holiday Theater

Narrative Stage

11:00  Scots: The Mither Tongue

11:45  Gaelic Song & Poetry

12:30  North Sea Oil: Culture
   & Cultural Change in
   Aberdeenshire

1:15   Stories of Kings, Queens &
   Commoners

2:00   Scottish Heraldry: Court of
   the Lord Lyon King of Arms

2:30   Western Isles Storytellers:
   Crofting in the Outer
   Hebrides

3:15   Shetland's Viking Heritage:
   Celebrating Up Helly-A'

4:00   The Art of Distilling Scotch
   Whisky

4:45   Scottish Tartan:
   Lore and Legend

Scottish Kitchen

Demonstrations of Scottish cooking
and baking will take place throughout
the day.

Family Activity Tent

11:00  Appalachian Songs and Stories

11:45  Scottish Toys & Games

12:30  Appalachian Songs

1:15   Jack Tales

* indicates American Sign Language interpreted program
Appalachia: Heritage and Harmony

Harmony Stage

11:00 Bluegrass Gospel: Still Waters
11:45 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford
12:30 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob
1:30 Appalachian Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers
2:15 African-American Traditions: Joe Thompson
3:15 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob
4:00 African-American Traditions: Joe Thompson
4:45 Mountain Banjo: Will Keys and Lee Sexton with Doug Dorschug and Rich Kirby

Bristol Mural Stage

11:00 North Carolina String Music: Don Pedi and Bruce Greene
12:00 Songs: Randy Wilson
1:00 Mountain Banjo: Lee Sexton
2:00 Songs from the Coal Fields: Elaine Purkey
3:00 West Virginia Guitar: Carl Rutherford
4:00 What Is It Like to Be Appalachian?
5:00 Mountain Fiddle: Clyde Davenport

Appalachian Kitchen—“Everything with Apples”

11:00 Apple Butter: Linda Childress
11:45 Apple Pie: Lacey Griffey
12:30 Fried Apple Butter
Sandwich/Dinner Bucket: Kim Carroll
1:30 Cherokee Apple Cake: Marie Junalaska
2:15 Appalachian Wedding Cake: Susan Bridges
3:15 Apple Cobbler: Linda Griffey
4:00 Fried Apples and Baked Apples: Kim Carroll
4:45 Fried Pies: Susan Bridges

Mali: From Timbuktu to Washington

Banako Stage

11:00 N'gourssoum: Barbara Balafon Music from Deboudougou
1:15 Laat Tuareg Music and Sword Dance
12:30 Neba Solo: Balafon Music from Kenedougou
1:15 Tabulal Pulaku: Fulani Pastoral Music
2:00 Dasso N'gour: Hunter's Music
2:45 Yaya Coulalab: Puppets & Marionettes
3:30 Tarut Tuareg Music and Sword Dance
4:15 Neba Solo: Balafon Music from Kenedougou

Timbuktu Stage

11:00 Baabo Laray: Takamba Music and Dance of the Sonrai People
11:45 Dogon Masked Dance Group
12:30 So Fing: Somono Music with Puppets
1:15 Krim de Birgo: Fulani Calabash Music
2:00 Groupe Sogomukun: Wassoulou Masked Dancers
2:45 Members of the Ensemble Instrumental
3:30 Dogon Masked Dance Group
4:15 So Fing: Somono Music with Puppets
5:00 Groupe Sogomukun: Wassoulou Masked Dancers

Evening Concert


Talking Tree

11:00 Donso N'gour: Hunter's Music
11:45 Growing Up in Mali
12:30 What Makes a Woman Beautiful?
1:15 Malian Textiles: Patterns and Processes
2:00 Musical Storytellers
2:45 Keeping in Touch with Home
3:30 Malian Buildings
4:15 Members of the Ensemble Instrumental
5:00 Musical Storytellers

Malian Foodways

11:00 Aree: Kada Souko
12:00 Fantou: Fatoumata Sissoko
1:00 Tié: Mariam Diarra
2:00 Sane Salade: Martama Camara
3:00 Jass de Genebri: Assa Touré
4:00 Foufou (millet cakes): Kounba Kante
5:00 Almange Meffe: Khadatou Sow
Scotland at the Smithsonian

Fèis Stage
11:00  Wrigley Sisters: Music from Orkney
12:00  Brian McNeill: Songs of Scotland
1:00   The Occasionals: Ceilidh Dance Party
2:00   Johnny & Phil Cunningham: Virtuoso Scottish Fiddle and Accordion
3:00   Scottish Bagpipes, Great & Small
3:30   Wrigley Sisters: Music from Orkney
4:30   Scottish Songs of Work & Play

Ceilidh Stage
11:00  The Singing Kettle: Scottish Music for Children
12:00  Mitchelson Brothers: Scottish Highland Dance Demonstration & Workshop
12:45  Gaelic Songs of Love and Loss
1:30   The Singing Kettle: Scottish Music for Children
2:30   Dougie MacLean: A Contemporary Voice of Scotland
3:15   Mitchelson Brothers: Highland Dance Demonstration & Workshop
3:45   The Occasionals: Scottish Ceilidh Dance
4:30   Johnny & Phil Cunningham: Virtuoso Scottish Fiddle and Accordion

Panto Stage
11:00  Panto!: Cinderella and Scotland's Traditional Holiday Theater
12:00  Jute, Jam & Journalism: Life and Work in Dundee
12:30  Quines, Loons, and Other Folk: Songs of North-East Scotland
1:00   Panto!: Cinderella and Scotland's Traditional Holiday Theater
1:15   Scottish Stories, Legends & Tall Tales
1:45   Ed Miller: Songs of the Scottish Diaspora
2:00   Western Isles Storytellers: Growing Up On the Outer Hebrides
2:15   Tradition & Innovation in Scottish Crafts
2:45   Gaelsongs & Poetry
3:15   Fair Isle: Life in Britain's Most Remote Community
3:45   Curiling: Scotland's Olympic Sport
4:15   Properly Attired?: What to Wear When
4:30   Castle Upkeep 101: Stone Masonry & Restoration Crafts

Narrative Stage
11:00  Scottish Knitting
11:45  Life in the Shetland Islands
12:15  North Sea Oil & North-East Scotland
1:00   Western Isles Storytellers: Growing Up On the Outer Hebrides
1:15   Tradition & Innovation in Scottish Crafts
1:45   Gaelsongs & Poetry
2:15   Fair Isle: Life in Britain's Most Remote Community
2:45   Curiling: Scotland's Olympic Sport
3:15   Properly Attired?: What to Wear When
3:45   Castle Upkeep 101: Stone Masonry & Restoration Crafts
4:15   Malian Names & Greetings
5:00   Malian Music

Scottish Kitchen
Demonstrations of Scottish cooking and baking will take place throughout the day.

FAMILY ACTIVITY TENT
11:00  Scottish Toys & Games
11:45  Appalachian Songs
12:30  Appalachian Stories
1:15   Scottish Songs & Stories
2:00   Gaelic Children's Songs
2:45   Appalachian Songs & Instrument Demonstration
3:30   Malian Names & Greetings
4:15   Malian Puppets
5:00   Malian Music

MALIAN CINEMA
ON THE MALL
National Museum of Natural History
Please see page 120 for detailed schedule of the Malian Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
Millennium Stage
Please see pages 118-19 for detailed schedule.

indicates American Sign Language interpreted program
Appalachia: Heritage and Harmony

Harmony Stage

11:00 Appalachian Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers
11:45 Carcassonne Community Dance Group from Kentucky with Lee Sexton
12:30 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob
1:30 Galax String Band: The New Ballard's Branch Bogtrotters
2:15 Bluegrass Gospel: Still Waters
3:15 Appalachian Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers
4:00 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford
4:30 Bluegrass Gospel: Still Waters
5:15-6:00 Evening Concert - Galax String Band: The New Ballard's Branch Bogtrotters
6:00-9:00 Evening Concert - NEA Presents National Heritage Fellows from Appalachia

Heritage Stage

11:45 Songs and Ballads: Randy Wilson and Laura Boosinger
12:30 North Carolina Strings: Don Pedi and Bruce Greene, Rayna Gellert and Joe Fallon
1:30 Life in the Coal Fields

2:15 African-American Traditions: Joe Thompson
3:15 What Is It Like to Be Appalachian?: Stereotypes and Myths
4:00 West Virginia Liar’s Contest with Bonnie Collins and Bil Lepp
4:45 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob

Bristol Mural Stage

11:00 Tennessee Fiddle: Clyde Davenport
12:00 Appalachian Banjo: Will Keys

1:00 Appalachian Storytelling: Bil Lepp
2:00 North Carolina Fiddle: Rayna Gellert and Joe Fallon
3:00 Songs and Ballads: Laura Boosinger
4:00 North Carolina String Music: Bruce Greene and Don Pedi
5:00 African-American Traditions: Joe Thompson

Appalachian Kitchen—
“On the Side”

11:00 Greens: Lacey Griffey
11:45 Turnips: Marie Junaluska
12:30 Biscuit Fixings: Linda Childress
1:30 Foraged Plants: Susan Bridges
2:30 Mixed Pickles: Kim Carroll
3:15 Stewed Potatoes: Marie Junaluska
4:00 Cabbage: Lacey Griffey
4:45 Poke Dishes: Susan Bridges

Mail: From Timbuktu to Washington

Bamako Stage

11:00 Tarat Tuareg Music and Sword Dance
11:45 N'eba Solo: Balafon Music from Kénédougou
12:30 Tabtal Pulaku: Fulani Pastoral Music
1:15 Yaya Coulibaly: Puppets & Marionettes
2:00 N’goussou: Banjara Balafon Music from Bélédougou
2:45 Tarat Tuareg Music and Sword Dance
3:30 N'eba Solo: Balafon Music from Kénédougou

4:15 Tabtal Pulaku: Fulani Pastoral Music
5:00 N’goussou: Bambara Balafon Music from Bélédougou

Timbuktu Stage

11:00 Groupe Sogonikum: Wassoulou Masked Dancers
11:45 Baba Larab: Takamba Music and Dance of the Sonrai People
12:30 Dogon Masked Dance Group
1:15 Krim de Burgo: Fulani Calabash Music
2:00 So Fijn: Somono Music with Puppets
2:45 Dogon Masked Dance Group
3:30 Groupe Sogonikum: Wassoulou Masked Dancers
4:15 Baba Larab: Takamba Music and Dance from the Sonrai People
5:00 Musical Storytellers
## Scotland at the Smithsonian

### Féis Stage

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Wrigley Sisters: Music from Orkney</td>
</tr>
<tr>
<td>12:00</td>
<td>Songs of Food, Drink &amp; Conviviality</td>
</tr>
<tr>
<td>1:00</td>
<td>The Fochabers Fiddlers: Traditional Music from Scotland's Next Generation</td>
</tr>
<tr>
<td>2:00</td>
<td>Brian McNell: Songs of Rovers &amp; Roving</td>
</tr>
<tr>
<td>3:00</td>
<td>Johnny &amp; Phil Cunningham</td>
</tr>
<tr>
<td>4:00</td>
<td>Scottish Bagpipes, Great &amp; Small</td>
</tr>
<tr>
<td>4:30</td>
<td>Dougie MacLean: A Contemporary Voice of Scotland</td>
</tr>
</tbody>
</table>

### Evening Concert

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30</td>
<td>The Occasional: Scottish Ceilidh Dance with Special Guests the Mitchelson Brothers</td>
</tr>
</tbody>
</table>

### Ceilidh Stage

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Scottish Bagpipes!</td>
</tr>
<tr>
<td>11:45</td>
<td>The Mitchelson Brothers: Highland Dance Demonstration &amp; Workshop</td>
</tr>
<tr>
<td>12:30</td>
<td>The Occasional: Scottish Ceilidh Dance</td>
</tr>
<tr>
<td>1:30</td>
<td>Dougie MacLean: A Contemporary Voice of Scotland</td>
</tr>
<tr>
<td>2:30</td>
<td>Wrigley Sisters: Music from Orkney</td>
</tr>
<tr>
<td>3:30</td>
<td>Fochabers Fiddlers: Traditional Music from Scotland's Next Generation</td>
</tr>
<tr>
<td>4:30</td>
<td>Ed Miller: Songs of Burns &amp; Others</td>
</tr>
</tbody>
</table>

### Panto Stage

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>The Singing Kettle: Children's Music from Scotland</td>
</tr>
<tr>
<td>12:00</td>
<td>Panto: Cinderella and Scotland's Traditional Holiday Theater</td>
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<tr>
<td>1:00</td>
<td>Gaeic Songs &amp; Poetry</td>
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<tr>
<td>2:00</td>
<td>Panto: Cinderella and Scotland's Traditional Holiday Theater</td>
</tr>
<tr>
<td>3:00</td>
<td>The Singing Kettle: Scottish Songs for Children</td>
</tr>
<tr>
<td>3:45</td>
<td>Open Session</td>
</tr>
<tr>
<td>4:30</td>
<td>Panto: Cinderella and Scotland's Traditional Holiday Theater</td>
</tr>
</tbody>
</table>

### Narrative Stage

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Fishing and Fishfolk: The Outer Hebrides and the Sea</td>
</tr>
<tr>
<td>11:45</td>
<td>The Art of Distilling Scotch Whisky</td>
</tr>
<tr>
<td>12:30</td>
<td>Scottish Stories of Good &amp; Evil</td>
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<tr>
<td>1:15</td>
<td>North Sea Oil: Life on an Off-Shore Rig</td>
</tr>
<tr>
<td>2:00</td>
<td>Scottish Textiles: Tartan, Tapestry &amp; Tweed</td>
</tr>
<tr>
<td>2:45</td>
<td>Contemporary Life on Scottish Islands</td>
</tr>
<tr>
<td>3:30</td>
<td>The Keth Kilt School: Traditional Craft in the Modern World</td>
</tr>
<tr>
<td>4:00</td>
<td>Scottish Universities: Going to School in Scotland</td>
</tr>
<tr>
<td>4:45</td>
<td>Rural Scotland</td>
</tr>
</tbody>
</table>

### Scottish Kitchen

Demonstrations of Scottish cooking and baking will take place throughout the day.

