SMITHSONIAN FOLKLIFE FESTIVAL

(Page 2) A shop owner in Chiquinquirá, Colombia, shows a pod from a *tagua* palm. Photo by Cristina Díaz-Carrera, Smithsonian Institution

(Page 4) A group of teenagers sings for WANN Radio Station at Carr's Beach in Annapolis, Maryland, 1956.
Photo by Thomas R. Baden, Jr., WANN Radio Station Records, courtesy Archives Center, National Museum of American History, Smithsonian Institution

(Page 7) Helena Hart (left), a Peace Corps volunteer in Benin, holds one of two twin babies. Photo courtesy of the Peace Corps

THE 2011 SMITHSONIAN FOLKLIFE FESTIVAL

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

COLOMBIA

The Nature of Culture

THE PEACE CORPS

Fifty Years of Promoting World Peace and Friendship

RHYTHM AND BLUES

Tell It Like It Is

SMITHSONIAN FOLKLIFE FESTIVAL SPONSORS

Produced by the Smithsonian Center for Folklife and Cultural Heritage

Co-sponsored by the National Park Service

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COLOMBIA: THE NATURE OF CULTURE

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THE PEACE CORPS: FIFTY YEARS OF PROMOTING WORLD PEACE AND FRIENDSHIP

This program is produced in partnership with the Peace Corps. Major Donor support comes from The John S. and James L. Knight Foundation. UPS Foundation is a Contributor to the program.

RHYTHM AND BLUES: TELL IT LIKE IT IS

This program is produced in partnership with the Smithsonian National Museum of African American History and Culture.

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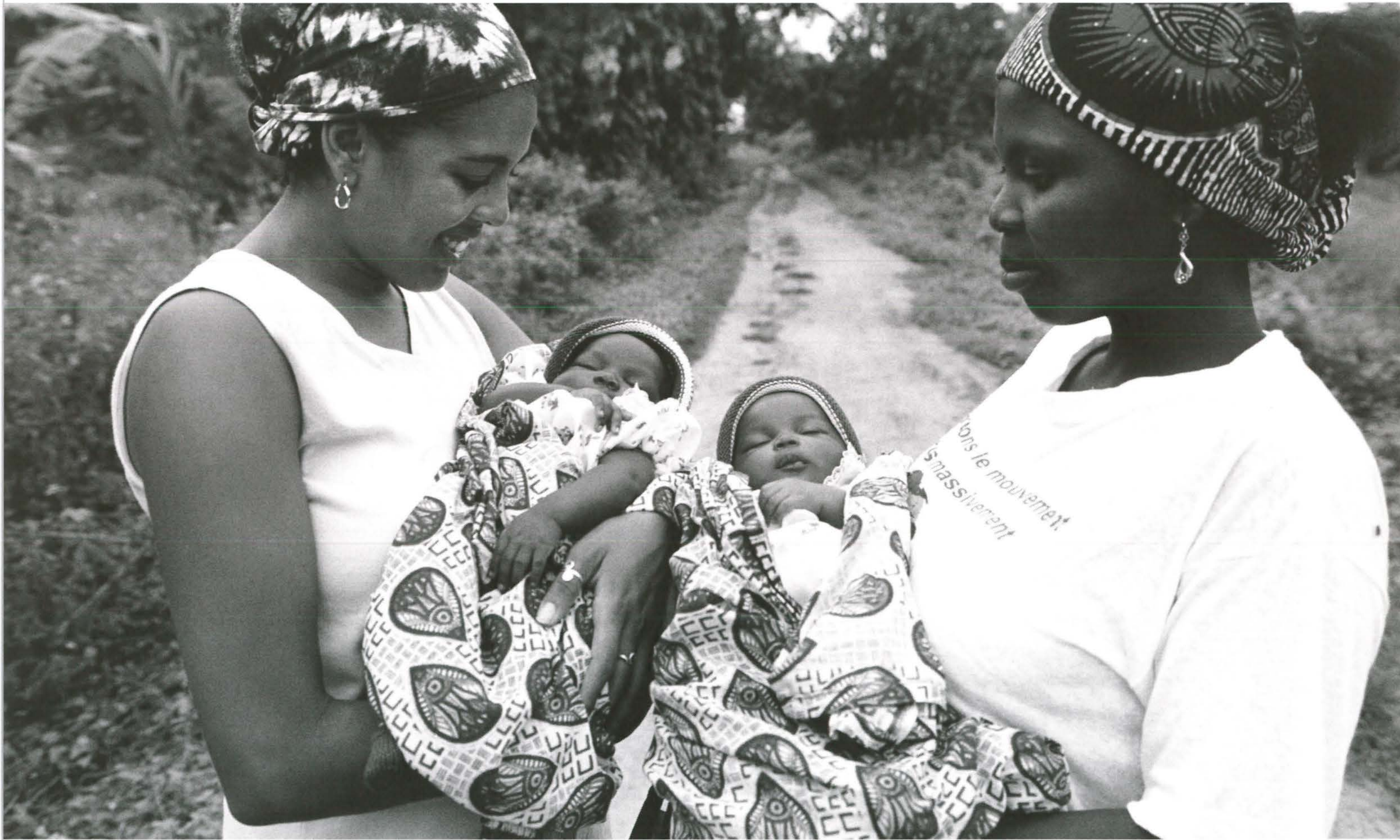


On Common Ground

by Daniel E. Sheehy
Director, Center for Folklife and Cultural Heritage

This past year at the Smithsonian Center for Folklife and Cultural Heritage, we have been crafting our strategic plan for the future, sizing up our own past, passions, strengths, and position in the world that surrounds us. We are carefully considering how we will continue to fulfill our mission—"promoting understanding and sustainability of diverse traditional cultures"—in the coming decades. And we find the brightest stars that guide us are the people with whom we have interacted over the past four decades—Festival goers and participants, Smithsonian Folkways Recordings artists and fans, researchers who use our archives, educators and learners who access our publications and teaching tools, and those involved in our cultural policy deliberations on the international stage.

As Festival visitor Larry McGehee points out, of all the Center's activities, the Smithsonian Folklife Festival in particular brings "worldwide commoners" together in face-to-face contact to learn directly about one another's most cherished traditions and values. The Festival offers us the chance to sharpen our view of the diverse traditions that differentiate us, and in these, discover the mutuality of our shared impulse to create beautiful things in our everyday lives and to devise forms of cultural expression that reinforce our relationships to our communities. In a world riven by political, social, racial, economic, and religious barriers, the more common ground and aspirations that we can find, the better we can negotiate and appreciate our differences.

For over four decades, the Festival has endeavored to facilitate such processes, and in 2010, the Initiative for Global Citizen Diplomacy honored the Smithsonian Folklife Festival with one of its first Best Practice awards for International Cultural Engagement.

The 45th annual Festival continues this practice in collaboration with our longtime co-sponsor, the National Park Service, the caretaker of the National Mall. We present three "living exhibitions" of cultures from the United States and many countries around the world: *Colombia: The Nature of Culture; Rhythm and Blues: Tell It Like It Is;* and *The Peace Corps: Fifty Years of Promoting World Peace and Friendship.* In collaboration with Colombia's Ministry of Culture and several non-governmental organizations, a bi-national research and curatorial team explored the confluence of nature and culture in six major regional ecosystems and the three largest cities—Bogotá, Cali, and Medellín. More than one hundred participants from these regions bring this research to life. They represent the diverse faces of Colombian culture—some of which may be unfamiliar even to Colombians themselves.

For *Rhythm and Blues: Tell It Like It Is,* we join with the National Museum of African American History and Culture to recount the development of this uniquely American music. The performances and stories of veteran artists reveal how this music has been shaped by the re-ordering of race relations after World War II, the civil rights

[The Smithsonian Folklife Festival] is a celebration of the art of the possible. It is a convocation on a commons by worldwide commoners seeking something to hold in common and finding it in contact."

—*Larry McGehee,* Chronicle-Independent, *Camden, South Carolina, 1994*

movement, and the interplay between the commercial industry and the artists. The participation of emerging artists demonstrates how the music continues to transform and stay vital.

The third program, *The Peace Corps: Fifty Years of Promoting World Peace and Friendship*, features returned Peace Corps volunteers and host country nationals from fifteen of the 139 countries in which the Peace Corps has served. By demonstrating the role of culture in furthering social development, the program highlights one of the Peace Corps' primary goals, "Helping promote a better understanding of other peoples on the part of Americans."

In the 2011 Festival, more than three hundred people who are prime bearers of their unique cultural traditions offer us abundant person-to-person opportunities to experience craftsmanship, occupational skills, musical styles, dance, and culinary traditions that we might otherwise not encounter. In learning of their accomplishments, we expand our own sense of "the art of the possible"; we learn about ourselves; and we foster an optimism based in curiosity and empathy.

In convoking this gathering on the National Mall, the Center for Folklife and Cultural Heritage accomplishes its mission of promoting understanding and sustainability of the world's diverse traditional cultures. Without doubt, the Folklife Festival is an exercise in idealism, but it is an idealistic vision with enormous relevance to our well being, happiness, and future. We appreciate your participation in furthering our mission. Thank you for helping us to cultivate more common ground!

I got on the bus to head over to the festival one day and this Black guy from the desert of Mali gets on. He is carrying an *ngoni* (cousin to our banjo).... I point to the hide stretched over his instrument and go, "Baaaaa." He shakes his head and goes, "Moooo." I strum my gourd banjo. He strums his *ngoni*. We are in perfect tune. How many years has it been since these two instruments and cultures met? Three or four hundred years? How many years of struggle and oppression? How many years have we been catching tunes from each other? And yet, here we are again...in perfect tune.

Since that day I have collected every kind of banjo I can get my hands on. Every banjo that tells the history of our journey together. The rhythm bow, the *ngoni*, the *akonting*, the minstrel banjo, a fruit-cake-can banjo. And I have been telling the story that started long, long, ago. It still lives.

Thanks, Smithsonian, for joining us together again to tell the tale that binds us together.

—Randy Wilson, 2003 Folklife Festival Appalachia program participant

COLOMBIA

The Nature of Culture

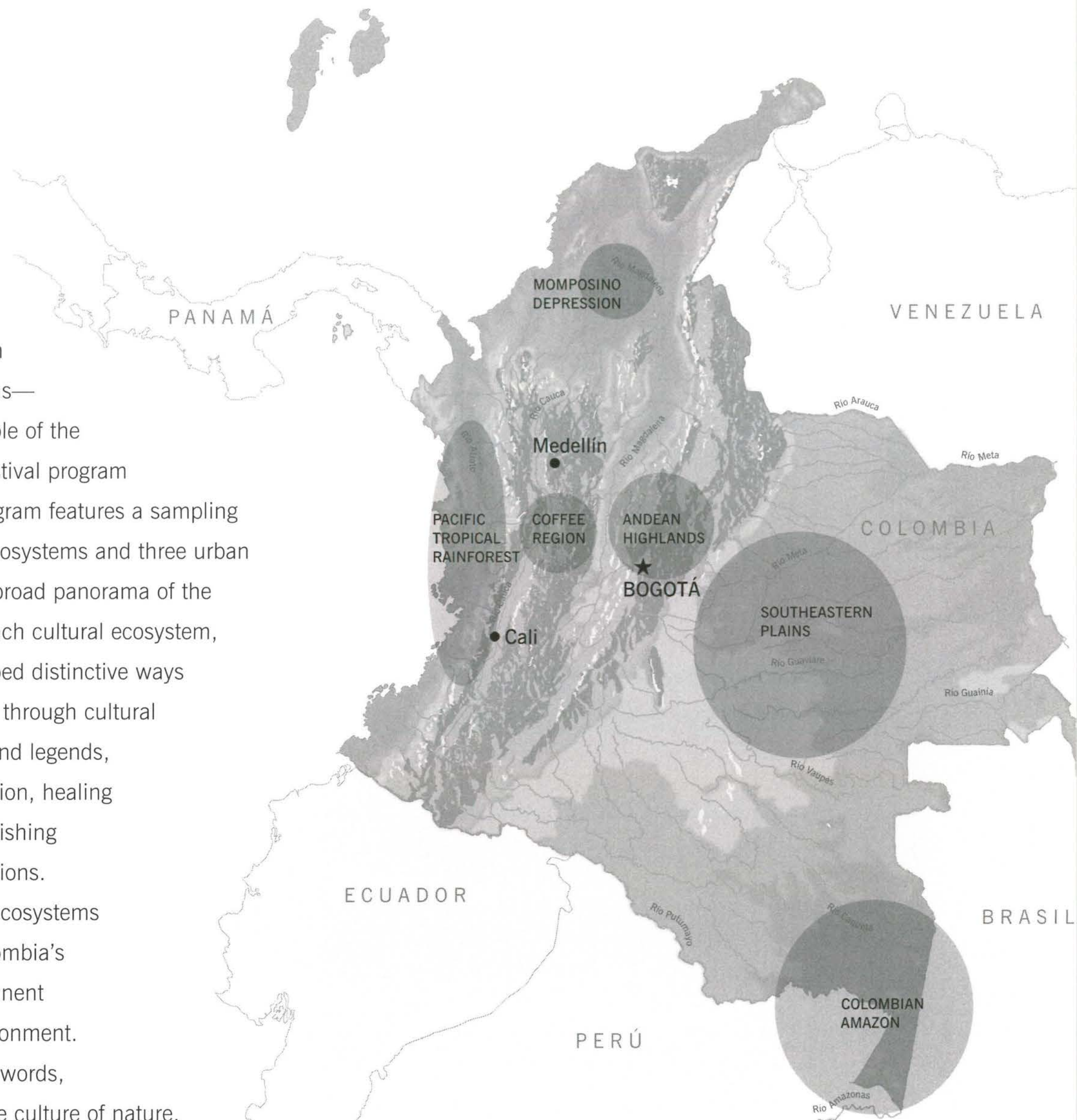
by Margarita Reyes Suárez, Germán Ferro Medina, Sandra Marcela Durán Calderón, and Juanita García Caro
Translated by Carlos I. Díaz

Life in the six featured cultural ecosystems and metropolitan areas, from left top and clockwise: A Southeastern Plains sunset; an Amazonian Uitoto basket maker; *joropo* dancers from the Plains; traveling down the Magdalena River in the Momposino Depression; Circo Ciudad street performance in Bogotá; Juan César Bonilla carving a *tagua* seed in the Andean Highlands; and Alexis Rentería playing the saxhorn in a Pacific Rainforest *chirimía* band. Right side: *Guadua* architecture in the Coffee Region, and Andean Highlands weaver Lolita Russi knitting with wool.

Photos by Villegas Editores, Fernando Urbina Rangel, Circo Ciudad, Carlos Mario Lema, Cristina Díaz-Carrera/Smithsonian Institution, Carlos Mario Lema, Federación Nacional de Cafeteros de Colombia, and René Montero Serrano.

Colombia is located in a strategically important corner of South America between the Pacific and the Atlantic oceans. From south to north, the

Andean chain ascends from Chile and opens into an impressive triple range of high mountains interspersed by two valleys. From coast to coast, extensive lowlands stretch towards the Atlantic and Pacific oceans, into the broad eastern plains, and the Amazonian rainforest. Over time, its inhabitants have adapted to these natural highland and lowland environments, transforming them in a variety of ways in order to ensure their survival. As they grapple with the challenges posed by the rugged geography; the effects of an earlier economic development strategy based on mineral extraction, export, and depletion of natural resources; and the violence from warring factions that represent clashing national and international interests, Colombians have shown profound resilience and creativity in forging a rich cultural heritage of skills and knowledge, memories and traditions, religious faith and dreams that provide the ground for a better world for their children.



The resulting symbiosis of culture and nature—the rich and diverse cultural ecosystems—provides the organizing principle of the 2011 Smithsonian Folklife Festival program on Colombia. The Festival program features a sampling of these traditions in the six ecosystems and three urban contexts that form part of the broad panorama of the country's cultural nature. In each cultural ecosystem, local populations have developed distinctive ways of managing natural resources through cultural practices that include stories and legends, song and dance, food preparation, healing practices, craft-making skills, fishing techniques, and building traditions. As our journey through these ecosystems shows, transformations in Colombia's cultural traditions are in permanent dialogue with the natural environment. The nature of culture, in other words, derives from Colombia's unique culture of nature.

AN ITINERARY FOR THE JOURNEY

Our journey takes us through Colombia's highlands and lowlands, over the three branches of the Andes mountain range with its inter-Andean valleys, across the broad savannahs, and into the forests and jungles—all geographically and culturally connected by an extensive network of rivers and roads. The journey begins at elevations above 8,500 feet in the Andean Highlands of the eastern mountain range, which is inhabited primarily by rural people whose culture reflects their indigenous ancestry. Descending into the valley of the Magdalena River and the central mountain range, we travel through the Coffee Region, home to people who migrated to the area in the 1800s when the coffee industry emerged. Heading north to the Momposino Depression, we come to the lowlands of the Magdalena River, the cradle of the country's Caribbean culture. Crossing a third mountain range, we enter the Pacific Rainforest on the western part of the country, predominantly inhabited by people of African descent. A long journey to the east through the Southeastern Plains takes us to the ranching cultural frontier shared with neighboring Venezuela. Finally, we enter into the Amazonian Tropical Rainforest where we explore a richly biodiverse region inhabited by diverse indigenous communities.

The points at which these ecosystems intersect are in the three principal urban centers of Colombia—Bogotá, Medellín, and Cali. Since 1950, Colombians have migrated in large numbers from the countryside to these cities, which currently house over twelve million people. They come in search of better education, health, housing, and employment opportunities. The central urban hubs thus provide ideal spaces within which to examine the transformation of Colombian culture, which, until recently, was primarily rural. Cities are the modern setting for new forms of life, for the many informal occupations and dynamic work opportunities that become necessary and possible in the urban jungle.