### Family Activity Tent

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Scottish Toys &amp; Games</td>
</tr>
<tr>
<td>11:45</td>
<td>Appalachian Songs &amp; Instrument Demonstration</td>
</tr>
<tr>
<td>12:30</td>
<td>Appalachian Stories</td>
</tr>
<tr>
<td>1:15</td>
<td>Scottish Toys &amp; Games</td>
</tr>
<tr>
<td>2:00</td>
<td>Scottish Harp</td>
</tr>
<tr>
<td>2:45</td>
<td>Scottish Stories: Growing Up in Scotland</td>
</tr>
<tr>
<td>3:30</td>
<td>Malian Names &amp; Greetings</td>
</tr>
<tr>
<td>4:15</td>
<td>Malian Puppets</td>
</tr>
<tr>
<td>5:00</td>
<td>Malian Music &amp; Dance</td>
</tr>
</tbody>
</table>

### Malian Foodways

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Niébé poché: Ama Sow</td>
</tr>
<tr>
<td>12:00</td>
<td>Laka: Kadja Souko</td>
</tr>
<tr>
<td>1:00</td>
<td>Djuka jëma: Fatoorna Ssoko</td>
</tr>
<tr>
<td>2:00</td>
<td>HossusAumma: Mariam Diarra</td>
</tr>
<tr>
<td>3:00</td>
<td>Séri mani: Khadiatou Sow</td>
</tr>
<tr>
<td>4:00</td>
<td>Tamarind and Ginger Drinks: Assa Touré</td>
</tr>
<tr>
<td>5:00</td>
<td>Lao: Koumba Kanté</td>
</tr>
</tbody>
</table>

### Malian Cinema

**On the Mall**

National Museum of Natural History

Please see page 120 for detailed schedule of the Mal Film Festival.

**JoHN F. KENNEDY CENTER FOR THE Performing Arts**

Millennium Stage

Please see pages 118–19 for detailed schedule.

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*indicates American Sign Language interpreted program*
FRIDAY, JULY 4

APPALACHIA: HISTORIE
AND HARMONY

Harmony Stage

11:00 Appalachian Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers

11:45 Dance: The Carcassonne Community Dance Group from Kentucky with Lee Sexton

12:30 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Bob

1:30 Galax String Band: The New Ballard's Branch Bogtrotters

2:15 Appalachian Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers

3:15 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford

4:00 Bluegrass Gospel: Still Waters

4:45 Galax String Band: The New Ballard's Branch Bogtrotters

5:30-6:15 EVENING CONCERT
Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Bob

6:15-7:00 EVENING CONCERT
Dance Party with the Carcassonne Community Dance Group from Kentucky and the Lee Sexton Band

Heritage Stage

11:00 What Is It Like to Be Appalachian?

11:45 Bluegrass Gospel: Still Waters

12:30 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford

1:30 Mountain Fiddle: Clyde Davenport

2:15 North Carolina Fiddle: Rayna Gellert and Joe Fallon

3:15 West Virginia Liars' Contest with Bonnie Collins and Bill Lepp

4:00 North Carolina String Music: Don Pedie and Bruce Greene

4:45 African-American Traditions: Joe Thompson

Bristol Motor Stage

11:00 Songs: Laura Booanger and Randy Wilson

12:00 North Carolina Fiddle: Rayna Gellert and Joe Fallon

1:00 North Carolina String Music: Don Pedie and Bruce Greene

2:00 African-American Traditions: Joe Thompson

3:00 Mountain Banjo: Will Keys and Lee Sexton with Doug Dorschung and Rich Kirby

4:00 Mountain Fiddle: Clyde Davenport

5:00 Songs: Randy Wilson

Appalachian Kitchen—
"Dinner on the Grounds"

11:00 Apple Butter: Linda Childress

11:45 Fried Chicken: Lacey Griffey

12:30 Cornbread: Marie Jumalaska

1:15 Wild Vegetable Surf-Fry with Wild Mushrooms & Venison: Susan Bridges

2:15 Fried Green Tomatoes: Kim Carroll

3:00 Apple Pie: Lacey Griffey

3:45 Cheese Pie: Linda Childress

4:45 Wild Strawberry Shortcake with Wild Beverages: Susan Bridges

MAI: FROM TIMBUKTU
TO WASHINGTON

Bamako Stage

11:00 Neba Solo: Balafon Music from Kenedougou

11:45 Tambi: Tuareg Music and Sword Dance

Mali Festival Program Closed
1:00-3:00 for Friday Prayer

3:00 Yafo: Puppets & Marionettes

3:45 Ngourou: Bambara Balafon from Gediougou

4:30 Tabutal Pubak: Fulani Pastoral Music

Timbuktu Stage

11:00 Baba Labab: Takamba Music and Dance of the People

11:45 Fashion Show

Mali Festival Program Closed
1:00-3:00 for Friday Prayer

3:00 Dogon Masked Dance Group

3:45 Groupe Sogoniko: Wassoulou Masked Dancers

4:30 So Fing: Somono Music with Puppets

EVENING CONCERT
Mali Dance Party: Dogon Masked Dance Group; Neba Solo: Balafon Music from Kenedougou; Tambi: Tuareg Music and Sword Dance; Baba Labab: Takamba Music and Dance of the Sonar People; Groupe Sogoniko: Wassoulou Masked Dancers; Tabutal Pubak: Fulani Pastoral Music

Talking Stage

11:00 Musical Storytellers

12:30 Religion in Daily Life

Mali Festival Program Closed
1:00-3:00 for Friday Prayer

3:00 Members of the Ensemble Instrumental

3:45 Mahan Jewelry and Metalwork

4:30 Donna N' Massi: Hunters' Music

5:00 Planning a Wedding

Mahan Foodways—
Mahan Holiday Foods

11:00 Salade a la Malienne: Khatloutou Sow

12:00 Sauce Tomate: Arm Sow

12:30 T锦标 (Dog): Kaaka Soucou

Mali Festival Program Closed
1:00-3:00 for Friday Prayer

3:00 Fina: Fatoumata Sissoko

3:30 Zinné (rice with fish or meat): Mariam Diarra

4:00 Grilled Lamb: Koumba Kante

5:00 Tammarud and Ginger Drinks: Awa Touré

* indicates American Sign Language interpreted program
Scotland at the Smithsonian

Fèis Stage

11:00 Alison Kinnaird & Christine Primrose: Music from Gaelic Scotland
11:45 Wrigley Sisters: Music from Orkney
12:30 Brian McNeill & Friends: Scottish History in Songs & Ballads
1:15 Battlefield Band: Forward with Scotland’s Past
2:15 Wrigley Sisters: Music from Orkney
3:15 Dougie MacLean: A Contemporary Voice of Scotland
4:15 Battlefield Band: Forward with Scotland’s Past
5:30-7:00 The Occasionals: Scottish Ceilidh Dance with Special Guests the Mitchelson Brothers

Ceilidh Stage

11:00 Mitchelson Brothers: Highland Dance Demonstration and Workshop
11:45 The Occasionals: Scottish Ceilidh Dance
12:45 Dougie MacLean: A Contemporary Voice of Scotland
1:30 Gaelic Concert: Music from Scotland’s Highlands & Islands
2:30 Ed Miller & Friends: Songs of Robert Burns & Others
3:15 Scottish Instrumental Traditions
4:00 Songs of Scotland and America

Panto Stage

11:00 Panto: Cinderella and Scotland’s Traditional Holiday Theater
12:00 The Singing Kettle: Scottish Children’s Songs
1:00 Adam McNaughtan: Songs & More Songs
1:45 Songs of Quines, Looms & Other Folk from North-East Scotland
2:30 Panto: Cinderella and Scotland’s Traditional Holiday Theater
3:30 The Singing Kettle: Scottish Children’s Songs
4:30 Panto: Cinderella and Scotland’s Traditional Holiday Theater

Narrative Stage

11:00 Great Scots: Stories of Kings, Queens & Commoners
11:45 Growing Up on the Outer Hebrides
12:30 North Sea Oil: Life on an Off-Shore Rigg
1:15 Castle Upkeep 101: Restoring Scotland’s Built Heritage
2:00 Robert Burns’ Poetry
2:30 Life on the Shetland Islands
3:15 Scottish Travellers & Travellers’ Culture
3:45 Scottish Highland Dance: Talking with the Mitchelson Brothers
4:15 Scottish Tartan: Legend, Lore, and Craft
4:45 The Art of Distilling Scotch Whisky

Scottish Kitchen

Demonstrations of Scottish cooking and baking will take place throughout the day.

FAMILY ACTIVITY TENT

11:00 Scottish Toys & Games
11:45 Appalachian Stories
12:30 Appalachian Stories
1:15 Scottish Harp
2:00 Appalachian Songs
3:00 Scottish Bagpipes
3:30 Malian Names & Greetings
4:15 Malian Puppets
5:00 Malian Music & Dance

MALIAN CINEMA ON THE MALL

National Museum of Natural History

Please see page 120 for detailed schedule of the Malian Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Millennium Stage

Please see pages 118-19 for detailed schedule.

Sotigui Kouyaté (standing) as Jacob in La Genèse, 1 p.m., at Baird Auditorium, National Museum of Natural History.
Photo © Kino International
**SATURDAY, JULY 5**

**APPALACHIA: HERITAGE AND HARMONY**

**Harmony Stage**

11:00  African-American Traditions: Joe Thompson

11:45  Contemporary Appalachian Music: Appalachian Reggae
       with Ras Alan and Brother Bob

12:30  Bluegrass Gospel: Still Waters

1:30   Dance Party with the Caracassonne Community Dance Group from Kentucky and the Lee Sexton Band

2:15   Mountain Strings: Clyde Davenport and Will Kemp

3:15   Contemporary Appalachian Music: Appalachian Reggae
       with Ras Alan and Brother Bob

4:00   Appalachian Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers

4:45   Galax String Band: The New Ballard's Branch Bogtrotters

5:30-6:00  Evening Concert
          Songs from the Coal Fields: Elaine Turkey and Carl Rutherford

6:00-9:00  Evening Concert
          NEA Presents National Heritage Fellows from Appalachia

**Heritage Stage**

11:00  Narrative: History of Appalachian Music and Radio

11:45  Strings: Bruce Greene, Don Pedi, Rayna Gellert and Joe Fallon

12:30  West Virginia Lur's Contest
       with Bonnie Collins and Bob Lepp

1:30   African-American Traditions: Joe Thompson

1:45   West Virginia Lur's Contest
       with Bob Lepp

3:15   Galax String Band: The New Ballard's Branch Bogtrotters

4:00   The Community Dance at Caracassonne

4:45   Bluegrass Gospel: Still Waters

**Bristol Musical Stage**

11:00  West Virginia Guitar:
       Carl Rutherford

12:00  Mountain Banjo: Will Keys and Lee Sexton with Doug
       Dorschung and Rich Kirby

1:00   Songs from the Coal Fields: Elaine Turkey

2:00   North Carolina Strings: Don Pedi and Bruce Greene

3:00   North Carolina Fiddle: Rayna Gellert and Joe Fallon

4:00   Mountain Fiddle: Clyde Davenport and Michael DeFosche

5:00   Songs and Ballads: Laura Boosinger and Randy Wilson

**Appalachian Kitchen—**

“Breads and Spreads”

11:00  Apple Butter: Linda Childress

12:00  Biscuits: Lacey Griffey

12:45  Foraged Wild Jam:
       Susan Bridges

1:30   Cherokee Bean Bread:
       Marie Junalnska

2:15   Jane Kim Carroll

3:15   Foraged Wild Jelly: Susan Bridges

4:00   Dumplings: Lacey Griffey

4:45   Cornbread: Fred McClellan

**DANCE FORAGED**

**Mali: From Timbuktu to Washington**

**Bamako Stage**

11:00  Tabata Pulak: Fulani Pastoral Music

11:45  N'goussoun: Bambara Balafon from Belèdoungou

12:30  Tarat: Tuareg Music and Sword Dance

2:00   Members of the Ensemble Instrumental

2:45   Tabata Pulak: Fulani Pastoral Music

3:30   N'goussoun: Bambara Balafon from Belèdoungou

4:15   Tarat: Tuareg Music and Sword Dance

5:00   Néba Solo: Balafon Music from Kènedougou

**Timbuktu Stage**

11:00  So Fing: Sonomo Music with Puppets

11:45  Baba Laran: Takamba Music and Dance of the Sonrai People

12:30  Dogon Masked Dance Group

1:15   Fashion Show

2:00   Groupe Souganikan:
       Wasonou Masked Dancers

2:45   Musical Storytellers

3:30   So Fing: Sonomo Music with Puppets

4:15   Danso N'gou: Hunters' Music

5:00   Dogon Masked Dance Group

**Evening Concert**

Malian Music: Karaga de Moppi, Malian National Band, and Ali Farka Touré,
“Africa's Bluesman”

**Talking Stage—**

Wedding Day

11:00  Danso N'gou: Hunters' Music

11:45  Musical Storytellers

12:30  Malan Clothing for Weddings

1:15   Planning a Wedding

2:00   Yaya Coulibaye:
       Puppets & Marionettes
**Scottish at the Smithsonian**