Beginning Our Journey: The Highlands

ALONG THE ANDEAN HIGHLANDS OF CUNDINAMARCA AND BOYACÁ

Up in the highlands of Cundinamarca and Boyacá in the eastern range of the Andes, we find the largest, most populous, and most diverse region of the country. During the Spanish conquest in the sixteenth century, colonizers founded settlements on land originally inhabited by indigenous peoples. Most of these lands became the property of the Spanish settlers, who subdivided them into large holdings and began to cultivate vegetables, fruit trees, medicinal herbs, and tubers, such as potatoes, both as cash crops and for local consumption. In the twentieth century, these estates were subdivided into smaller plots and their ownership was transferred to farming families. Current Highland residents combine agriculture with animal husbandry, grazing, and craft-making, especially textiles and pottery, all of which form part of a long history of interaction with the environment and are founded on extensive indigenous memory and tradition. They apply this traditional knowledge to such activities as the cultivation of *fique* (related to sisal) and work with other fibers such as *esparto* (needle grass) and *palmiche* palm that go into fishing nets, ropes, espadrilles, hammocks, shoulder bags, baskets, and objects for domestic or ceremonial use. Today, artisans continue traditional practices adapted to new needs. Flor Alba who lives in Fúquene, a village and lake where the *junco* (type of water reed) grows, recalls her experience: "When I was eight, my grandmother would sit me down to weave small pieces for a *junco* mat. Later, they started to make baskets, and we continue to innovate."

This dynamic interplay between tradition and innovation is also evident in other artistic and cultural traditions of this region. It shows in the art of Rosa Jeréz, the daughter of a renowned potter from Ráquira, a pottery village rich in clay soil. Her mother first taught her how to work the clay and how to make clay pots. But Rosa rebelled, perhaps inspired, as she says, by the gods. Full of originality and symbolism, her sculptures of virgins, saints, and churches boldly reinterpret Catholic iconography in ways that would have made an artist like Antoni Gaudí proud. Similar dynamics underlie the arts related to the *tagua* palm, which is native to the rainforests of the Pacific and the Magdalena River but was later brought to the Highlands, where it has been used in Boyacá for more than 100 years. Craftsman Juan César Bonilla, who carves delicate miniatures from the seed of the *tagua* palm, never ceases to innovate within this tradition: "I am third generation; I transform my father's craft, and explore the possibilities of the *tagua*." These and other cultural products of this ecosystem can be found in the Highlands market, one of the most important spaces for symbolic, social, and material exchange in the Andean Highlands, where people from the surrounding areas congregate to sell and buy produce and traditional crafts.

Alba Beltrán and her son Andrés Merchán gather *palmiche* fiber for making the *tapia pisada* hats. Photo by René Montero Serrano

(Left) Elkin de Jesús Meneses, musician with Aires del Campo from the Coffee Region, plays a *bandola* guitar. Photo by Germán Ferro

(Right) A mule driver leads pack mules up the path in the Coffee Region. Photo by Villegas Editores

THE COFFEE REGION: CULTURE AND TRANSPORTATION IN A MOUNTAINOUS LANDSCAPE

Our journey continues as we descend into the valley of the Magdalena River and climb into the central mountain range and into the Coffee Region. Since the mid-1800s, settlers have colonized this vast territory—predominantly an Andean tropical forest characterized by richly biodiverse steep slopes and river networks —seeking new forms of livelihood founded on corn and a coffee-growing export economy.

A favorable climate, volcanic soils, and optimal weather conditions make this ecosystem well suited for growing coffee. The coffee industry's largely manual process of cultivation and production enables entire families to participate in this work that sustains the rural economy. An associated culture that integrates work, housing, transportation, and foodways focuses a vigorous sense of identity and has gained national and international renown. As José Alexander Salazar testifies, "Coffee becomes part of one's culture. It is what we have known growing up, and what we have lived with. It is what has fed us and dressed us. What I am I owe partly to coffee, to my father, a coffee farmer. That is also part of me."

Basketmaking is closely related to this coffee culture, where it has been traditionally used for the harvest, transportation and processing of coffee. Ofelia Marín explains, "Money hangs on the trees in the mountains. That's what we say, because when we have no work, or anything, we go to the forest to cut vines to sell to those of us who weave." Interestingly, after the introduction of plastic baskets in recent years, many coffee basketmakers have now diversified their work to make utilitarian and decorative pieces for the larger craft market.

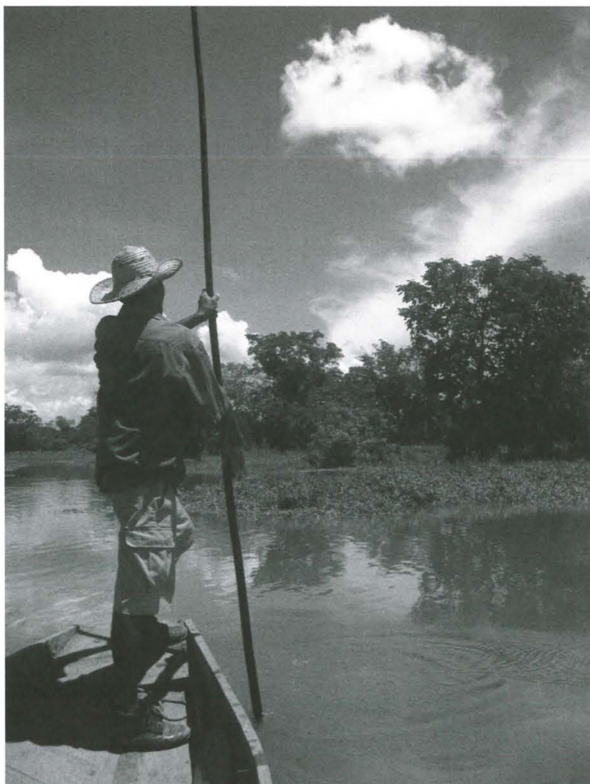
Similarly, mule-driving and jeep-hauling occupations provide transportation for merchandise, including coffee products, through the dirt paths and rough roads in the high Andes Mountains. Since the mid-twentieth century, mules began to be replaced by Willys Jeeps, which were originally manufactured in the United States during World War II and afterward extensively exported to developing countries, particularly those with expanding agricultural sectors. In Colombia, the first jeeps arrived in 1950 and became known locally as *yipao,* and their drivers as *yiperos.* The word *yipao* is now also used as a unit of measure, for example, a *yipao* of coffee, a *yipao* of bananas, a *yipao* of people. Mule-driving and *yipao* helped to expand commerce, facilitate communication, promote economic growth, and facilitate the export of coffee. More than just transportation, they are cultural symbols of the region. In the words of *yipero* Jhon Jairo Amortegui, "The *yipe* is in your blood, just as much as your family. You learn to love your Willys Jeep like you love your own brother."

Finally, the *guadua* (*angustifolia Kunth*) is a native bamboo species of the Andean forest that occupies a prominent place in both the landscape and the culture of the area. Its strength, durability, and flexibility make it so useful that it is commonly referred to as "vegetable steel." Inhabitants have become extremely creative in their use of *guadua,* often employing it as a natural alternative to concrete and steel. Their applications include home construction, furniture, appliances, and decorative objects. The use of *guadua* has increased greatly with new building construction technologies relying on its extraordinary properties. The creative structures that house the Colombia Festival program make full use of these innovations.

The Journey to the Lowlands

THE MOMPOSINO DEPRESSION: HYBRID AMPHIBIOUS CULTURES

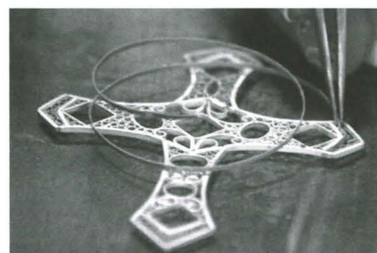
Traveling north on the Magadalena River, our journey takes us next to the Momposino Depression in the Caribbean region, located at the mouths of the Cauca, San Jorge, Cesar, and lower Magdalena rivers. This floodplain of beaches, islets, and higher lands, located below sea-level, is periodically bathed by the rising waters of streams and marshes. The rich rainforest teems with diverse birds, fish, amphibians, and reptiles, such as alligators, all of which feature predominantly in the legends, myths, and carnival dances of the region. This floodplain is characterized by the coexistence of different cultural traditions, occupations, foodways, music, and architecture. These can be traced from the first indigenous inhabitants to the enslaved African populations who arrived with the increased use of the Magdalena River beginning in the seventeenth century, and to the Spanish and Creole colonial society, which created urban centers dominated by the Catholic Church and its traditions.



The Villa de Santa Cruz de Mompox, built on the banks of the Magdalena River in the fifteenth century, has been the place where people come together to market, sell, or trade goods from Europe, Cartagena, the Caribbean, and Santa Fe de Bogotá. Because gold and silver from the mines were received and consolidated in Mompox as legal tender in the payment of royal taxes, they fostered the development of noted silversmiths and goldsmiths who produced delicate, hand-woven filigree from extremely fine strands of the precious metals. The families of these master craftsmen have handed down their traditions from generation to generation, continuing into the present time.

(Left) A man takes a canoe down the Magdalena River. Photo by Juanita García Caro

(Below) A Mompox jeweler works on the fine details of a filigree cross. Photo by Antonio Castañeda Buragila, LetrArte Editores



In Mompox, the annual observance of Holy Week, which commemorates the passion, death, and resurrection of Jesus Christ, features richly detailed religious images carved in wood from local trees using techniques developed in the colonial era. Tobías Herrera, who is carrying on the craft he and his brother learned from their father, comments, "One strives to make everything better, to make a more beautiful sculpture, and to explore inwardly what is in the artist's soul."