**Feis Stage**
- 11:00 Gaelic Concert: Music from Scotland's Highlands & Islands
- 11:45 Songs & Ballads of Music & Musicians
- 12:30 Battlefield Band: Forward with Scotland's Past
- 1:15 Wrigley Sisters: Music from Orkney
- 2:00 City of Washington Pipe Band in Concert
- 2:45 Battlefield Band: Forward with Scotland's Past
- 3:45 Alison Kinnard & Christine Primrose: Music from Gaelic Scotland
- 4:15 Mitchelson Brothers: Scottish Highland Dance Demonstration & Workshop
- 4:45 The Occasionals: Scottish Ceilidh Dance

**Evening Concert**
Scotland since Robert Burns: New Voices/New Songs

**Ceilidh Stage**
- 11:00 Scottish Small Pipes
- 11:45 Mitchelson Brothers: Scottish Highland Dance Demonstration & Workshop
- 12:30 The Occasionals: Scottish Ceilidh Dance
- 1:30 Brian McNeill: Songs of Scots, At Home & Abroad

**2:45** Growing Up in Mali
**3:30** Baba Larab/Takamba Music and Dance of the Sonrai People

**Malian Foodways**
- 11:00 Toun toun: Kadiatou Sow
- 12:00 Salabunia: Ami Sow
- 1:00 Tinkry (Dége): Kadi Souko
- 2:00 Fonto: Fatouna Sissoko
- 3:00 Couscous (Kayes Region): Mariam Djarra
- 4:00 Niouga: Mariama Camara
- 5:00 Tamarand Drink: Assa Touré

**3:30** A Burns Supper: Scotland's Annual Celebration of the Bard's Birthday

**3:30** Dougie MacLean: A Contemporary Voice of Scotland

**4:30** Wrigley Sisters: Music from Orkney

**Panto Stage**
- **2:45** Panto!: Cinderella & Scotland's Traditional Holiday Theater
- **3:30** The Singing Kettle: Scottish Children's Songs
- **1:30** Songs & Ballads from North-East Scotland
- **1:45** Panto!: Cinderella & Scotland's Traditional Holiday Theater

**3:45** The Singing Kettle: Scottish Songs for Children

**3:45** Glasgow in Song & Story

**4:30** Panto!: Cinderella and Scotland's Traditional Holiday Theater

**Narrative Stage**
- **11:00** Life on Fair Isle: Britain's Most Remote Community
- **11:45** Scots: The Mither Tongue
- **12:15** The Art of Distilling Scotch Whisky

**1:30** Western Isles Storytellers: Crofting in the Outer Hebrides

**2:15** Scottish Stories of the Supernatural

**3:00** North Sea Oil: Oil & Aberdeen

**4:15** Celebrating Shetland's Viking Past: The Up Helly-'A'

**4:15** The Scottish Travellers

**4:45** Scottish Tartans: Legend, Lore & Craft

**Scottish Kitchen**
Demonstrations of Scottish cooking and baking will take place throughout the day.

**FAMILY ACTIVITY TENT**
- **11:00** Scottish Songs from Aberdeen
- **11:45** Scottish Toys & Games
- **12:30** Appalachian Songs & Instrument Demonstration
- **1:15** Appalachian Songs
- **2:00** Scottish Toys & Games
- **2:45** Appalachian Stories
- **3:30** Malian Names & Greetings
- **4:15** Malian Puppets
- **5:00** Malian Music & Dance

**Malian Cinema on the Mall**
*National Museum of Natural History*

Please see page 120 for detailed schedule of the Mah Film Festival.

**John F. Kennedy Center for the Performing Arts**
*Millennium Stage*

Please see pages 118–19 for detailed schedule.

*indicates American Sign Language interpreted program*
**APPALACHIA: HERITAGE AND HARMONY**

**Harmony Stage**

11:00 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob

11:15 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford

12:30 Banga Workshop: Will Keys and Lee Sexton with Doug Dorschug and Rich Kirby

1:30 African-American Traditions: Joe Thompson

2:15 Galax String Band: The New Ballard's Branch Bogtrotters

3:15 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob

4:00 Appalachian Strings: Will Keys and Lee Sexton with Doug Dorschug and Rich Kirby

4:45 African-American Traditions: Joe Thompson

5:30-6:15 **Closing Concert**

Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers

6:15-7:00 **Closing Concert**

Galax String Band: The New Ballard's Branch Bogtrotters

**Heritage Stage**

11:00 Dinner on the Grounds—Bluegrass Gospel: Still Waters

11:15 Dinner on the Grounds: The O'Quinn Brothers and the Bluegrass Travelers

12:30 Dinner on the Grounds: Still Waters

1:30 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford

2:15 The Role of Religion in Appalachian Family Life

3:15 Life in the Coal Fields

4:00 North Carolina Strings: Bruce Greene and Don Pedi

4:45 West Virginia Liars: Bil Lepp and Bonnie Collins

**Bristol Motor Stage**

11:00 Fiddle: Rayna Gellert and Joe Fallon

12:00 Appalachian Storytelling: Bonnie Collins

1:00 Mountain Fiddle: Clyde Davenport

2:00 North Carolina Strings: Don Pedi and Bruce Greene

3:00 Songs: Laura Boosinger

4:00 Mountain Fiddle: Clyde Davenport

5:00 Mountain Fiddle: Rayna Gellert and Joe Fallon

**Appalachian Kitchen**

"Just Picked"

11:00 Blackberry Dumplings: Marie Junalaska

11:45 Wild Strawberry/Burdock Pie: Susan Bridges

12:45 Beans from the Garden: Lacey Griffin

1:30 Tomato Gravy: Kim Carroll

2:15 Cole Slaw: Linda Childress

3:00 Cross-Program: Greens from Appalachia, Mali and Scotland

4:00 Sorrel Soup & Wild Meat: Susan Bridges

4:45 Canning Beans: Linda Childress & Kim Carroll

**Mali FROM TIMBUKTU TO WASHINGTON**

**Bamako Stage**

11:00 N'goussoun: Bambara Balafon Music from Beledoukou

11:45 Tartut Tuareg Music and Sword Dance

12:30 Néba Solo: Balafon Music from Kénédoukou

1:15 Tabtal Pulaku: Fulani Pastoral Music

2:00 Donso N'gou: Hunters' Music

2:45 Yaya Coughbaly: Puppets & Marimettes

3:30 Tartut Tuareg Music and Sword Dance

4:15 Néba Solo: Balafon Music from Kénédoukou

5:00 Tabtal Pulaku: Fulani Pastoral Music

**Timbuktu Stage**

11:00 Baba Larab Takamba Music and Dance of the Sonrai People

11:45 Dogon Masked Dance Group

12:30 So Fing: Somono Music with Puppets

1:15 Fashion Show

2:00 Groupe Sogoukun: Wassouvou Masked Dancers

2:45 Members of the Ensemble Instrumental

3:30 So Fing: Somono Music with Puppets

4:15 Groupe Sogoukun: Wassouvou Masked Dancers

5:00 Dogon Masked Dance Group

5:30-7:00 **CLOSING CONCERT**

Mali: From Timbuktu to Washington

**Talking Tree**

11:00 Donso N'gou: Hunters' Music

11:45 Growing Up in Mali

12:30 Mali at the Smithsonian

1:15 What Makes a Woman Beautiful?

2:00 Musical Storytellers

2:45 Malian Festivals

3:30 Malians in the United States

4:15 Malian Buildings

5:00 Members of the Ensemble Instrumental

**Malian Foodways**

11:00 Beef Feet and Mali Ngoum: Koumba Kante

12:00 Tiagadie na: Khadimatou Sow

1:00 Hagakore: Alima Touré

2:00 Atou (bean fritters) and Spicy Sauce: Kadh Soucko

3:00 Aminata Maffé: Fatoumata Sissoko

4:00 Ti Marama Diarra

5:00 Labaha: Ami Sow

*indicates American Sign Language interpreted program*
Scotland at the Smithsonian

Fèis Stage

11:00 Highland Dance Demonstration and Workshop
11:30 The Occasionals: Scottish Ceilidh Dance Band
12:30 Gaelic Music Traditions from Scotland’s Highlands & Islands
1:30 Wrigley Sisters: Music from Orkney
2:30 Brian McNeill & Friends: New Songs of the Scottish Diaspora
3:15 Dougie MacLean: A Contemporary Voice of Scotland
4:00 Battlefield Band: Forward with Scotland’s Past

Panto Stage

11:00 Panto! Cinderella and Scotland’s Traditional Holiday Theater
12:00 Scottish Storytelling: Tales of Real & Supernatural Creatures
1:00 Panto! Scottish Theater Workshop
2:00 The Singing Kettle: Scottish Music for Children
3:00 Scottish Traditional Music: Open Session
4:00 Panto! Cinderella and Scotland’s Traditional Holiday Theater

Narrative Stage

11:00 Dovecot: Scottish Tapestry
11:30 Western Isle Storytellers: The Outer Hebrides & the Sea
12:15 How to Dress Scottish
1:00 North Sea Oil: Life on the Off-Shore Rigs
1:45 Castles and Kirts: Scotland’s Built Heritage
2:30 Scottish Heraldry
3:45 The Art of Distilling Scotch Whisky
4:15 Scottish Storytelling: Stories of Travellers & Traveling

Malian Cinema on the Mall

National Museum of Natural History

Please see page 126 for detailed schedule of the Mali Film Festival.

The original Carter Family, Maybelle on guitar, cousin Sara, and Sara’s first husband, A.P. Carter. Photo courtesy the Birthplace of Country Music Alliance
2003 SMITHSONIAN FOLKLIFE FESTIVAL ON THE NATIONAL MALL, WASHINGTON, D.C.
Evening Programs

Wednesday, June 25

Appalachia’s Harmony Stage

5:30–6:15 Old-Time String Band: The New Southern Ramblers (with Ralph Blizard) and The Green Grass Cloggers

6:15–7:00 Bluegrass: The East Tennessee State Student Bluegrass Band

Mali’s Timbuktu Stage

6:30–9:00 Mahan Celebration: Néba Solo and Ensemble Instrumental

Scotland’s Ceilidh Stage

5:30–7:00 The Occasionals: Scottish Dance Workshop & Ceilidh

John F Kennedy Center for the Performing Arts, Millennium Stage

5:30–7:00 Dance Workshop led by Maria Leask

6:00–7:00 The Occasionals: Scottish Ceilidh Dance from Edinburgh with host Fiona Ritchie

Saturday, June 28

Appalachia’s Harmony Stage

5:15–6:00 Dance Party with Lee and Dara Krack, Lester and Linda McCumbers, and Kim Johnson

6:00–9:00 NEA Presents National Heritage Fellows from Appalachia: John Dee Holeman, Nat Reese, John Cephas, and Phil Wiggins

Mali’s Timbuktu Stage

6:00–9:00 Mahan Music: Ensemble Instrumental, National Traditional Ensemble and Oumou Sangaré, “The Queen of Wassoulou”

Scotland’s Fèis Stage

5:30–7:00 Celebration of the Scottish Fiddle with host Fiona Ritchie

Sunday, June 29

Appalachia’s Harmony Stage

5:30–1:00 Beautiful Beyond: Christian Songs in Native Languages

Monday, June 30

John F Kennedy Center for the Performing Arts, Millennium Stage

6:00–7:00 Voices of Mahan Women

Tuesday, July 1

John F Kennedy Center for the Performing Arts, Millennium Stage

6:00–7:00 Brian McNeill and Friends: New Songs of Scotland

Wednesday, July 2

Appalachia’s Harmony Stage

5:30–9:00 Ralph Rinzler Memorial Concert: An Evening of Songs by the Carter Family

Mali’s Timbuktu Stage

6:00–9:00 Mahan Music: Néba Solo, Balafon Music from Kéniédougou, and Salt Keita, “The Golden Voice of Africa”

John F Kennedy Center for the Performing Arts, Millennium Stage

6:00–7:00 Galax String Band: The New Ballard’s Branch Bogtrotters

Thursday, July 3

Appalachia’s Harmony Stage

5:15–6:00 Galax String Band: The New Ballard’s Branch Bogtrotters

6:00–9:00 NEA Presents National Heritage Fellows from Appalachia: Jean Ritchie, Clyde Davenport, Will Keys and Lee Sexton with Doug Dorsching and Rich Kirby, the Carassone Community Dance Group, and Scottish ballad singers Stanley Robertson, Ed Miller, and Karin Polwart

Scotland’s Fèis Stage

5:30–7:00 The Occasionals: Scottish Ceilidh Dance with special guests the Mitchelson Brothers

John F Kennedy Center for the Performing Arts, Millennium Stage

6:00–7:00 Phil & Johnny Cunningham Virtuoso Scottish Fiddle & Accordion, with special guest Scottish singer/songwriter Dougie MacLean

Friday, July 4

Appalachia’s Harmony Stage

5:30–6:15 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob

6:15–7:00 Dance Party with the Carassone Community Dance Group from Kentucky and the Lee Sexton Band

Mali’s Timbuktu Stage

5:30–7:00 Mali Dance Party: Dogon Masked Dance Group: Néba Solo: Balafon Music from Kéniédougou: Tarot: Tuareg Music and Sword Dance; Baba Lutab: Takamba Music and Dance of the Sonai People; Groupe Sogonkini: Wassoulou Masked Dancers; Tabutu Palaka: Falam Pastoral Music

Scotland’s Fèis Stage

5:30–7:00 The Occasionals: Scottish Ceilidh Dance with special guests the Mitchelson Brothers

John F Kennedy Center for the Performing Arts, Millennium Stage

6:00–7:00 String Wizards Virtuosos from Appalachia, Mali & Scotland
Beautiful Beyond: Christian Songs in Native Languages

A central part of the mission of the National Museum of the American Indian (NMAI) is the preservation, perpetuation, and awareness of Native languages. Language preservation has become an urgent matter in Native communities, especially where the number of elders who grew up with their own language is rapidly diminishing. In some of these communities, the singing of Christian hymns is one of the few ways in which the language is still heard on a regular basis.