The Caribbean region's dances, songs, and carnival celebrations originate in riverside towns that dot the plains. The prevailing musical forms are the *tambora* and the *chandé*, their lyrics steeped in the events of daily life and the traditional occupations in these river towns. Many of the folkloric dance forms can be seen at the Barranquilla Carnival, the most notable being *farotas* and *pilanderas*. These dances are based on themes of resistance by the indigenous and African-descended people in the face of abuse of their women by the Spanish colonizers. Along the Magdalena River, it is customary for *farotas* and *pilanderas* to announce the arrival of carnival every year at the break of dawn on January 20.

(Above) Tobías Herrera carves a Christ figure in his workshop. Photo by Juanita García Caro

(Right) Masked dancers parade during carnival. Photo by Fernando Urbina Rangel

PACIFIC TROPICAL RAINFOREST: RAIN, GOLD, AND BIODIVERSITY

West of the highlands and along the Pacific Coast, our journey continues to the Pacific Tropical Rainforest. The high western range of the Andes geographically isolates this ecosystem from the rest of the country. Among the most biologically diverse places on the planet, it is a fragile environment threatened by the intensive extraction and exploitation of its timber, minerals, and river fish. Rivers are at the center of everyday life in this region, and provide the crossroads for all economic, religious, and cultural activities. Rivers of life and death, rivers of communication, sacred rivers, festive rivers, rivers of fish and gold, rivers of identity—they are considered both the source of life, as well as the site of cultural exchange in the ecosystem.

As a consequence, fishing, which provides an important source of protein in the local diet, is a tremendously important activity and a major economic resource of the region. Boys learn from an early age to make canoes, oars, fishing rods, nets, and other implements, and to identify and recognize the species of fish that become abundant in different seasons. In winter, when the rivers rise, local

fishermen use *atarrayas*, or handwoven nets, to trap large quantities of fish. To the fishermen, the river is life itself; the place for sustainable livelihoods; the place for personal hygiene and domestic activities. Men and women also gather wood in the forest to make *rayos* (washboards) for scrubbing clothes, and pans to search for gold in the rivers and streams. Washing in the river is a group activity that provides opportunities for socializing and strengthening the bonds of community. Usually every woman owns her own *rayo* on which she can wash her own family's clothes as well as those of others to generate additional income.

Since river beds are rich in mineral deposits—gold, platinum, chromium, and copper—inhabitants of this region have also engaged for more than four centuries in the mining and selling of mineral ores, and in jewelry-making. In the pre-Hispanic era, they mined gold to fashion into ceremonial and decorative objects. During the colonial period, the Spanish extensively extracted and commercialized gold using indigenous and enslaved African labor. This set the stage for the predominance in the Pacific region of peoples of African descent, who attained their freedom in 1851. Mining continues to be a major source of income for families who have developed a variety of specialized tools and techniques for gold panning. Building on sophisticated metal-working techniques that date back to pre-Hispanic times as well as old European traditions, gold- and silversmiths create pieces today that combine this legacy with cutting-edge contemporary designs.

The symbiosis between river and jungle has generated a rich source of life experiences and sounds that are expressed in rhythms, cadences, and oral traditions. Leonidas Valencia, director of the *chirimía* musical group La Contundencia explains, "What we express with our instruments is nostalgia, and sometimes joy; but also much pain because we came to this land as slaves. People will express with their music their feelings and their deepest understanding of the environment we live in." The predominant styles of music and song in this region include *toques de marimba* with voice and percussion instruments: *bombos*, *cununos*, and *guasás* employed together with the *marimba de chonta* in the *currulao*, *bunde*, *juga*, *berejú* and *bambuco viejo* rhythms. Families offer prayers, make petitions, give thanks to the saints, and say goodbye to the dead, intoning *alabaos*, *gualies*, *romances*, and *alumbramientos*. These are women's songs of African and Spanish origin sung a cappella by a multi-voiced chorus responding to a lead voice. The *alabaos* and *gualies* are part of funeral rituals performed at the home of the deceased, which create occasions for the river communities to come together, and for families to entertain their guests with music, dance, and parlor games, offering them drink, food, and cigarettes.

(Left) Vendors sell bananas off boats on the banks of the Atrato River. Photo by Villegas Editors

(Center) A *marimba de chonta* ensemble gets ready to play. Photo courtesy of Ministerio de Cultura, Dirección de Patrimonio

(Right) Women wash dishes on the banks of the river. Photo by Amalia Duque

Finally, the rivers provide settings for celebrations and processions. They are the primary means by which people travel to festivities and funeral rites. On their waters, the *balsadas* (processions of boats) carry images of the saints, such as St. Anthony or St. Francis, who sway gently to the rhythm of the water, the songs, and the prayers intoned by believers as festive expressions of renewed faith, hope, and joy: "See how lovely they float him down, with flower bouquets in adoration. Oi...Oa...San Antonio is leaving now."

(Left) *Joropo* singer Victor Espinel improvises a song with the accompaniment of Félix Chaparro and Carlos Rojas. Photo by René Montero Serrano

(Right) Alvaro "Kino" Rey's bakery is famous for its *pan de arroz* (rice flour rolls), a traditional specialty of the Plains. Don Kino and his family prepare the *pan de arroz* for the brick oven. Photo by Cristina Díaz-Carrera, Smithsonian Institution

THE SOUTHEASTERN PLAINS: JOURNEY TO THE EAST OF COLOMBIA

We arrive next in the Southeastern Plains, one of the world's largest river basins, an extensive territory shared by Colombia and Venezuela and framed by the Orinoco River. Andean jungles, forests along the rivers, palm groves, and grasslands dominate the landscape. In the winter, rushing rivers and numerous streams and creeks flood the plains and great savannahs. Seasonal cycles of hot and humid climate with heavy rains followed by months of drought define the work and daily routines of the local inhabitants, whose principal livelihoods are agriculture, hunting, and cattle ranching. With the ranch and the herd as the basic production units, a ranching culture has developed based on the knowledge and management of cattle and horses that includes a distinctive song tradition with lyrics for calling cattle and a foodways based on beef. The *mamona* are long cuts of veal that are slowly roasted over hot coals for many hours. Emblematic of the Plains identity and culture, the meat is served with *topocho* plantains, *yuca*, potatoes, chili peppers, and hard liquor.

Cowhide is used in fashioning many items that equip cowboys and their horses for their daily work with the herd. While the cowboys themselves were originally responsible for fashioning their own implements, tools and accessories including ropes, hats, halters, and hammocks (known as *campechanas*), full-time craftsmen are responsible for producing and furnishing these implements today. Integrally related to the region's ranching traditions, the *joropo* is ever-present in the daily lives of the people of the Plains. This music expresses, with forceful rhythms and energetic intensity, the strong character of the plains cowboy. *Joropo* refers to both the fast tempo music repertoire (known as *golpes* and *pasajes*), as well as the dance and the *parrando* (great feast) that customarily accompany the music. *Joropo* ensembles play harp and *bandola* as melodic and harmonic instruments and use the *cuatro* and *maracas* for rhythm and percussion. Different styles of *joropo* dance have evolved, but in its typical form it is danced by couples (although individual and group forms do exist), the man stamping his feet forcefully while courting his female partner, who smiles and moves gracefully with short, delicate steps.

Songs and dances about dairy ranching and milking activities are also part of the cultural universe of the plains. Dances such as *gabán*, *cachicamo*, and the *figura de la soga* spring directly from work activities and the behavior of animals. For years, cattle-herders have sung songs that they learned from others while herding. According to Víctor "Gallo Jiro" Espinel, "It's a way to calm the herd. In the middle of the second stanza, I sing a verse and echo that of the lead herder, and it sounds very nice." He explains that when the lead herder did not sing to the cattle, he would be ridiculed in verse by his companions. While generations of families once dedicated themselves to work on cattle ranches, and thus engaged in these traditions, today they also engage in other productive activities such as agriculture, hunting, fishing, and craft-making for larger markets.

The maloca is our university, where knowledge is concentrated for managing the world."—Daniel Matapi

THE COLOMBIAN AMAZON: EMBODIED THOUGHT AND KNOWLEDGE

Our journey continues to the far southeast of the country into the rainforest along the Amazon River basin, which covers more than a third of the entire country. The copious rain and high average temperature and humidity contribute to the growth of dense and exuberant vegetation. Most of the population here is indigenous, although a large percentage was killed and displaced when tracts of land were exploited, first for rubber extraction, and later for agriculture, ranching, and illegal crops. Presently, there are fifty-two ethnic groups who speak thirteen different languages, and live in riverine, agricultural, and urban areas.

Groups such as the Matapí, Yukuna, Nonuya, Tanimuca, Uitoto, Andoque, Upichia, and Muinane thrive here due to their extensive knowledge of the rainforest and its challenges. These groups preserve foodways based on hunting, fishing, and crop rotation strategies, and continue to practice highly symbolic ritual celebrations and traditional methods of house construction. Various communities persist in maintaining the *maloca*, or "house of the people," which is a traditional dwelling and ritual space. Daniel Matapi explains, "The *maloca* is our university, where knowledge is concentrated for managing the world." The inside is divided into two large spaces: the women's realm, in the rear of the *maloca*, is the location of the hearth and all the implements associated with food preparation, such as bitter cassava, the main staple of the local diet. Gertrudis Matapi explains, "Wild cassava is extremely poisonous. If not properly prepared, the person eating it may die. As an Upichía Indian, I learned from my mother how to prepare it well. I go to the garden, and I uproot several plants. I fill my basket and carry it

(Above) A *maloca* in a Uitoto community.
(Below) A Muinane cook prepares cassava.
Photos by Fernando Urbina Rangel

home on my back. Then I peel all the cassava; I get out the grater and the earthen pot, and I grate, grate.... Cultivating the garden is very important. Without it there is no life, *malocas*, dances, or rituals." Also part of this women's world are activities linked to the land and pottery. Mothers and grandmothers pass along their knowledge to their daughters and granddaughters, teaching them the techniques of how to select, mold, and fire the clay, as well as the bark and plants that are mixed into it to ensure the best firing results.

The central space of the *maloca* is reserved for the men's world. This is the *mambeadero*, a place where men congregate, sitting on their *bancos de pensamiento*, or "thinking stools," to chew sacred coca and tobacco leaves, perform shamanic healing, and pass along their wisdom to the younger generation. The men's world is also associated with activities related to hunting, fishing, and the fabrication of traps, bows, arrows, and baskets. When young people learn basketry, they are also taught the meaning of the basket designs and colors that correspond to their ethnic identity. In addition, men make the ritual musical instruments, such as resonating canes from light balsa wood, large ceremonial flutes, *chiruros* or *capeadores* from thin *guadua*, and resonant *guayas*, or rattles, from hard seeds. The making of these instruments, the sounds and rhythms of the music, and the songs and choruses that evoke the governing spirits of the animals and nature reflect the community's knowledge and relationship with the jungle.

A ritual that features exchanges between *malocas* and the reaffirmation of human ties to the world of water is the feast of the *chontaduro*, or the Dance of the Doll, that takes place at the height of the summer season during the harvest of the *chontaduro* palm. This feast invokes the "Grandparents," the ancestors of the indigenous groups, and the "Owners" of the animals, who are invited to share in the fruits of the community's labor—wild game, fish, crops, cassava, and especially the fermented drink, *chicha de chontaduro*. In the *chontaduro* feast, the dancers, who use ritual coca and tobacco, represent animals through songs and with masks, enacting and performing the myths of the creation of water beings.

(Above) Ceremonial masks used for the Dance of the Doll. Photo by Javier Ortiz, Fundación GAIA

(Below) Elder Antonio Rodríguez weaves a basket with the fiber from *cumare* leaves. Photo by Fernando Urbina Rangel

Crossroads

Luz Moncayo and Deivi Zúñiga demonstrate Cali-style dancing to salsa music. Photo by René Montero Serrano

METROPOLITAN ENVIRONMENTS: BOGOTÁ, MEDELLÍN, AND CALI

Our journey comes to an end in the cities of Bogotá, Medellín, and Cali, which sit at the crossroads between diverse regions and ecosystems, where the rural and urban, the national and international, converge. Beginning in the twentieth century, the social, economic, and cultural vibrancy of these cities has attracted a steady stream of migrants from the rural areas seeking lifestyle and employment options not available in their farming communities. The growing interdependence between tradition and modernity evident in Colombia's cities has set in motion changes in the customs, habits, and occupations associated with daily life, giving rise to new cultural patterns. These cities have become cosmopolitan centers where one can observe the intersection of cultural, religious, and artistic trends from around the world.

Medellín, the capital city of the mountain region, is located on the central mountain range. In the eighteenth century, mule trails to reach the Magdalena River gave people access to communications with the rest of the world. Since the nineteenth century, import and export activities, particularly related to coffee production, have been at the center of intense and dynamic commercial activity. The resulting accumulation of capital permitted further industrial development earlier than in other regions, allowing the production of soft drinks, liquors, textiles, foods, and flowers. Emblematic of Medellín is the figure of the *silletero*, or flower vendor, who in the past would transport persons and small loads, but today transports and sells flowers grown in their own gardens. This flower trade, carried on in the streets of Medellín or displayed at the Feria de las Flores along with around 500 other *silleteros*, is now one of the city's most distinctive cultural markers.

Medellín has developed a taste for the arts, poetry, fairs, and festivals. Traditional country music played on string instruments, the music of the local bar, and the music of the urban working-class neighborhoods, such as the tango, have become wildly popular among residents of all ages and social classes. Edinsón Vanegas and Johanna Palacios, dancers who grew up in the Manrique neighborhood, learned their craft from their parents and grandparents and embraced the spirit of this expressive tradition: "We tell a story through dance, and let people experience an entire novel in three minutes. Anyone can learn to dance the tango and become immersed in the culture of the tango; anyone is able to dance tango in their own way. The tango is a feeling."

Bogotá is a sixteenth-century city of Hispanic and Catholic traditions, located on the eastern range of the Andes, more than 600 miles from the nearest seaport. As the country's capital city, it is the hub of political and economic power, the strategic point of convergence for the vast and diverse regions of the country. Over seven million people from all corners of the nation live here, and thousands of tourists visit each year, making Bogotá a truly cosmopolitan city that represents the varied cultural, artistic, and religious traditions from around the world. One activity that ties together others in the city is linked with organized recycling and the disposal of garbage. Like all great cities, Bogotá generates tons of garbage, yet seems to have little interest in organized recycling. City residents who live at the subsistence level engage in scavenging activities, in which many have found not only a strategy for survival and stability but also a source of life lessons to be passed on.

Hernando Ruiz, director of Reciclarte, works in his workshop in Bogotá. Photo by Eloisa Lamilla Guerrero

Educator Hernando Ruiz, director of Reciclarte says, "Garbage is not garbage; garbage does not exist, and discards become art. Most discarded materials come from peoples' homes. It is about transforming discarded materials into useful objects; to create alternative research and art education opportunities, and a healthier relationship with the environment."

Cali is located on the great Cauca River in the valley between the central and western ranges of the Andes. The product of a merging rainforest, valley, and mountain cultures, and of its exposure to the rest of the world through the Pacific Ocean seaport of Buenaventura, Cali can be considered a mulatto city. This exposure allowed and encouraged the arrival of salsa, Afro-Caribbean music forged by Latin American migrants in New York City, which found immediate acceptance and became a touchstone of Cali's cultural identity. The city is now one of the centers of this vibrant, joyful musical form that has flourished among the large Afro-Caribbean and migrant populations that historically flocked to participate in the city's burgeoning industrial sector.

Many different musical traditions and styles coexist in these three urban contexts where the newer forms mix freely with older popular and classical ones. In the cities, genres such as rock, *ranchera*, tango, salsa, ballads, hip hop, jazz, classical, electronic, and tropical music intermix and incorporate the sounds and experiences of urban life. Musical interests and leanings vary by region. For example, in Bogotá, people identify more with rock, jazz, and *ranchera* music; in Medellín, tropical and popular musics, like tango or *carrilera*; and in Cali, salsa and hip hop.

In recent decades, musicians have created new compositions inspired by regional traditional and rural music. The "fusion music" or the "new Colombian music" that has emerged out of this interaction reflects new instrumentation, innovation, and experimentation. Rock groups play rock *bambucos*, or use traditional instruments like the marimba or drums. Other groups play jazz with Andean and *llanero bandolas*, *cumbias* with electric guitars or other combinations of electronic instruments, and *currulaos* with instruments built from recycled materials.

Dynamic and complex, the cities of Bogotá, Medellín, and Cali connect the diverse experiences, traditions, and regions that comprise Colombia. Older and more recent generations cultivate traditional practices, even as they adapt and transform them to suit new contexts and needs. Through their knowledge and relationships, they connect these urban centers to the life, culture, and nature of the country's different ecosystems. They place in sharp focus the interdependence that characterizes the vitality of any ecosystem—the activity and exchange required to sustain life and culture.

"Garbage is not garbage; garbage does not exist, and discards become art. Most discarded materials come from peoples' homes. It is about transforming discarded materials into useful objects; to create alternative research and art education opportunities, and a healthier relationship with the environment."—Educator Hernando Ruiz, director of Reciclarte

From Colombia's major cities to its jungles, over its mountains and across its plains, along the coast and through the Coffee Region, our journey through the ecosystems has introduced us to the nature of culture in Colombia and to the development of the country's varied cultures through the interaction of its inhabitants with their natural environment. At the 2011 Smithsonian Folklife Festival, we celebrate the country's rich bio-cultural diversity. One hundred Colombian artists will sing, dance, tell stories, prepare food, and demonstrate religious ceremonies and occupational practices. Basket weavers, jewelry makers, cowboys, mule packers, jeep drivers, among others, will demonstrate the wisdom, creativity, and commitment that grows out of a profound understanding of the land one inhabits.