Several years ago NMAI began a project to document the singing of Christian songs in Native languages. To date, more than twenty-five groups in fifteen communities have been recorded, including Mohawk, Cherokee, Navajo, Kiowa, Comanche, Yup’ik, and Hawaiian. In some communities the hymns are translations from English-language hymnals, sung in three- or four-part harmony, while in others the songs are “made” by Native singers and sung in unison. Besides singing in church, the singing groups are in demand for community events, especially funerals and wakes. An anthology will be released around the time of the opening of NMAI’s new museum on the National Mall (September 2004).

The June 29 evening concert brings together five groups—Navajo, Cherokee (from the Cherokee Nation of Oklahoma and the Eastern Band of North Carolina), Oneida (New York), and Lakota. Their presence at this Festival represents a strong force in Indian communities throughout the continent and demonstrates that among the many tools of cultural survival the power of language is one of the most important.

Howard Bass
Public Programs Producer
National Museum of the American Indian
Malian Cinema on the Mall

Mali has one of the most vibrant and dynamic cinematic traditions on the African continent. This special film series will include feature, documentary, and animation films. The film festival is co-sponsored by the National Museum of Natural History with funding from the U.S. Department of State. All screenings start at 1:00 p.m. and take place in the Baird Auditorium of the National Museum of Natural History.

June 26

Güntha the Tyrant (Güntha, un tyran, une époque), 1995, Cheick Oumar Sissoko. 93 minutes, 35 mm, color. In Bambara and French with English subtitles.

June 27


June 29

The Pat of Bammako (Bamako Só-Jú), 2002, Manthia Diawara. 70 minutes, DVD, color. In Bambara, French, and English.

Manthia Diawara will attend and discuss the film.

July 2

Living Memory (Vivre vivant), 2003, Susan Vogel. 53 minutes. BETA SP, color. In Bambara and French with English subtitles.

Susan Vogel (Writer/Director), Samuel Sibélé (Producer/Writer), and Salif Keita will attend and discuss the film.

Mischievous Child (L'enfant terrible), 1993, Kadatou Konaté. 12 minutes, BETA SP, color. In French with English subtitles.

July 3

Farao, Mother of the Dunes (Farao, mère des sables), 1997, Abdoulaye Ascoufâ. 90 minutes, 35 mm, color. In Sonrai with English subtitles.

July 4

Genesis (La Genèse), 1999, Cheick Oumar Sissoko. 102 minutes, 35 mm, color. In Bambara with English subtitles.

July 5

Slat Power (Tâde Fanga), 1997, Adama Drabo. 95 minutes, 35 mm, color. In Kaando and Bambara with English subtitles.

July 6

Brightness (Yekeu), 1987, Souleymane Cissé. 105 minutes, 35 mm, color. In Bambara with English subtitles.

Of Related Interest

June 20–September 12

Celebrating Scottish Crafts
Arts & Industries Building

This exhibition from the National Museums of Scotland features more than 100 contemporary objects produced by traditional methods and highlights the specialized skills and crafts passed down from one generation to the next. Many of the artisans featured in the exhibition have been invited to participate in the Festival.

June 24–September 3

Ancient Manuscripts from the Desert Libraries of Timbuktu
Library of Congress, Thomas Jefferson Building, Great Hall Gallery South

On display are 23 ancient manuscripts from the Mamma Hadara Commemorative Library and the Library of Chèck Zym Baye of Bougbeha.

Two sisters dressed up for a Malian festival, as seen in the African Voices exhibition at the National Museum of Natural History. Photo © Mary Jo Arnoldi

African Voices
National Museum of Natural History
(Permanent exhibition)

This exhibition examines the diversity, dynamism, and global influence of Africa's peoples and cultures over time in the realms of family, work, community, and the natural environment. Mali is featured in the contexts of archaeology, cultural heritage, and preservation; textiles; children's toys and games; and more.

Images of Power and Identity
National Museum of African Art
(Permanent exhibition)

This exhibition introduces the visual arts of Africa south of the Sahara. Objects on display from Mali include Dogon and Bambara sculptures and masks, Fulani gold earrings, and archaeological treasures from the inland Niger Delta.

To view works of art from Mali, both on view and in the museum's collections, visit www.nmafa.si.edu/pubaccess/pages/mahart.asp

The site also provides links to additional resources on Mali at the National Museum of African Art, the Warren M. Robbins Library, and the Eliot Elisofon Photographic Archives.
Festival Participants

Appalachia:
Heritage and Harmony

AFRICAN-AMERICAN TRADITIONS

John Dee Holeman, guitar, Durham, North Carolina
Mervin Alston, guitar, Durham, North Carolina

Holeman is a master bluesman and back dancer. In 1988 he was awarded a National Heritage Fellowship from the National Endowment for the Arts. He was also the winner of a North Carolina Folk Heritage Award in 1991. He is accompanied by Melvin Alston.

Nat Reese, guitar, Princeton, West Virginia

Reese grew up in the coal fields of West Virginia and began to perform blues and string band music in the coal fields in the 1930s. He is the 1995 winner of the Vandala Award, West Virginia's highest folklife honor.

James “Sparky” Rucker, guitar, Maryville, Tennessee
Rhonda Rucker, harmonica, Maryville, Tennessee

The Ruckers are performers and scholars of traditional African-American music. Sparky is a folklorist, historian, musician, storyteller, and author. His performances include music and stories from the history of African-American traditions. Playing banjo, guitar, and spoons, he is accompanied by his wife.

Joe Thompson, fiddle, Melrose, North Carolina
Bob Carlin, banjo, Lexington, North Carolina

The black string band tradition is quickly disappearing, and there are few players left. One of those few is Joe Thompson, who along with his late cousin Odell entertained in North Carolina for many years. He was the winner of a North Carolina Folk Heritage Award in 1991.

BALLAD SINGERS

Shelia Kay, Adams, banjo, Marshall, North Carolina
Jim Taylor, guitar, Marshall, North Carolina

Adams, more than anyone else, has been working to preserve the ballad tradition in Appalachia. She learned many of her songs from her great-aunt Dottie Chandler Norton. She is a member of the Wallin/Chandler/Norton family, who are known for their ballads. Folk song collector Cecil Sharp collected songs from the family in 1916. She is accompanied by Jim Taylor.

Laura Boosinger, banjo, Asheville, North Carolina

Boosinger began playing Appalachian music at Warren Wilson College in 1978. In the years since she has been studying the music of traditional folk artists and performs on a variety of instruments. 

Cimmy Hawkes, vocals, Cox Mill, West Virginia
Tacy Schwartz, fiddle and guitar, Cox Mill, West Virginia

Hawker grew up singing with her father in southern Virginia, and as a youngster she was influenced by the compelling unaccompanied singing of the Primitive Baptist Church. She and her husband Tracy Schwartz sing powerful songs from the mountains. Schwartz is a long-time member of the New Lost City Ramblers.

Bobby McMillon, Lenoir, North Carolina

McMillon was awarded a North Carolina Folk Heritage Award in 2000. He is a fine ballad singer and storyteller and has appeared previously at the Smithsonian Folklife Festival.

Randy Wilson, banjo, Big Creek, Kentucky

Wilson is an all-purpose musician, storyteller, dance caller, and children’s entertainer from Clay County, Kentucky.

BLUEGRASS

The East Tennessee State University Student Bluegrass Band

Raymond McLain, fiddle, Johnson City, Tennessee
Daniel Bower, guitar, Bridgeton, New Jersey
Josh Coford, mandolin, Marshall, North Carolina
Jenry Lyn Harper, bass, Sunbono, Louisiana
J.P. Mathes, banjo, Elizabeth, Tennessee

The senior band of the East Tennessee State University Bluegrass and Country Music Program is made up of some of the outstanding players in the program. Recent graduates of the program include country superstar Kenny Chesney and Blue Highway lead Tim Stafford.

The O’Quinn Brothers & the Bluegrass Travelers

Fred O’Quinn, banjo, Birchleaf, Virginia
Joe Arrington, bass, Hayti, Virginia
Herb Bowman, fiddle, North Tazewell, Virginia
Keith O’Quinn, mandolin, Bee, Virginia
Kyle O’Quinn, guitar, Birchleaf, Virginia

There are hundreds of regional bands who play local events and the festival circuit during the summer. Among these, the O’Quinns are a family group from Birchleaf, Virginia, a stone’s throw from the home of the Stanley Brothers. They play regionally in southwest Virginia and Kentucky. Family patriarch Fred O’Quinn plays both old-time and bluegrass music on his banjo.

The VW Boys

Tim White, banjo, Blountville, Tennessee
Larry McPeak, bass, Wytheville, Virginia
Dave Vaughn, guitar, Bristol, Tennessee

The VW Boys, from the Bristol, Tennessee, area, mix comedy and music. The band is made up of members who have spent time in well-known groups. Tim White is also the artist who painted the “Birthplace of Country Music” mural in Bristol.

CONTEMPORARY APPALACHIAN MUSIC

The Celtibillies

Jack Hinchee, fiddle and guitar, Shawneeville, Virginia
Bucky Barber, hammered dulcimer, keyboard, and bodhran, Christiansburg, Virginia
Jeff Hofmann, bass, Roanoke, Virginia
Tim Sands, banjo, bouzouki, and guitar, Roanoke, Virginia

The southwest Virginia-based Celtibillies began in 1994 as a contra dance band but gradually started to incorporate sounds from the British Isles into their music, combining it with traditional Appalachian fare.

Appalachian Reggae Musician
RAS ALAN w/Brother Bob

Ras Alan Childers, guitar and kickbox, Zionville, North Carolina
Brother Bob Franklin, bass, Heavyville, North Carolina

This duo performs reggae music with lyrics frequently dealing with life in the region. They add a new, contemporary twist to Appalachian music.

GOSPEL TRADITIONS

Dorothy "Fountain" Myles, vocals, Appalachia, Virginia
Pastor Stanley D. Almon, keyboard, Lynch, Kentucky

Myles, a native of Cumberland, Kentucky, now lives in Appalachia, Virginia. Myles writes her own religious songs as well as mining-oriented songs. She is accompanied by Pastor Almon.

Still Waters

Chris Hall, upright bass, Letcher, Kentucky
Bennie Moore, mandolin, LaGrange, Kentucky
Dexter Mathis, rhythm guitar, Paintsville, Kentucky
Delmar Slone, lead guitar, Paintsville, Kentucky

Still Waters of Hindman, Kentucky, is a quartet of fine traditional gospel singers. The group sings at churches and community events as part of their music ministry.
INSTRUMENTAL TRADITIONS

Clyde Davenport, fiddle, Jamestown, Tennessee
Michael DeFosche, guitar, Waynesville, Tennessee

Octogenarian Davenport continues to play many of the older fiddle tunes of the area and is one of the best of the regional fiddlers. He is accompanied by Michael DeFosche.

Dwight Diller, banjo, Hillsboro, West Virginia

Diller has been called “the Guardian of Traditional West Virginia Mountain Music.” He has spent his life learning from his West Virginia neighbors and in turn teaching many others the music. He is an accomplished banjo player. <www.dwightdiller.com>

Regina Gellert, fiddle, Asheville, North Carolina
Joe Follen, banjo and guitar, Charlottesville, Virginia

Gellert grew up in Indiana in a musical family, but since attending Warren Wilson College she has made western North Carolina her home. She is one of the fine younger fiddlers in the region. She has been a member of her own band as well as the highly regarded Freight Hoppers, and will be accompanied by Joe Follen.

Bruce Greene, fiddle, Buncoville, North Carolina

In the 1970s and 1980s, Greene immersed himself in learning from Kentucky fiddlers. He has since developed his own style. Currently living in North Carolina, Greene has taught the fiddle for many years.

Haynie Henderson, guitar
Mount of Wilson, Virginia

Henderson is a well-known southwestern Virginia guitarist and guitar maker. His guitars are highly sought after; 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.haynehenderson.org>

Will Keys, banjo, Gary, Tennessee
Doug Dorsch, guitar, Mountain City, Tennessee

A 1996 winner of a National Heritage Fellowship, Keys is one of the best old-time banjo players in the country and has toured as a member of the Masters of the Banjo Tour. He is accompanied by Doug Dorsch.

Lester and Linda McCumbers, and Jake Krack

Lester McCumbers, fiddle, Nitro, West Virginia
Linda McCumbers, guitar, Nitro, West Virginia
Jake Krack, fiddle, Ormus, West Virginia
Kim Johnson, banjo, Clendenin, West Virginia
Dana Krack, guitar, Ormus, West Virginia

Eighteen-year-old Krack has studied with a number of well-known West Virginia fiddlers including Lester McCumbers. An accomplished player, Jake has been winning many of the fiddle contests he enters of late. His mother, Dana, and Kim Johnson accompany Jake and the McCumbers, respectively. <www.jakkrack.com>

Don Pedi, dulcimer, Marshall, North Carolina

Pedi is from Madison County, North Carolina. A master dulcimer player and teacher, he has won many dulcimer championships at fiddle contests. <www.donpedi.com>

Doug Rorger, guitar, Eden, North Carolina
Taylor Rorger, guitar, Eden, North Carolina

Doug Rorger grew up in Eden, North Carolina, and is the grand-nephew of old-time music pioneers Charlie Poole and Posey Rorger. He is a fine flat-picking guitarist and owns Flyin’ Cloud Records with his wife. His son Taylor accompanies him, also on guitar. <www.flyincoudrecords.com>

Lee Sexton, banjo and fiddle, Coudsville, Kentucky

Sexton is one of Eastern Kentucky’s musical treasures. A fine banjo player, he has played old-time music all of his life. He is the winner of the Kentucky Governor’s Award for Lifetime Achievement in the Arts.