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COLOMBIA

La Naturaleza de la Cultura

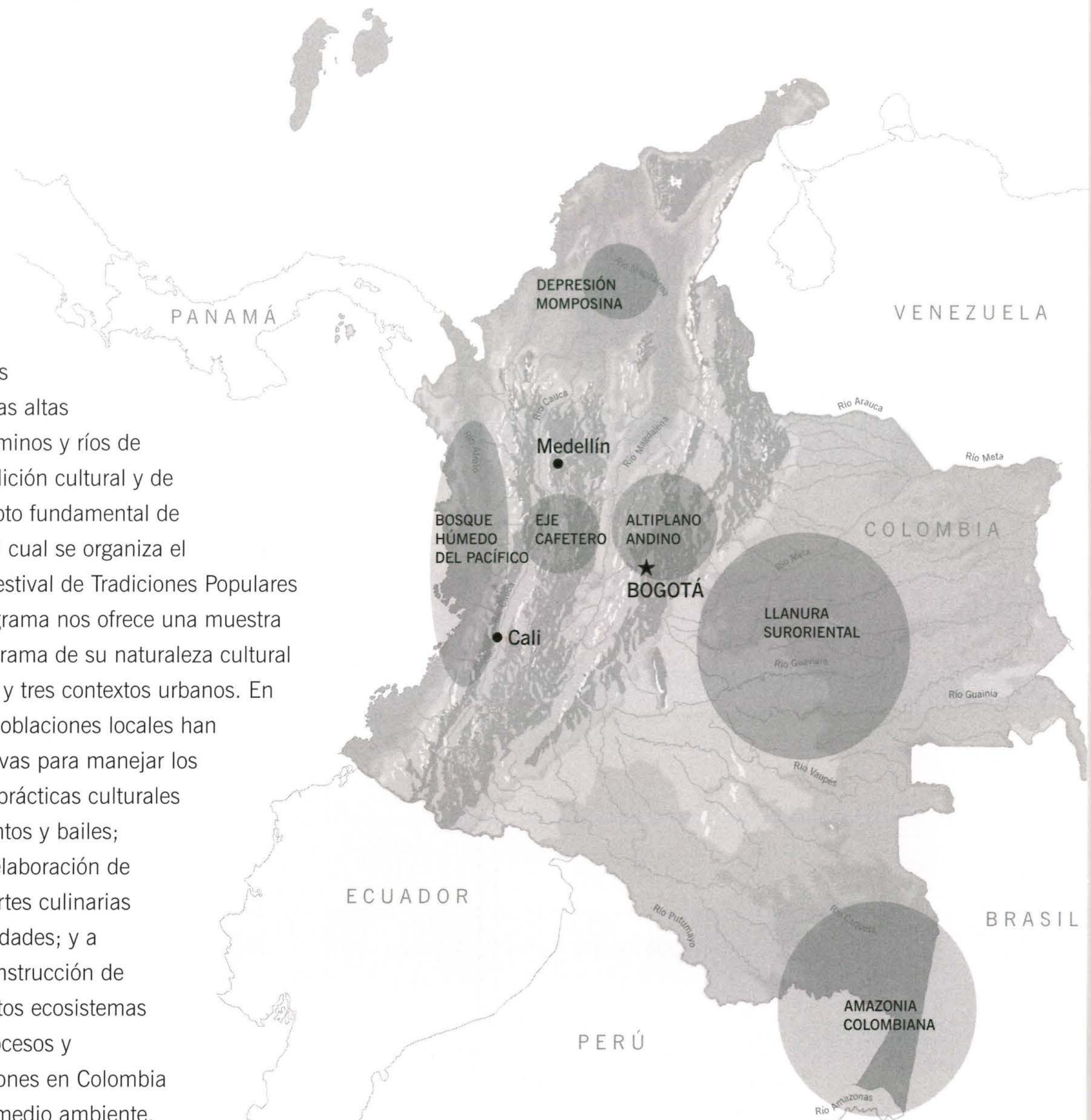
de Margarita Reyes Suárez, Germán Ferro Medina, Sandra Marcela Durán Calderón y Juanita García Caro

Vivencias de los seis ecosistemas y de las áreas metropolitanas representadas, arriba y bajando de izquierda a derecha: Evento musical en Bogotá; tejiendo la palma de iraca en el Eje Cafetero; encuentro de bandolas en la Llanura Suroriental; detalle de peinado en el Bosque Húmedo del Pacífico; navegando por el río Magdalena en la Depresión Momposina; grupo de música carranguera del Altiplano Andino y Abuelo Aurelio Kuiro preparando tabaco ritual en el Amazonas. Página opuesta: (Izquierda) Feria de las Flores en Medellín; (Derecha) músicos de la Depresión Momposina.

Fotos de Carlos Mario Lema, Germán Ferro Medina, Carlos Mario Lema, Liliana Angulo, Fernando Urbina Rangel, Carlos Lema, Villegas Editores y Cristina Díaz-Carrera/Smithsonian Institution

Colombia se ubica en una privilegiada y estratégica esquina del continente suramericano, teniendo de lado a lado dos grandes océanos, el Pacífico y el Atlántico. La cadena montañosa de los Andes

que asciende desde Chile, se abre en Colombia en una triple cordillera que la atraviesa de sur a norte generando un territorio con infinidad de altas montañas y dos valles interandinos. Las tierras bajas de grandes extensiones se prolongan hacia las costas pacífica y atlántica, a las grandes llanuras surorientales y a la selva amazónica. A través del tiempo, sus habitantes han adaptado, transformado y recreado esta naturaleza de modos diversos para establecerse y sobrevivir, venciendo múltiples obstáculos de una geografía escarpada, sobreponiéndose a una política anterior de modelos económicos extractivos y de despojo, ganándole a la violencia y las guerras, resultado de intereses de orden nacional e internacional, e ingeniándoselas con su saber hacer. Los colombianos manifiestan un profundo espíritu de sobrevivencia y creatividad, resultado de la memoria, la tradición, el uso de los recursos naturales de su entorno, la fe religiosa y la terca búsqueda de su sueño por un mundo mejor para sus hijos.



Esta simbiosis entre la cultura y la naturaleza—los ricos y diversos ecosistemas culturales producto de las tierras altas y bajas, conectados por los caminos y ríos de acuerdo a sus sistemas de tradición cultural y de trabajo—proporciona el concepto fundamental de ecosistemas culturales sobre el cual se organiza el programa de Colombia en el Festival de Tradiciones Populares del Smithsonian 2011. El programa nos ofrece una muestra representativa del amplio panorama de su naturaleza cultural expresada en seis ecosistemas y tres contextos urbanos. En cada ecosistema cultural, las poblaciones locales han desarrollado estrategias distintivas para manejar los recursos naturales a través de prácticas culturales que dan origen a leyendas, cantos y bailes; desarrollo de técnicas para la elaboración de cestería, alfarería y joyería; a artes culinarias y prácticas para sanar enfermedades; y a técnicas de pesca, cultivo y construcción de viviendas. Nuestro viaje por estos ecosistemas da cuenta de los contextos, procesos y transformaciones de las tradiciones en Colombia en permanente diálogo con el medio ambiente.

ITINERARIO DE VIAJE

Nuestro recorrido nos lleva por las tierras altas y bajas del país: por la triple cordillera de los Andes, por sus valles interandinos y por las grandes sabanas de bosques y selvas, conectadas natural y culturalmente por ríos y caminos. Comenzamos en las tierras altas o de montaña del Altiplano Andino, ubicadas en la cordillera oriental a más de 2600 metros de altura, principalmente pobladas por gente campesina con profundas huellas indígenas. Continuamos por el Eje Cafetero, después de haber bajado al valle del río Magdalena y ascendido a la cordillera central, visitando los pueblos dedicados al cultivo del café y al comercio. Viajamos al norte hacia la Depresión Momposina en las tierras bajas del río Magdalena, matriz de la cultura caribeña. Sobrepasamos una tercera cordillera para llegar al Bosque Húmedo del Pacífico en el occidente de Colombia, poblado mayoritariamente por afrodescendientes. Realizamos una larga jornada hacia el oriente para reconocer la Llanura Suroriental, frontera cultural del mundo de la vaquería compartida con Venezuela. Y terminamos el recorrido en la Selva húmeda tropical de la Amazonía, región con población indígena diversa, y una rica presencia de recursos biológicos.

Los seis ecosistemas convergen en tres centros urbanos de Colombia, Bogotá, Medellín y Cali. Desde 1950 Colombia ha experimentado una gran migración de la población rural hacia las ciudades en busca de mejor educación, vivienda, empleos y condiciones sanitarias. Más de 12 millones de personas viven en estas ciudades. Palpar la vida en este hito central nos permite examinar la transformación de la cultura colombiana, hasta hace muy poco predominantemente campesina. Las ciudades se convierten en escenario de nuevas formas de vida en las que sobresale el rebusque de oficios y trabajos informales que exige y permite la selva de cemento.

Comienzo de nuestro viaje: Las Tierras Altas

POR EL ALTIPLANO ANDINO DE CUNDINAMARCA Y BOYACÁ

El Altiplano Cundiboyacense, ubicado en la cordillera oriental de los Andes, es la región más poblada, extensa y diversa del país. Durante la conquista española en el siglo XVI, los colonizadores fundaron poblaciones en territorios indígenas, tomando para sí gran parte de estas tierras, que fueron subdivididas para el cultivo combinado de hortalizas, árboles frutales, hierbas medicinales y tubérculos como la papa, destinados a la subsistencia y al comercio. En el siglo XX, las tierras son fraccionadas, quedando en manos de familias campesinas. Los actuales habitantes del altiplano combinan la agricultura con la cría y pastoreo de animales menores y con diversos oficios manuales, especialmente tejidos y alfarería. La actividad artesanal se nutre del rico caudal de memoria y tradición indígena como el cultivo del fique y el conocimiento de otras fibras como el esparto, el palmiche y la lana para la elaboración de redes de pesca, sogas, alpargatas, ruanas, sombreros, mochilas y cestos para uso doméstico, ceremonial y comercial. Hoy en día, los artesanos retoman las tradiciones familiares adaptándolas a las necesidades actuales. Flor Alba, natural de Fúquene, poblado y laguna donde crece la planta acuática del junco, cuenta, "A los ocho años ya mi abuela me ponía a hacer pedacitos de estera en junco. Ya luego inventaron los cestos, y continuamos innovando".

La dinámica entre la tradición y la innovación se evidencia en el arte de Rosa Jeréz, hija de Ráquira, un pueblo de tradición alfarera de suelos ricos en arcillas. Su madre, una reconocida ceramista, le enseñó el oficio del barro y la elaboración de ollas, pero Rosa se rebeló como ella dice, tal vez iluminada por los dioses. Plena de originalidad y de riqueza simbólica, sus figuras de vírgenes, santos e iglesias interpretan la iconografía católica con una audacia que envidiaría un artista de la talla de Gaudí. Una dinámica parecida subraya el arte con la palma de tagua—nativa de los bosques húmedos del Pacífico y del río Magdalena traída a las tierras altas para ser tallada su semilla y convertirse en una actividad tradicional de Boyacá con más de 100 años de historia. El artesano Juan César Bonilla que talla finas miniaturas de la semilla de la tagua nunca deja de explorar las posibilidades de la tradición: "Soy la tercera generación de este oficio, transformo el trabajo de mi padre y exploro el concepto útil de la tagua". En los mercados, esos grandes espacios de intercambio material, social y simbólico del altiplano, los habitantes ofrecen y compran los productos y artesanías que se dan tradicionalmente en la región.

(Izquierda) Rosa Jeréz moldea una pieza tradicional en barro. Foto de Cristina Díaz-Carrera, Smithsonian Institution

(Derecha) Dora Flor Alba Briceño teje un canasto de junco. Foto de René Montero Serrano

(Izquierda) Ofelia Marín pela el bejuco para un canasto.
Foto de Cristina Díaz-Carrera, Smithsonian Institution

(Centro) Tejedora termina un sombrero en palma de iraca.
Foto de Germán Ferro Medina

(Derecha) Un yipao está listo para transportar una carga de café. Cortesía Federación Nacional de Cafeteros de Colombia

EL EJE CAFETERO: CULTURA Y TRANSPORTE EN UN PAISAJE DE MONTAÑA

Continuando nuestro viaje descendemos al valle del río Magdalena y subimos las montañas de la cordillera Central donde se encuentra el Eje Cafetero. Desde mediados del siglo XIX sus colonizadores se establecieron en este amplio territorio andino—caracterizado por fuertes pendientes de rica biodiversidad y densa red hídrica—buscando nuevas formas de subsistencia basada en el maíz y en la agro-exportación del café.

La actividad cafetera se hizo protagónica en este ecosistema, gracias a los suelos volcánicos, un clima favorable, y al desarrollo de un modo de producción, en su mayoría manual, en la que participa toda la familia como parte de su sustento. Se crea así una cultura y una vigorosa identidad, que integra vivienda, transporte y alimentación con una proyección nacional e internacional. José Alexander Salazar señala: "El café hace parte de la cultura de uno, es con lo que uno se crió y con lo que uno ha vivido, con lo que uno ha comido y se ha vestido, y lo que soy se lo debo en parte al café, a mi padre caficultor, entonces, eso hace parte de uno también".

Asociado a la economía cafetera se desarrolló la actividad artesanal de canastos en bejuco para la recolección, transporte y beneficio del café. Como cuenta Ofelia Marín, "La plata está colgada en el monte, eso decimos nosotros los artesanos, porque cuando la gente no tienen trabajo ni nada, pues se van al monte a sacar el bejuco para venderlo a los que tejemos". Con la introducción del plástico, los tejedores de canastos cafeteros, han diversificado sus productos para el mercado y consumo artesanal.

La arriería y el yipao son oficios y modalidades de transporte que han posibilitado el comercio, la comunicación, el crecimiento económico y la exportación del café permitiendo el desarrollo de la región, trasladando todo tipo de productos, primero a lomo de mula, y desde mediados del siglo XX, en Jeep Willys por los caminos y carreteras escarpadas de los Andes. Fabricados en Estados Unidos durante la II Guerra Mundial, estos vehículos llegaron a países en vías de desarrollo agrícola. En Colombia los primeros 100 Willys arribaron en 1950. Desde entonces comenzaron a ser conocidos como yipao, por la forma en que los campesinos pronuncian la palabra jeep, y sus conductores yiperos. El yipao se convirtió además, en una unidad de capacidad, por ejemplo un yipao de café, un yipao de plátano. La arriería y el yipao, son más que un medio de transporte, son los símbolos que identifican a la cultura del Eje Cafetero. Como cuenta el yipero Jhon Jairo Amortegui, "El yipe lo lleva uno en la sangre como llevar uno la familia, uno aprende a querer el Willys como querer a un hermano".

Finalmente, la guadua (Angustifolia Kunth), es una especie nativa del bosque andino, que ha sido igualmente protagonista del paisaje y la cultura cafetera. Sus características de resistencia, durabilidad y flexibilidad hacen que sea de inmensa utilidad, al punto que es conocida como "el acero vegetal". Los habitantes han aprovechado sabia y creativamente las propiedades excepcionales de la guadua convirtiéndola en una alternativa natural al concreto y el acero para construir viviendas, fabricar muebles y todo tipo de objetos decorativos. Actualmente, las nuevas tecnologías de construcción hacen de la guadua un material muy apreciado en la arquitectura moderna de alto diseño como podemos apreciarlo en las estructuras del festival.

Recorrido por Las Tierras Bajas

LA DEPRESIÓN MOMPOSINA: MESTIZAJE Y CULTURA ANFIBIA

Bajando por el río Magdalena en dirección norte, llegamos a la Depresión Momposina, ubicada en el Caribe colombiano, en las desembocaduras de los ríos Cauca, San Jorge, Cesar y el bajo río Magdalena. Esta llanura aluvial, bañada por ciénagas y caños, y conformada por un conjunto de playones, islotes, y pequeñas tierras altas, conforma un paisaje inundable por debajo del nivel del mar. Su riqueza de tierras cenagosas ofrece una doble actividad de pesca y agricultura conocida como cultura anfibia; una diversidad de aves, peces, anfibios y reptiles como el reconocido caimán, presente en las leyendas, mitos y danzas de carnaval de la región. En esta llanura aluvial han convivido tradiciones culturales mestizas—oficios, culinaria, música, y arquitectura—combinando elementos aportados por los originarios grupos indígenas, la población africana que llegó esclavizada en el siglo XVII y la sociedad española y criolla que durante la época de la Colonia implantó formas de vida en asentamientos urbanos bajo la presencia dominante de la iglesia Católica.

La villa de Santa Cruz de Mompox construida a orillas del río Magdalena en el siglo XVI ha sido por muchos años el punto de encuentro y comercio de todas las mercaderías provenientes del viejo continente, de Cartagena y el Caribe y de la región de Santa Fe de Bogotá. El oro y la plata se acumulaban en Mompox, como pago del impuesto real, propiciando el desarrollo de los orfebres en filigrana, que elaboraban delicadas joyas tejidas a mano con hilos finísimos de metales preciosos. De generación en generación sus familias han continuado la tradición de estos verdaderos maestros y de otros oficios como la forja y la ebanistería.

(Arriba) Grupo de cantaores participa el Festival de Chandé en San Sebastián, Magdalena. Foto de Lina María Cortez

(Abajo) La procesión de la Semana Santa recorre las calles de Mompox. Foto de Villegas Editores

Durante la Semana Santa, la culminación del año ritual católico que conmemora la pasión, muerte y resurrección de Jesucristo, la Villa de Mompox se viste de una rica imaginería religiosa tallada en madera de árboles de la región siguiendo las técnicas y los conocimientos de la época colonial. Tobías Herrera es un imaginero que junto con su hermano heredó el oficio de su padre, él comenta que "Uno busca la manera de hacer que todo le salga mejor, que la escultura quede siempre más bonita, e ir explorando interiormente, el artista que uno lleva por dentro".