OCCUPATIONAL SONG

The Buckingham Lining Bar Gang

Charles W. White, leader, Buckingham, Virginia
Frank Amis, Buckingham, Virginia
Frank Costner, Arrington, Virginia
Robert Jones, Prospect, Virginia
Ashby Lawry, Buckingham, Virginia
John H. Lanty, Buckingham, Virginia
Daniel McKinney, Dilwyn, Virginia
Samuel Motley, Buckingham, Virginia
William Eddie Neighbor, Buckingham, Virginia
Issac W. Pankey, Green Bay, Virginia

Railroad work crews wrote songs to help them get through their day-to-day work. Rhythm work chants were used to help time out the laying and lining up of railroad track before the process was taken over by machines. The Buckingham Lining Bar Gang is made up of retired railroad workers from Buckingham County, Virginia, who demonstrate this process.

Elaine Pankey, guitar, Ranger, West Virginia

Pitney began to write songs while involved in the Pittston Coal Strike in 1939-40. She began to perform at festivals in the 1940s and impressed all those who heard her, including the great labor songwriter Hazel Dickens.

Carl Rutherford, guitar, Galax, West Virginia

Rutherford worked the mines as a youth until bad health forced him to find another line of work. He is a composer of strong mining songs including “Toss Off Our Pretty Mountains” and also a fine guitar player in the style of country music pioneers Dick Justice and Frank Hutchenson.

OLD-TIME MUSIC STRING BAND

The New Ballard’s Branch Bogtrotters

Dennis Hall, guitar, Galax, Virginia
Edith Bond, fiddle, Fray, Virginia
Dallas Hall, mandolin, Galax, Virginia
Jesse Morris, bass, Elk Creek, Virginia
Hayne Hatson, banjo, Galax, Virginia

Out of the great tradition of old-time string bands from the area around Galax, Virginia, the New Ballard’s Branch Bogtrotters are one of the hottest bands in the area. They won the Old-Time Band competition at the 1999 and 2000 Galax Old Fiddlers’ Convention. Their name comes from the original Bogtrotters, the famous Galax-area band of the 1930s.
The New Southern Ramblers (with Ralph Blizard)

Ralph Blizard, fiddle, Blountville, Tennessee
John Hermann, bass, Asheville, North Carolina
Gardy House, banjo, Weaverville, North Carolina
Phil Jansion, guitar, Asheville, North Carolina
John Lilly, mandolin, Charleston, West Virginia

One of the great Southern string bands today is Ralph Blizard and the New Southern Ramblers. Blizard (b. 1918), from Blountville, Tennessee, is an acknowledged master and one of the great fiddlers playing in the longbow style. He received a National Heritage Fellowship from the National Endowment for the Arts in 2002.

STORYTELLING

Lloyd Arneach, Asheville, North Carolina

Arneach is a member of the Eastern Band of the Cherokee Tribe. His tales include old stories of the Cherokee and contemporary tales from other Indian tribes.

Bennie Collins, Fairmont, West Virginia

Collins, from Doddridge County, West Virginia, is one of the state's most beloved storytellers. Recognized for her humor, Collins has been involved and acted as a judge in the state's har's contest. She was awarded the 1991 Vandahal Award, West Virginia's top folklore award.

Orville Hicks, Boone, North Carolina

A member of the well-known Hicks storytelling family, Orville Hicks is one of the fine tellers of "Jack Tales" and carries on the tradition of such great storytellers as Ray and Stanley Hicks.

Bil Lepp, South Charleston, West Virginia

Lepp is a side-splittingly funny man. He was the winner of the West Virginia har's contest so often that he was made the encece. Hear Bil's stories of his adventures with his pal, Buck Dog. <www.buck-dog.com>

Frank Profitt, Jr, Todd, North Carolina

Profitt is a member of the storytelling Hicks family and is known for his "Jack Tales." His father Frank Profitt was also a well-known mountain musician and the person from whom the song "Tom Dooley" was first collected.

DANCE

Carcassonne Community Dancers

Jon Henrikson, Blackey, Kentucky
James Boggs, Big Laurel, Kentucky
Rachel Boggs, Big Laurel, Kentucky
Loretta Henrikson, Blackey, Kentucky
Beverly Johnson, Amsterdam, New York
Dale Johnson, Amsterdam, New York
Ray Skore, fiddle, guitar, Hudham, Kentucky
Bobbie J Whitaker, Carmona, Kentucky
Charles Whitaker, Carmona, Kentucky
Charlie Whitaker, Blackey, Kentucky, caller
Joyce Whitaker, Blackey, Kentucky

From Blackey, Kentucky, this group includes members of the Carcassone Community Dance, one of the nation's oldest community square dances. It occurs twice a month in Letcher County, Kentucky, at the old schoolhouse in Carcassone, and residents still gather to dance a traditional form of square dancing they have preserved since settlement days.

The Green Grass Cloggers

Phil Janson, Asheville, North Carolina
Karen Bardlett, Asheville, North Carolina
Hinda Davidson, Swannanoa, North Carolina
Gardy House, Weaverville, North Carolina
Carrol Mallett, Asheville, North Carolina
Hunt Mallett, Asheville, North Carolina
Tina Royal, Asheville, North Carolina
Rodney Sutton, Marshall, North Carolina

The Green Grass Cloggers were formed in 1971 by North Carolina college students. Based in Asheville, North Carolina, they are known for their high-stepping clogging style.

FOODWAYS TRADITIONS

Susan Bridges, Meadow of Dan, Virginia

Bridges learned from older family and friends who grew and other natural sources of food to pick, mix, and eat. She has practiced natural foraging and has began developing a business around dried and canned food products, such as wild strawberry jam and blue violet jelly.

Kim Carroll, Clintwood, Virginia

Carroll is a food product entrepreneur who cans and sells vegetables such as pickled beets, corn, and mixed pickles. Her grandmother's recipe that she uses for mixed pickles is said to be one of the best in the country.

Linda Childress, Clintwood, Virginia

Childress is a food product entrepreneur who is developing dry mixes for biscuits and varieties of gravy. She is also known for making anything out of apples, including pies, dumplings, and apple butter.

Harvey Christie, Romney, West Virginia

Christie is a chef and owner/operator of Gourmet Central, a business that markets fine jams and jellies. <www.chehrav.com>

Lacey Griffin, Benham, Kentucky

Griffin prepares a big Sunday dinner that includes fried chicken, cabbage, greens, fruit cobblers, and pies. She is part of the African-American coal mining community of the Benham-Lynch area of Kentucky.

Gerald Hawkins, Knoxville, Tennessee

Greg Golden, Treadway, Tennessee

Hawkins prepares Mexican-style dishes, inspired by his Mexican-American son-in-law. He specializes in salsas that he cans and sells. He will be assisted by Greg Golden, chef and manager of Clinch-Powell Community Kitchens.

Marie Junaluska, Cherokee, North Carolina

Junaluska is a member of the Eastern Band of the Cherokee Tribe who specializes in traditional cooking of that community: chicken, greens (cabbage, mustard, and turnip), breads (rye dumplings, bean and corn bread), and potatoes (fried, boiled, and stewed).

Bennie Massey, Lynch, Kentucky

A retired coal miner from the Benham-Lynch-Cumberland region of Kentucky, Massey is well known in his community as an expert barbeque chef.

Fred McClellan, Abingdon, Virginia

McClellan was a tobacco farmer-turned-shiitake mushroom-grower for chefs around Abingdon restaurants. He also has 20 years of food service background operating his Hillbilly Food Store business, specializing in mountain staples such as chicken, catfish, tater, breakfast biscuits, potato salad, beans, and hotdog chili.
Mali: From Timbuktu to Washington

PERFORMANCE TRADITIONS

Ali Farka Touré Group, Niafunké

Ali Farka Touré, electric guitar/vocals
Oumou Sangaré, vocals
Ali Koita
Solelyma Nana, dancer
Hamadou Baco
Mamadou Kelly

The “Bluesman of Africa,” Ali Farka Touré’s highly distinctive style of his homeland of Niafunké blends Malian sounds with American blues reminiscent of John Lee Hooker, Lightnin’ Hopkins, and Big Joe Williams. After winning a Grammy for his Talking Timbuktu CD with Ry Cooder, Ali Farka Touré chose to stay in his village and is coming out of retirement for an extremely rare performance at the Festival.

Baba Larab, Gao

Guélimiko Ko M’bata, dancer
Anatadou Yaouka, guitar
Sali Mänga, guitar
Zémiba Assarou, dancer

This Soumировал group is known for Takamba music, which is used for dances of love, inviting the lover to come out and have fun. It is danced in pairs with reciprocal gestures.

Dogon Masked Dance Group, Bandiagara

Inongo Dolo, singer
Somoo Dolo, dancer
Yineussion Dolo, dancer
Baïsa Dolo, dancer
Anatique Dolo, dancer
Atamaelou Dolo, dancer
Ogotanda Dolo, dancer
Baïso Dolo, singer
Ali Dolo, singer

Dogon dancers on stilts or with masks and accompanied by drumming and song evoke the exploits of hunting.

Donso N’goni

Sékouba Traoré, Konékorko, singer and donso n’goni
Dj минутé Traoré, Konékorko, donso n’goni
Nianankoro Dansa, Konékorko, guiro

Sékouba Traoré is generally recognized as the greatest interpreter of hunters’ music. Hunters play a fundamental role in Mande society; they are frequently the ones who found communities, defining the character of the society and serving as guardians of tradition and peace. Their songs serve to galvanize hunters by recounting their exploits and exhorting them to accomplish even greater feats. The donso n’goni is a seven-string harp reserved for hunters’ music.

Ensemble Instrumental

Massamou Wélé Diallo, artistic director

Soumoudou Soumanoo, singer
Sana Yaya Konaté, singer
Nafisatou Mänga, singer
Djènقدa Donnambé, singer
Adama Soumanoo Sakho, singer
Babu Nama Konaté, koré
Manmamou Konaté, koré
Baïnou Koné, n’goni
Medhia Diallo, dancer
Mohamed Timirba, djembe

The National Instrumental Ensemble members are national representatives of traditional griot music. Most of the singers are women, jéloumé, who sing legends and praise-singing in arranged pieces adapted from traditional Mande music.

Groupe So Fing, Markala

Mamadou Thioè, singer/dancer
Amarinoro Xon, backup singer
Almanny Thiéré, percussionist
Oumou Traoré, percussionist
Yaya Fanaa, percussionist
Mohamed Khalif Thioè, percussionist

Puppets are a communicating link between water spirits and the fishing Somono and Bosso peoples. These puppets are grouped into four categories: those used during the day, those used at night, those from the water, and those from the earth. Mamadou Thiéré sings with a strong, clear voice accompanied by drummers. The large water animal puppets, hippos, manatees, and large river fish, are manipulated to their rhythms.

Groupe Sogonikun, Wassoulou

Ali Farka Diabité, dancer
Bakary Diabité, dancer
Kassoum Diabité, dancer
Brahima Diallo, percussionist
Mamadou Donnambé, percussionist
Almanny Thiéré, percussionist
Kadié Traoré, singer
Donso Abou Traoré, singer

Ali Farka Diabité has been without question the greatest dancer in the Wassoulou for the past 35 years. Here, with his two sons Bakary and Kassoum, he performs two styles of traditional masked performance: Sogni, the water buffalo dance, and Sogonikun, a popular dance. The whole face is covered with a decorated veil. A mask or statuette, painted black, is placed on the head and supported by 2 mass of fibers.

Kaenga de Meopti

Djelié Koné, trumpet
Koumba la Diakhaté Koné, guitar
Issa Koné, guitar
Mali Koné, singer
Sada Traoré, drummer
Seckna de Diouf Koné, saxophone, balafon
Yacouba Diabaté, singer
Papa Koné, bass guitar
Mamadou Traoré, band leader
Seckna Diallo Koné, singer

Kaenga was recently named the National Orchestra of Mali. The group’s members are from all over the country and work to reinterpret various Malian traditions using Western instruments.

Kré de Birgo, Kita

Djeneba Sidibé, singer, calabash
Moore Sidibé, djembe
Téme, Diallo, calabash
Bakary Sidibé, calabash, gamo n’goni

This music is played for male circumcision as the rainy season approaches. “Kré” is the noise that the gourd ladles make when hitting the calabashes. The songs are sung by aunts and sisters of those to be circumcised to give them courage. This music, originally from the Wassoulou region, is normally played with up to 10 calabashes.

Musical Storytellers

Marti Koné, n’goni
Mamoudi Diallo, n’goni
Bamako

These two men are griots who tell history through song. They play the n’goni, a three-or-four-stringed lute.
At the age of 67 and barely 4 foot 6 inches tall, Mariam Bagayoko may be one of Mali's most dynamic performers. She can proudly claim to be the only woman to actually dance on the balafon. N’gousoun is court music, generally praise-singing and encouragement.

Néba Solo Group, Sikasso

Souleymane Toure (Néba Solo), balafon
Yacouba Toure, kérénghi
Staka Toure, balafon
Oumar Coulibaly, percussion
Zaïte Gonsogo, percussion
Mahamadou Toure, percussion
Becary Dembélé, dancer
Ibrahim Toure, dancer

Néba Solo is an international celebrity. His group consists of balafons, banamo, kérénghi (a metal scraper), and inextinguishable dancers. Néba Solo is also an accomplished woodworker and makes his own balafons.

Oumou Sangaré, Wassoulou

Oumou Sangaré, lead vocals
Sapa Kouyaté, singer/dancer
Zounana Terco, yokou (traditional violin)
Abdenlaye Fayina, flute
Nahibou Diakité, singer/dancer
Mounteisa Tandoun, drummer
Salah Baba, guitar
Hamane Touré, bass
Ousmane Hadara, manager
Brebina Diabaté, camale n’gouni
Cheikh Oumar Diabaté, djembé
Alama Diakité, yabara (percussion)

Oumou Sangaré is the leading female star of the Wassoulou sound, which is based on an ancient tradition of hunting rituals mixed with songs about devotion, praise, and harvest played with pentatomic (five-note) melodies. In addition to the flute and violin, she is accompanied by scraping kérénghi, and women playing félé, a calabash strung with cowrie shells, which they spin and throw into the air in time to the music. Sangaré most often sings about love and the importance of freedom of choice in marriage.

Salif Keita, Bamako

Salif Keita, lead vocals/guitar
Djily Moussa Kouyaté, electric guitar
Harouna Samaké, camale n’gouni
Dissa Bagayoko, djembé
Mamadou Koné, calabash
Adama Kouyaté, tama
Souleymane Doumbia, African congas
Souleymane Kouyaté, ngouni
Abdoulaye Diakité, keyboards
Aminata Doumbia, background vocals
Assitan Diarra, background vocals
Jean-Marie Arisse, technical crew
Ibel Bonsalet, technical crew
Timor Cardenas, technical crew
Johnson Mensah, technical crew
David Lunardelli, technical crew

One of the most celebrated Malian singers, Salif Keita was a lead musician with the Rail Band and the Ambassadeurs du Motel in the ’60s and ’70s. Then he went on to international superstardom with his own band. He plays solo guitar and sings as well as performing with his group.

<www.salifkeita.net>

Tabital Pulaku, Mopti

Boureina Dicko, flute
Dunda Sarré, ngouni
Gado Cissé, dancer
Goro Hamadoum, calabash
Aminata Coulibaly, dancer
Hamadou Béa Cissé, drum
Yeha Dicko, violin
Alima Barry, dancer
Aminata Salmaana Toure, singer

The essential instrument of the nomadic herder Fulani is the flute, evoking nostalgia for and harmonious existence in the rural areas. The dances are restrained and graceful, and the dancers’ feet barely leave the ground, as if they were constrained by the undergrowth.

Tarit, Kel Antessar

Mohamed Al Ansar, leader
Issa Amaou, ngouni
Mohamed I. Ag Ouma, ngouni
Idriss Ag Mohamed, ngouni
Fatoumata Mohamadou, dancer
Tafa W. Alhousegui, violin
Aboubararine Ag Mohamed, singer
Abdallah Ala Housseni, guitar

Tarit, meaning “union,” was originally formed as a group of Tuareg women living in Mauritanian refugee camps during the Tuareg rebellion in the 1990s. Their music is performed seated, with a languorous grace expressed in gestures of the arms and eyes. The men in the group also dance with swords.

PUPPETRY

Yaya Coubaly, puppeteer, Bamako

Yaya Coubaly is a graduate of the National Art School of Mali where he studied sculpture and performance. He also studied string marionettes in France. Coubaly has combined Malian traditional puppet masquarades with Western string marionettes to create a new contemporary form drawing inspiration from traditional theater. www.theatrederamaionnette.com

CRAFT TRADITIONS

Canding

Fatoumata Maiga, Ségon

Fatoumata Maiga, who carves wood and cotton, is a member of Association Yelém, in Ségon, which makes tapestries.

Spinning

Aminata Keita, Ségon

Aminata Keita, a member of the Association Gatex, spins threads in Ségon for narrow and wide looms.

Cotton Weaving

Ousmane Sarré, Badalabougou

Ousmane Sarré is best known for his blankets and pagnes (women’s wrap-skirts) and head bands worn by godmothers at weddings.

Wool Weaving

Kola Kassé, Mopti

Kola Kassé is a master weaver who now resides in Bamako. He makes blankets and tunics woven from sheep’s wool. He is also trained in cotton weaving. He is particularly known for his multi-colored blankets given to newly married women.

Bogolan / Mudelele

Nakounté Diarra, Kolokani

Nakounté Diarra is one of the masters in the art of making bogolan, a cotton fabric dyed with mud. She uses old motifs learned from her mother and grandmother alongside new ones that she invents. Her cloths are worn as women’s wrap-around skirts and used for clothing for traditional hunters and healers. Her artistry is featured in the National Museum of Natural History exhibition African Voices. This famous artist trained Foumoumouso Sosilha.
**Hand Embroidery**

**Ousmane Traoré, Djenné**

Ousmane Traoré is a hand-embroiderer from Djenné. His city and Timbuktu are known for their line embroideries, and he is from a long line of famous embroiderers. He is a fast-disappearing skill, however. It takes from three to nine months to embroider a garment, young people become discouraged, and prefer to learn to embroider by machine.

**Machine Embroidery**

**Seck Touré, Bamako**

Seck Touré is a machine embroiderer and tailor from the Mopti region. He makes women's and men's clothes, then embroiders them in complementary colors.

**Fashion Design**

**Dixitoum Damali Traoré, Don Couture, Bamako**

Both designers have organized traditional and contemporary fashion shows.

**Kasobane Design Group, Bamako**

Kandiana Couture
Kleegoo Dembélé

They have done extensive research in bogolan designs and their meaning. Kasobane is also well known for creating historical costumes for Malian films and clothing for Malian musical groups.

**Style Movement Consultants Models**

Stephanie Alexander, Ioya Bounou, Tenanta Chaise, Mara Demnani, Tansha Dousou, Alysa Gassama, Elyce Hunt, Voka Kati, ISO Jones, Sean Major, Darleena Perry, Daletta Perry, Angely Tilghman, Lasuwa Tilghman, Nita Zachman

**Malian Association Models**

Rockstar Ba, Aminata Amy Cisse, Boubaou Cisse, Djenné Djenné Doulé, Achnata Kette, Hana Keita, Kadiata Kone, Diougoye M. Lamine, Adam A. Onolgorum, Aseton Traoré, Fanta Traoré

**Tuareg Jewelry**

**Allasane Ag Agaly, Gao**

Allasane Ag Agaly makes Tuareg jewelry with silver, bronze, ebony, stones, and leather. He makes teapots, sabers, and knives and won the UNESCO First Prize at SIAO 2000 in Ouagadougou, the regional craft exhibition, for one of his exquisitely decorated silver teapots.

**Traditional Jewelry**

**Amadou Samakehou, Mopti**

Amadou Samakehou, from a family of well-known jewelers, makes traditional jewelry forms in gold and silver. He produced jewelry for the French company Hermes. He makes the famous large Fulani gold earrings.

**Modern Jewelry**

**Hady Kone, Bamako**

Hady Kone makes gold and silver jewelry with modern design. He comes from a family of jewelers in Segou.

**Manadou Gueye Thiam, Kayes**

Manadou Gueye Thiam is known for his gold and silver rings, pendants, and earrings.

**Blacksmithing**

**Kassim Ballo, Bamako**

Kassim Ballo learned the secrets of iron and fire from his father. He makes hoes, digging sticks, and other agricultural implements from iron and wood.

Originally from Yirungasso, he now works in Bamako. He sells his tools to the surrounding agricultural region and makes new tools adapted to the more and soils of today. He also makes cooking utensils, buckets, bowls, and stoves from recycled metals.

**Mohamed Ag Béane, Gao**

Mohamed Ag Béane is a Tuareg blacksmith from Gao. He makes knives, richly decorated sabers, picture frames, key chains, bottle openers, jewelry boxes in leather and wood, and camel saddles.
Pottery

Kaddia Niéta, Mopti

Kaddia learned pottery from her grandmother and mother. She makes hand-built pottery such as large pots for decoration, tea cups, ornaments, as well as non-traditional subjects like telephones, cell phones, and soccer balls.

Straw Jewelry

Almadane Traoré, Timbuktu

Almadane Traoré makes straw jewelry (bracelets, necklaces) that imitates traditional gold designs for customers who cannot afford real gold. She also makes dolls and fans.

Fatoumata Gariko, Hombori, Mopti region

Fatoumata Gariko makes handbags, placemats, and hats, from straw. Depending on the customer’s needs, she does the straw to make multi-hued designs. She is a member of the Women’s Association of Hombori, which focuses on children’s education, health and reproductive awareness, and the transmission of traditional knowledge to the younger generation.

Mat-Hearing

Halimatou Abouba, Gao

Halimatou Abouba weaves the straw mats she uses to assemble a Sonrai house.

Leather Work

Tango Walet Memé, Timbuktu

Tango Walet Memé is a Tuareg leatherworker who learned this tradition from her family. She creates cushions, leather mats, key chains, and bags, painted with the distinctive designs of Timbuktu.

Modern Leather Work

Fadila Dembelé, Bamako

Fadila Dembelé, originally from Kita, works at the Craft Center in Bamako. Chosen by fellow leather makers to represent them at the Festival, he makes handbags, wallets, and briefcases, decorated with Malian textiles such as bogolan.

Shoemaking

Tahrou Soumbounou, Banako

Tahrou Soumbounou is originally from Djibouti in the Sikasso region where he learned the secrets of leather and skin from his family. After additional training in France, now as a master craftsman he makes men’s and women’s shoes in both leather and cloth.

Wood Sculpture

Mady Gissoko, Banako

A master sculptor, he was selected by his fellow artists to represent their craft in Washington. He is known for his masks carved in ebony and teak and his chess and checker sets. He trains other sculptors from West Africa.

ARTS OF ADORNMENT

Hairdressing

Kaddia Ouologuem, Banako

Kaddia Ouologuem makes incense, underskirts, and braids hair.

Soumata Sidi, Gao

Soumata Sidi is a hairdresser who also makes beads for hair and for necklaces. The different hairstyles she creates reflect the social status of her clients: young women, newlyweds, new mother of a boy or girl, mother of twins, or grandmother.

Henna Artistry

Aminata Doumba, Banako

Aminata Doumba is a henna artist. The designs, usually applied to women’s hands and feet at the time of marriages and baptisms, have now become fashionable anytime, even for young urban women.

Shea Butter Extraction

Kouroutoumou Ouattara, Sikasso

Kouroutoumou Ouattara lives in the Kenedougou area where the kanté (shea) trees are plentiful. During the dry season she processes the locally gathered shea tree nuts into the butter used for cooking or cosmetic products.

TRADITIONAL MEDICINE

Toumani Diakité, Banako

Toumani Diakité is a traditional healer. Having learned the secrets of plants from his father, he has become President of the Association of Traditional Therapy.

FOODWAYS TRADITIONS

Ami Sow

Khadtou Sow Traoré

Halimatou Touré

Kadda Souko

Fatoumata Sissoko Cissé

Koumba Kanté

Manta Diarre

Ailla Touré Almamagi

Matouma Counda Camara

Grains such as rice, millet, fòna, and wheat and tubers such as cassava and sweet potatoes form the starch base, accompanied by a seasoned sauce, of many Malian dishes. The Niger and Bani rivers provide an abundance of fish which are used fresh, smoked, dried, and salted in Malian dishes. Mahi raises cattle, sheep, and goats for local consumption and regional export.

Nomadic people’s diets are rich in dairy products, particularly butter and milk.

ARCHITECTURE TRADITIONS

Baba Cissé, architect

Boubacar Mady Diallo, architect

Allassane Héry, master mason

Boubacar Koumanman, master mason

Manihamane dit Berré Younou, master mason

Abou M'Barek, master mason

Alhoussein Ag Tajdouine, Thiang teung

Sekou Tiantao, mason

Mundeleo Tantao, mason

Mamoudou Kettiko, mason

Oumar Younou, mason

Agaly Ousmane, mason

Baba Touré, mason

Ahmadou Hasséye, mason

Adolaha Alhassiba, mason

Malian architectural styles presented at the Festival include mud brick/adobe architecture used in city gates, homes, and mosques; stone architecture used in Dogon villages or meeting houses; and nomadic structures used by Turaeg, Sonrai, Somono, and Fulani peoples.
Scotland at the Smithsonian

MUSIC

The Battlefield Band, Central Belt

Mike Katz, Highland pipes/small pipes/whistle/guitar
Pat Kilbey, vocals/whistle
Alan Reid, co-founder, vocals/keyboards
Alistair White, fiddle/whistles/Bagpipes

Over the past three decades, Battlefield Band has played a central role in the Scottish folk music revival. Although undergoing several changes in personnel, Battlefield continues to write and record important, innovative material. The band's extensive touring schedule makes it one of the best-known Scottish traditional bands in America. <www.battlefieldband.co.uk>

Margaret Bennett, Skye/Edinburgh

A noted folklorist and scholar as well as an exceptional Gaelic and Scots singer and storyteller, Bennett is an Honorary Research Fellow at University of Glasgow and appears at the Festival as both a performer and a presenter. <www.margaretbennett.co.uk>

City of Washington Pipe Band, Washington, D.C.

A local band, City of Washington is an internationally respected and award-winning "Grade 1" band in the highly competitive world of Scottish piping. <www.serve.com/cowpbg>

Phil Cunningham, Portobello/Bloomfield

Co-founder of the seminal 1970s band Silly Wizard and the 1980s supergroup Rantin' Raging, Cunningham is a gifted accordionist and respected composer as well as a central figure in the world of Scottish traditional music. <www.philcunningham.com>

Johnny Cunningham, Portobello/Alaskan Benjoe

An extraordinary fiddler, composer, and entertainer, Cunningham was a co-founder of Silly Wizard, a member of such noted groups as Rantin' Raging and Night Nurse, and a mainstay of numerous Masters of Celtic Fiddle tours in the United States. Now based in New England, he tours extensively and is a regular headliner at international festivals and concert series.

Fiddlers' Bid, Shetland Islands

Christopher Stout, fiddle
Andrew Gifford, fiddle
Malcolm Henderson, fiddle
Thomas McColl, harp, piano, vocals
Johnathon Ritch, harp
Steve Varrington, guitar

Fiddlers' Bid is a young, fiddle-based band dedicated to both old and new Shetland traditional music. The Folklore Festival is their introduction to American audiences. In addition to their considerable artistry, they are enthusiastic and knowledgeable representatives of Shetlandic culture. <www.fiddlersbid.co.uk>

Alasdair Fraser, fiddle, clarinettist, California
Natalie Haas, cello

One of Scotland's finest fiddlers and performers, Fraser is revered by Celtic music lovers on both sides of the Atlantic. Many Americans are familiar with his playing from movie soundtracks (The Last of the Mohicans, Titanic), performances at the Kennedy Center and Lincoln Center, and his acclaimed band Skydance. Now based in California, he directs the 100-member San Francisco Fiddlers orchestra and his Valley of the Moon fiddle school, which has spread interest in Scottish fiddle styles throughout North America. He is joined by Natalie Haas on cello. <www.alasdairfraser.com>

The Fochabers Fiddlers, Fochabers, Morayshire

James Alexander, director

This young people's fiddling orchestra from Fochabers in northern Scotland has several recordings and international tours to its credit. Led by James Alexander, the group reflects the importance placed on traditional arts and arts education in Scottish communities. <www.fochabers-fiddlers.co.uk>

Nick Gardner, Forfar

Gardner grew up near Forfar in eastern Scotland. He is an enthusiastic singer of North-East bothy (agricultural) ballads, many of which he learned from Tom and Anne Reid of Cullertie, Aberdeenshire.

William "Billy" Jackson

Glasgow/North Carolina

A preeminent Scottish harper and founding member of the legendary band Ostian, Jackson is also well known as a composer, arranger, teacher, and performer. His song "Land of Light" won the Glasgow Hafod's 1990 "Song for Scotland" competition. <www.harp.dal.pipex.com/ancientharps.htm>

Alison Kincaid, Edinburgh/Temple Christine Primrose, Isle of Lewis

One of Scotland's foremost exponents of clarsach (harp) music, scholar of harp history, singer, and renowned glass artist, Kincaid was awarded the M.B.E. in 1997 for services to music and art. Christine Primrose, with whom she often performs and records, is an outstanding Gaelic singer from the Isle of Lewis who teaches traditional song at the Gaelic College in Skye. Both performers have won top honors at the National Mod and the Pan-Celtic Festival in Killarney. <www.templererecords.co.uk>

Isobel MacAskill, Inverness

A leading interpreter and teacher of Gaelic song, story, and culture, MacAskill was recently featured on the Scottish Women's Tour and 2003 Celtic Connections Concert series. <treespace.virgin.net/Isobelmacaskill>

Iain MacDonald, Glengarry/Beaver

A superb piper from a family of amazing pipers, MacDonald is also an excellent composer. A former member of Ossian and Battlefield Band, he is currently on the staff of the Gaelic College Sabhal Mor Ostaig on the Isle of Skye.

Adam McNaughton, Glasgow

He is a songwriter, editor of Vol. 3 of the Greg-Dunton Collection of Folk-Songs of the North-East, bookseller, singer, Honorary Research Fellow at the University of Glasgow in Scottish studies, former teacher, and authority on the City of Glasgow. His songs are frequently recorded by other performers, and many have become Scottish classics.

Brian McNeill, Folklok/Glasgow

An eminent songwriter, singer, fiddler, and multi-instrumentalist, he recently was appointed Head of Scottish Music at the Royal Scottish Academy of Music & Drama and is a mainstay of the Celtic Connections concert series. Co-founder of Battlefield Band and Clan Alba, he has been a leading figure in the Scottish folk music scene for more than three decades. <www.brainmcneill.co.uk>

Ed Miller, Edinburgh/Austin, Texas

A singer, folklorist, and teacher, he is well known to American audiences as a performer at festivals, clubs, Highland Games, and Burns Suppers. He also hosts "Folkways" on KUT-FM Austin, leads folk-song-based tours to Scotland, and teaches at folk music camps throughout the United States. <www.songsofscotland.com>
Fin Moore, Dunkeld

An excellent piper, Fin is also assisting his father, Hamish Moore (see below), in demonstrating the making of Highland and Scottish bellows-blown pipes.

Karoline Polwart, Edinburgh

This important young singer and songwriter is already a veteran of several major groups, including Battlefield Band, and is currently performing with Malinky. <www.malinky.com>

Anne Reid, Cullerlie, Aberdeenshire

With her late husband Tam Reid ("King of the Bothy Ballad"), Anne transformed their traditional farm into a small agricultural museum. For many years, the Reids' ceilidhs and festivals have been a mainstay of the Aberdeenshire cultural scene. An excellent singer in her own right, she is also an excellent cook and demonstrates her skills in both areas during the Festival.

The Singing Kettle, Kingskettle, Fife

Cilla Fisher, vocals
Kevin McCloud, vocals
Gary Coupland, accordion, keyboards, tenor banjo
Artie Teeze, vocals, guitar

This group is famed throughout the U.K. for its lively presentation of children's songs via concerts, CDs, videos, and frequent media appearances. Smithsonian Folkways Recordings has just released The Singing Kettle: Singalong Songs from Scotland in conjunction with the Festival. <www.singingkettle.com>

Sheena Wellington, Dunoon

An excellent performer and eloquent expert on Scottish music and culture, Wellington was selected to perform Burns's "A Man's a Man for A' That" at a capella at the opening of Scottish Parliament in 1999 and to participate in the recent Scottish Women's Tour. <www.scottishfolk.com/wellington>

Gary West, Pitsheuchry, Perthshire

A noted piper and mainstay of the Scottish folk music scene, West has played with Ye Olde Aitholl Pipe Band, Coedleg, and the Scottish supergroup Clan Alba. He is a full-time lecturer in the University of Edinburgh's Department of Celtic and Scottish Studies, and a host of BBC Radio Scotland's weekly piping program, "Pipepline." <www.garywest.co.uk>

The Wrigley Sisters, Orkney Islands

Jennifer Wrigley, fiddle
Hazel Wrigley, guitar/piano

Excellent young fiddle and piano virtuosos from the Orkney Islands, the Wrigleys both preserve Orkney's local musical and compose important new material. <www.wrigleysisters.com>

DANCE

The Occasionals, Edinburgh
Freeland Barbour, accordion
Ian Hardie, fiddle
Kevin MacLeod, banjo/mandolin
Gus Millar, drums
Robert Whitehead, accordion
Sheila McCaithoom, caller/dance
Guan Sinclair, dancer

A leading Edinburgh ceilidh group headed by accordion virtuoso Freeland Barbour, The Occasionals have been active since 1986 and frequently play at large festivals and dances throughout Scotland. <nysite.reserve.com/ceilidh>

Anna Leahy, Lerwick, Shetland Islands

A dedicated dancer and dance historian, Leahy has been active in teaching and documenting Shetland dance traditions for the Shetland Arts Trust throughout Scotland and Europe.

Deryck and Gareth Mitchell, Angus

Renowned exponents of Scottish dance, the Mitchell brothers specialize in Highland and step dance and are in great demand throughout the world as performers and teachers of traditional Scottish dance.

POETRY/LANGUAGE

Sheena Blackhall, Aberdeen

A Creative Writing Fellow at the University of Aberdeen's Elphinstone Institute, Blackhall is a prominent Doric poet, storyteller, and singer, and is active in workshops and school programs. Her Scots-language Web site, The Kist, documents and encourages the writing and speaking of Doric—a distinct version of Scots spoken in North-East Scotland. <www.abdn.ac.uk/elphinstone/kist>

Bill Innes, Glasgow

A native of the Outer Hebrides, Innes is a passionate advocate of Gaelic poetry, language, and culture. His presentations and translations have been internationally acclaimed; his book, Chì Mh, won a National Mod literature prize.

Billy Kay, Ayrshire/Fife

Kay is a noted writer, documentary producer, broadcaster, and authority on Scots and Scottish culture. His accomplishments include the BBC/Odyssey series; the book Scots: The Miller Tongue; and numerous plays, short stories, poems, dramatizations, and awards. <www.scolab.co.uk/bo/billykay/billykay.html>

Leathan Mor na Gaidhlig/The Big Book of Gaelic

An innovative arts project, The Big Book of Gaelic marries Gaelic poetry from Ireland and Scotland with the art of contemporary Irish and Scottish artists to create a modern answer to the Book of Kells. For the Festival, Protact Nan Ealan/The Gaelic Arts Agency in Stornoway, Lewis, has reproduced a series of panels containing information about the project and some of the remarkable artwork that it has inspired. <www.gaelic-arts.com>

GAMES

Lexie and Ross Dunn, Glasgow

Children's game experts Lexie and Ross Dunn from Big Top in Glasgow teach workshops on Scottish traditional games to children and teachers in school districts throughout Scotland.

PANTOMIME

Alan McHugh, Glasgow

In addition to a successful acting career (Sunset Song, Taggart), Alan McHugh writes, directs, and stars in the annual pantom at the Adam Smith Theatre, Kirkcaldy. He is joined by RSAMD students William Barlow, Joanna Horton, and Lee O'Driscoll for workshops on the Scottish version of this uniquely British form of holiday entertainment.
**Bagpipes**

*Hamish Moore, Dunkeld, Perthshire*

Moore is an esteemed maker of Highland, Scottish small pipes, and border pipes. As a maker and performer, he has been the key figure in the revival of the bellows-blown pipes of Scotland as well as in the rediscovery of older regional and pre-military Highland piping traditions. He joined by his son and apprentice, Fin, also an excellent piper.

<www.hamishmooremusic.scotland.com>

**Basket-Making**

*Ewen Balfeu, Brae, Mainland, Shetland*

Balfeu learned to make "kidge" baskets (a backpack-type basket) from Lowrie Coupland, the last traditional basket maker in Shetland. In addition to being a dedicated artisan, Balfeu is also a crofter and a former Gouser Jarl at the famous Viking-inspired Up-Helly-A’ Festival held in the Shetlands each winter.

**Boat-Building**

*Iain Best, Fair Isle*

Best grew up on Fair Isle, the most remote inhabited island in Great Britain. Intrigued by the historical relationship between local Viking-inspired Shetland "yoold" and coastal craft still made in Norway, he served an apprenticeship to a wooden boat builder in Norway. His light, clinker-built 23’ Ness Yoold, made from Scottish larch, can be rowed, sailed, or mortored.

<www.fairisle.org.uk/unbestboatbuilder>

**Clarsach/Scottish Harp**

*Yule Harps/Jack Yule, Muldothan/Colorado*

Born into a family of plowmen and foresters in East Lothian, Yule served a formal apprenticeship as a boat builder at Cockenzie on the Firth of Forth before establishing himself as a joiner and cabinetmaker. He turned his skills to harp-making in the early 1980s, and his instruments are now played by leading performers of the Celtic harp throughout the world. He recently moved from Silverburn, Muldothan, to Colorado.

**Curling Stone Making**

*Kays of Scotland, Mauchline, Ayrshire*

The only remaining curling firm in Scotland and the only one in the world to make curling stones from legendary Ailsa Craig granite, Kays is a small family-run firm that dates back to the 1850s. Master craftsmen Jimmy and Russell Whyte demonstrate the care and skill that go into transforming a boulder into a finished curling stone.

<www.kaysofscotland.co.uk>

**Golf Club Making**

*Heritage Golf of St Andrews, St Andrews, Fife*

Originally from Yorkshire, Heritage's Managing Director Barry Kerr served a formal apprenticeship to a fourth-generation Scottish club maker and has been making golf clubs for more than forty years. Heritage specializes in both historic (pre-1930s) and contemporary clubs, as well as historic, hand-sewn, hand-molded hand-golf balls. Kerr is accompanied by one of Heritage Golf’s master craftsmen, Angus McLean.

<www.heritage-golf.co.uk>

**Harris Tweed**

*Donald Angus Martin, Isle of Lewis*

A Harris Tweed weaver from the Outer Hebrides, Martin weaves the celebrated fabric at his croft. Martin is also a fine Gaelic singer.

<www.harristweed.org>

**Kilt-Making**

*Keith Kilt School, Robert McBain & Martin Flynn, Keith, Morayshire*

McBain and the director of the internationally renowned Keith Kilt School, trained and served as a tailor in the British Army for 14 years. Realizing that there was a shortage of kilt makers, he established a kilt-making school in Keith as a local economic revitalization project. Since 1994, he has trained more than 75 kilt makers, who, in turn, have established the Keith Kilt Guild. He is joined by his apprentice Martin Flynn.

<www.kiltschool.moray.org>

**Knitting**

*Ann Eunson, Shetland Islands*

Eunson makes traditional Shetland "white" or "wedding ring" shawls fine enough to be pulled through the womb of a ring. She spins wool from her own sheep to create the yarn.

**May MacCormick, Sanquhar, Dumfries**

MacCormick is one of the few craftspeople who still knit in the black-and-white Sanquhar style, using ancient, complex, and beautiful patterns that are rarely seen outside her remote rural area of Dumfries and Galloway in southwest Scotland.

**Anne Sinclair, Fair Isle**

A master knitter, she learned patterned knitting and other Fair Isle crafts from her mother. Four generations of her family currently are involved in indigenous craft production. She has lectured and published material on Fair Isle history, folklore, culture, and dialect. She is also an excellent singer.

<www.fairisle.org.uk>

**Orkney Chair-Making**

*Jackie and Mathew Miller, Kirkwall, Orkney*

There are no trees on Orkney—a key to understanding why this handsome, distinctive type of armchair unique to the islands north of the Scottish mainland is traditionally made of driftwood and braided sea grass ropes. Jackie learned to make these traditional chairs from his family and now makes them full-time at his shop Scapa Crafts.

<www.scapacrafts.co.uk>

**Silversmithing**

*Graham Stewart, Dunblane*

Considered one of Scotland's leading silversmiths, Stewart is a second-generation silversmith. His work ranges from traditional spoons and quaichs (traditional Scottish bowls) to modern interpretations of such traditional objects as bowls and teapots. His work is often commissioned by and for museums and as presentation pieces. Recently, he was one of a small number of silversmiths commissioned to produce items for the Scottish First Minister's Bute House residence in Edinburgh.

**Sporrans-Making**

*Marcus Eagleton, Montrose, Perthshire*

Trained by his mother, Janet Eagleton, M.B.E., Marcus handcrafts sporrans in a small workshop in back of his family house. The grandson of a cobbler and great-grandson of a saddle maker, he makes both very traditional and very contemporary sporrans for customers who include celebrities as well as the King's Own Scottish Borderers, the Queens Pipers at Balmoral and Buckingham Palace, and the Scots Guards.

<www.scottishsporrans.co.uk>
**Tapestry Weaving**

Dovecot Tapestry Workshop, Edinburgh

Established in 1912 by two of William Morris's master craftsmen, Dovecot has played a major role in 20th-century tapestry revival. Master weavers Douglas Grierson, with over 40 years' experience, and his former apprentice David Cochrane, with 15 years on the job, employ traditional, time-honored skills to produce tapestries based on contemporary designs—like a magnificent 18-square-meter “To a Celtic Spirit” they recently completed for Scottish artist Alan Davie. <www.dowcotstudios.co.uk>

**Tartan**

Lochcarron of Scotland, Galashiels, The Scottish Borders

Founded in the 1940s, Lochcarron is a family business owned by Alastair Buchan, the fourth of five generations of weavers. The company is a major producer of both tartan and cashmere for traditional markets as well as trendier firms, e.g., Vivienne Westwood and Comme des Garçons.

Buchan is also the Chair of the Tartan Authority and extremely knowledgeable about the history of tartan and its traditions. Lochcarron employs Ritchie Douglas, Susie Douglas, Alwyn Johnson, and Kate Purde demonstrate tartan designing, manufacturing, and finishing and explain the history and culture of the Borders region of southeast Scotland. <www.lochcarron.com>

**SCOTTISH HISTORY/HERITAGE AREA**

The Court of the Lord Lyon King of Arms, Edinburgh

Elizabeth Road, Lyon Clerk & Keeper of the Records

Jenny Phillips, heraldic artist

Mrs. Elizabeth Roads, the Lyon Clerk, and the Court’s heraldic artist Jenny Phillips explain the Lyon Court, its history, current work, relationship to the Scottish justice system, and its ceremonial responsibilities. <www.heraldry-scotland.co.uk/Lyoncourt.htm>

**Genealogical Tourism**

Joanna Baird, Scottish Archives Network (SCAN): <www.scan.org.uk>

Stephen Chatterley, Scottish Register Office: <www.gov.scot.gov.uk>

Susan Corrigan, Scottish National Archives: <www.nas.gov.uk>

Jacqueline Hampson, VisitScotland/AncestralScotland: <www.ancestralscotland.com>

Martin Tyson Scottish Register Office: <www.gov.scot.gov.uk>

Staff from the VisitScotland/AncestralScotland.com, The National Archives of Scotland, The General Register Office for Scotland, and The Scottish Archive Network help Festival visitors use on-line resources to explore Scottish genealogy and history.

**Gilding & Restoration, Edinburgh**

Alan Simpson, conservator of heraldry, frames, and three-dimensional objects for Historic Scotland, demonstrates and explains the many crafts and skills needed for museum-quality restoration work and discusses his work at Historic Scotland's historic properties throughout Scotland. <www.historic-scotland.gov.uk>

Stonemasonry/Stone Restoration, Culzean Castle, Ayrshire

Master stonemason Andrew Bradley heads the National Trust for Scotland’s Stonemasonry Apprenticeship Scheme at Culzean Castle in southwest Scotland. With the help of his apprentice Ross Davidson, he demonstrates the crafts of stone carving, masonry, and lime slaking and explains how they are used in the preservation and restoration of Scotland's built heritage. <www.nts.org.uk>

**OCCUPATIONAL TRADITIONS**

**Off-Shore Oil Industry**

Oral historians Hugo Manson and Terry Brotherstone of The Oil Lives Research Project at the University of Aberdeen join oil and rig workers Bob Ballantyne, Alexa Green, and Dennis Kranh to talk about their lives and experiences on the North Sea oil rigs and the impact of the industry on the culture of North-East Scotland.

**Whisky-Making**

William Grant & Sons, Dufftown, Morayshire

Employees of Glendiddich and Balvenie distilleries in the Speyside region of northern Scotland demonstrate and explain the art of making fine single malt Scottish whisky. Both distilleries are owned by the fifth generation of the founder, William Grant, and many of the workers come from multigenerational whisky-making families. Joining us from William Grant & Sons are mulsters Stevie Archibald and Robbe Gormley; cooper Ian McDonald and Donald Ramsay; coppermith Dennis McMan; and distillery experts Jim Brown, Graham Coull, Peter Gordon, Kevin McKenzie, Ian Miller, Paul Ross, and Dougie Waugh. <http://www.grantusa.com>

**FOODWAYS TRADITIONS**

Principal cook: Sue Lawrence, Edinburgh

BBC Master Chef, cookery columnist for Scotland on Sunday and Scotland Magazine, and author of Scot Cooking, as well as numerous other cookbooks.

Principal cook: Janet MacRae, Loch Aline

Chair of the Scottish Women's Rural Institute <http://www.swri.org.uk>

Participating cooks include: Margaret Bennett, Ann Emerson; Alexia Green, Alison Kinnaid, Iain MacAuley; Christina MacLean, Christine Primrose; Anne Reid, Christella Ross; Anne Sinclair; Shona Wellington

**BEAUTIFUL BEYOND: CHRISTIAN SONGS IN NATIVE LANGUAGES**

Cherokee National Youth Choir, Tahlequah, Oklahoma

Jan Balou, music director

Walter Buffalocoat, Alice Christie, Amanda Gibe, Vanessa John, Leslie Ketcher, Lora Miller, Ashley Proctor, Megan Ross, Ryan Sienna, Chris Smith

The Welch Family, Eastern Band Cherokee, Robbinsville, North Carolina

Alfred Welch Sr., Hunter Welch, Maybelle Welch

TecNocsPos Gospel Melody

Cynthia Anderson, Alfred L. Jim, John Wilson

Owicoda

Liz Robert, Joanne Shenandoah, Maise Shenandoah

Cheyenne River Mission Singers

Joseph Blue Coat, Norman Blue Coat, Steve Emery, Tom Stibe, Ira Travers
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Major in-kind support for the Festival has been provided by media partners WAMU 88.5-FM American University Radio, The Washington Post, washingtonpost.com, and Afropop, and by Motorola, Nextel, Whole Foods Market, and Go-Ped.

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For 37 years the Smithsonian Folklife Festival has been able to present the best traditional music from around the world without charge to the public. For 33 of those years, the Recording Industries Music Performance Trust Funds has been instrumental in making that possible. We are deeply grateful.

Our gratitude to all the volunteers who make the Festival possible.

APPALACHIA: HERITAGE AND HARMONY

This program is produced in collaboration with the Birthplace of Country Music Alliance and the Center for Appalachian Studies at East Tennessee State University.

Major contributions are provided by the Recording Industries Music Performance Trust Funds, the National Endowment for the Arts, King Pharmaceuticals, the Norfolk Southern Foundation, Tennessee Tourism, and West Virginia Division of Tourism. Additional support is provided by the Appalachian Regional Commission; the Virginia Foundation for Humanities, Eastman Chemical, and The United Company.

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Scotland at the Smithsonian

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Beautiful Beyond: Christian Songs in Native Languages

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The John F. Kennedy Center for the Performing Arts

For the first year, the Festival is collaborating with the Kennedy Center's Millennium Stage to host free evening concerts featuring participants from Appalachia, Mali, and Scotland during the weeks of the Festival.

Special Thanks
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IN NATIVE LANGUAGES
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In honor of the 37th annual Smithsonian Folklife Festival, Smithsonian Folkways Recordings presents Mali Lolo! Stars of Mali, Scotland the Real: Music from Contemporary Caledonia, as well as classic recordings of Appalachian music from our vast archives.

Mali Lolo!
Mali Lolo features the Super Rail Band; Garamy winner Ali Farka Touré; koré masters Touré; Diabaté and Ballaké Sissoko; Wassoulo diva Oumou Sangaré; guitarist and singer Habib Koité with his Barnada group, and more of Mali's best talent. (SFW 40508)

Roscoe Holcomb: An Untamed Sense of Control
Bob Dylan said, "Roscoe Holcomb has a certain untamed sense of control which makes him one of the best." Holcomb's white-knuckle recordings make other music seem watered-down in comparison. Self-accompanied on banjo, fiddle, guitar, or harmonica, the songs express the hard life Holcomb lived and the tradition in which he was raised. (SFW 40144)

The Singing Kettle: Singalong Songs from Scotland
Taking their name from their hometown of Kingskettle, Fife, in Scotland, these beloved performers have enchanted children and adults throughout the U.K. Cilla Fisher, Artie Trezise, and Gary Goupard offer families and kids the opportunity to sing along with the Singing Kettle, who will be performing at the Folklife Festival. (SFW 45057)

Classic Bluegrass from Smithsonian Folkways Recordings
This outstanding collection includes work from giants of the genre such as The Country Gentlemen, Bill Monroe, and Hazel Dickens, as well as 2002 Grammy Award winners Harley Allen and Ralph Stanley (of the Stanley Brothers). (SFW 40902)

Classic Old-Time Music from Smithsonian Folkways Recordings
Old-time music predates bluegrass, emerging from the string band tradition stretching back to the early years of U.S. history. Both African-American and Anglo-American ingredients are at its core, the banjo having African origins, the fiddle European. Dock Boggs, Roscoe Holcomb, Wade Ward, Tommy Janeli, and more are heard playing in their original styles. The Grateful Dead's cover of "Don't Let Your Deal Go Down" and Bob Dylan's rendition of Clarence Ashley's "Little Sadie" clearly attest to the continued influence of these songs. (SFW 40093)

Jean Ritchie: Ballads from Her Appalachian Family Tradition
Jean Ritchie, one of America's finest traditional singers, is part of the famous "Singing Ritchies of Kentucky." Based on English and Scottish narrative songs collected and published by scholar Francis James Child in the 19th century, Ritchie's Appalachian versions of the "Child Ballads" tell of true and lost love, jealousy, treachery, grief, death, and the supernatural. This reissue of her landmark Folkways recordings brings her clear, pure voice and timeless songs to a new generation of listeners. (SFW 40144)

Mike Seeger: True Vine
Elizabeth Cotten, Dock Boggs, Ralph Stanley, Carter Stanley, and Hazel Dickens are some of the notable musicians affected by five-time Grammy nominee Mike Seeger. Mountain music legend Ralph Stanley said of Mike, "I'd say he educated a lot of people...in the old-time music." True Vine reflects Mike's connection to his deepest musical roots and represents the latest blossoming of his exploration of musical styles. (SFW 40136)

Scotland the Real: Music from Contemporary Caledonia
Scotland the Real includes the Battlefield Band, the Wylie Sisters, Capercaillie, Phil Cunningham and Aly Bain, Fiddlers' Bid, and more. Many of these artists will be featured at this year's Festival! (SFW 40111)

Classic Mountain Songs from Smithsonian Folkways Recordings
This album showcases the greatest mountain ballads, performed by some of the most influential folk singers and songwriters of the 20th century. Classic performances from the mountain communities of North Carolina, Virginia, Kentucky, and Tennessee highlight old-time fiddle, banjo pieces, early bluegrass, and traditional ballads and emphasize Appalachian vocal traditions. Doc and Merle Watson, Roscoe Holcomb, Clarentt Ashley, and Dock Boggs are just a few of the revered roots artists who appear in this stellar compilation. (SFW 40094)

The Silk Road: A Musical Caravan
This album offers a panoramic sweep of the vast and rich musical territory across the heart of Asia. Produced in collaboration with the Silk Road Project, an international cultural initiative founded by renowned cellist Yo-Yo Ma, this 2-CD set presents traditional music from Afghanistan, China, Iran, Kazakhstan, Mongolia, Tajikistan, and other central and eastern nations and peoples. Most of these tracks were recorded on location and have never before been commercially available. (SFW 40138)

Smithsonian Folkways Recordings
www.folkways.si.edu 800.410.9815 folkways@aol.com
The 2003 Folk Life Festival Program Book

Designed by Denise Arnot in Bembo with display lines in Trade Gothic. Bembo was modeled on typefaces cut by Francesco Griffo in 1495 in Venice, Italy. Stanley Morison supervised the design of Bembo for the Monotype Corporation in 1929. Trade Gothic was designed by Jackson Burke between 1948 and 1960 for Linotype. Printed on Domtar Titanium by Finlay Printing, Bloomfield, Connecticut. Binding by Finlay Printing.