Los bailes, cantos y carnavales que alimentan al Caribe colombiano nacen en los pueblos ribereños de esta llanura. Entre las expresiones musicales de este ecosistema predominan los bailes cantados, que evocan los oficios y el acontecer cotidiano de la vida del río. Muchas danzas folclóricas nutren el Carnaval de Barranquilla donde se destacan las farotas y las pilanderas, danzas que evocan la resistencia que opusieron indígenas y africanos ante el abuso de sus mujeres por parte de los colonizadores españoles. En los pueblos del río Magdalena se acostumbra interpretarlas el 20 de enero en la madrugada para anunciar que se acerca el carnaval.

EL BOSQUE HÚMEDO DEL PACÍFICO: LLUVIA, ORO Y BIODIVERSIDAD

Al dejar las cordilleras, llegamos al Bosque Húmedo Tropical que se encuentra a lo largo de la costa pacífica, al occidente de Colombia. El ecosistema está aislado geográficamente del resto del país. Aunque se cuenta entre los lugares con mayor biodiversidad del planeta, es frágil y susceptible al deterioro por la extracción y explotación intensiva de sus recursos maderables, mineros y pesqueros. Los ríos son el eje de la vida cotidiana y el encuentro de todas las actividades económicas, religiosas y culturales, ríos de la vida, de la muerte, ríos de comunicación, ríos sagrados, festivos, ríos de oro y peces, ríos de las identidades. Agua y selva son los elementos constitutivos de la vida y el espacio para el intercambio cultural dentro de este ecosistema.

En consecuencia, la pesca, como fuente de proteína y recurso económico, constituye una actividad de gran importancia. Es un oficio masculino y desde muy temprana edad los varones aprenden a elaborar

(Izquierda) Un altar se construye la última noche de novena como parte de los rituales fúnebres. Foto de Sofía Natalia González

(Derecha) Migdonio Rivas construye un tambor. Foto de Cristina Díaz-Carrera, Smithsonian Institution

Una canoa viaja por el río Atrato.
Foto de Ana María Arango

canoas, remos, cañas de pescar, trasmallos; y a conocer las temporadas de abundancia de las diferentes especies. En invierno, cuando la creciente de los ríos sube, los pescadores usan atarrayas, mallas tejidas a mano, atrapando abundantes peces. El río es la vida, el lugar para el aseo personal y para todas las necesidades domésticas. Hombres y mujeres elaboran rayos y bateas en madera recogida de la selva, y con ellos se sirven para refregar la ropa en los ríos y las quebradas. El lavar en el río es una actividad colectiva, de socialización y fortalecimiento de los lazos comunitarios y solidaridad entre las mujeres. Casi toda mujer tiene su rayo para lavar la ropa de su familia y la que recibe por encargo, aportando al sustento de ella.

Como los lechos de los ríos son ricos en depósitos de minerales—oro, platino, cromo y cobre—los habitantes de la región han participado en la minería, la venta de minerales y en la orfebrería por más de cuatro siglos. La colonia española, empleando la mano de obra esclava proveniente del África, activó la explotación extensiva de estos minerales. La minería colonial determinó así el proceso de conformación de los pueblos de gran parte del Pacífico, con gente mayoritariamente negra y esclavizada que obtuvo su libertad en 1851. No obstante, la minería, sigue siendo hoy, una de las principales fuentes de ingreso para muchas familias que utilizan diversas técnicas y herramientas para la extracción del oro. La joyería es un oficio practicado intensamente, como resultado de la fuerte actividad minera, con técnicas sofisticadas que hoy perviven de los indígenas, combinadas con antiguas técnicas traídas del viejo mundo y en diálogo con diseños actuales.

La simbiosis de agua y selva ha generado un sinnúmero de vivencias y sonoridades que se reflejan en ritmos, cadencias y oralidades. Leonidas Valencia, director del grupo de chirimía La Contundencia, explica: "Lo que nosotros traducimos con esos instrumentos es nostalgia y a veces alegría, pero también mucho dolor porque se llegó en condiciones de esclavo a estas tierras. La gente con la música quiere expresar su sentimiento y lo más profundo del ambiente que vivimos". En el río se escucha también los toques de marimba con instrumentos de percusión y voces: bombos, cununos y guasás que junto con la marimba de chonta se interpretan ritmos de currulao, bunde, juga, berejú y bambuco viejo. Las familias elevan plegarias y peticiones, agradecen a los santos o despiden a los muertos con alabaos, gualies, romances y alumbramientos. Estos son cantos a capela de origen africano y español propios de las mujeres, que se caracterizan por tener una voz solista y un coro que responde a varias voces. Los alabaos y gualies forman parte de los rituales fúnebres que se realizan en las casas de los familiares del fallecido, creando un espacio propicio para el reencuentro y la solidaridad de las comunidades de río, brindando bebidas, alimentos, cigarrillos y esparcimiento con juegos de mesa.

Finalmente, los ríos también son lugar de celebración y procesión. Por el río llegan y se marchan los visitantes que asisten a las fiestas y ritos fúnebres. Por sus cauces se desplazan las balsadas, procesiones en embarcaciones o balsas adornadas que van llevando a los santos, como San Antonio o San Francisco, al vaivén de las aguas, los cantos y los rezos que son entonados por los creyentes, revitalizando su fe y esperanza: "Velo que bonito lo vienen bajando, con ramos de flores lo van adorando. Oi... Oa.... San Antonio ya se va".

(Izquierda) Magdalena Plazas y Arnulfo Pinto bailan un joropo criollo.

(Derecha) Argemiro Pirabán monta su caballo por los llanos.
Fotos de Cristina Díaz-Carrera, Smithsonian Institution

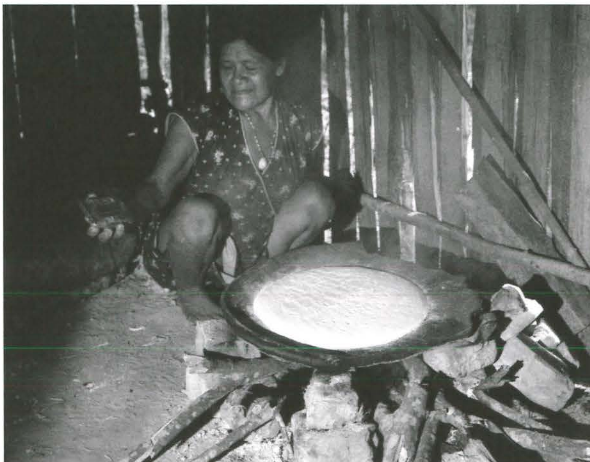
VIAJANDO AL ORIENTE DE COLOMBIA
LA LLANURA SURORIENTAL

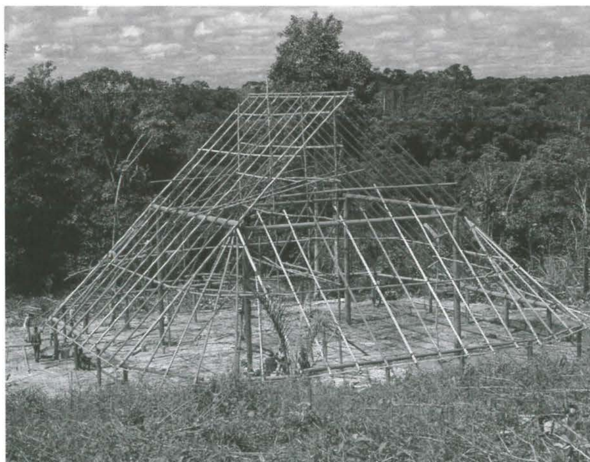
Enmarcada en un amplio territorio compartido entre Colombia y Venezuela y cobijada por la cuenca del río Orinoco, una de las más grandes del mundo, llegamos a la llanura Suroriental. Aquí predominan selvas andinas, bosques de galería, morichales y pastizales. En la llanura corren ríos de gran caudal y numerosos caños y quebradas que durante los meses de invierno inundan las planicies y las grandes sabanas. El clima es húmedo y caluroso, con intensas lluvias, seguidas por meses de sequía que marcan los ciclos de la vida llanera, relacionadas con la agricultura, la caza y la ganadería, oficios a los que se dedican sus habitantes. El hato ganadero y el rancho o estancia conforman una unidad productiva que da origen a la cultura de la vaquería, basada en el conocimiento y manejo de las reses, la trashumancia en su caballo, una música propia acentuada en cantos para llamar al ganado y una culinaria basada en la carne. La mamona o ternera a la llanera, carne tierna asada alrededor de brasas calientes durante varias horas, representa la identidad llanera y se acompaña con plátano topocho, yuca, papa, ají y aguardiente.

El cuero de la res ha permitido realizar objetos de uso cotidiano equipando a los vaqueros y a sus caballos en el trabajo del hato llanero. Antiguamente los talabarteros eran los mismos vaqueros, pues su vida se desarrollaba en torno al hato y allí aprendían a elaborar los accesorios y herramientas necesarias para el trabajo, haciendo sus propias sogas, hamacas, conocidas como campechanas, sombreros, cabrestos y cotizas. Hoy en día, la talabartería es un oficio de tiempo completo. Íntimamente ligado al trabajo de la sabana, el joropo colma todos los espacios de la vida cotidiana de los llaneros. Con su fuerza rítmica e interpretativa, esta expresión musical se convierte en la manifestación cultural predominante de la región identificando el sentir recio del hombre llanero. El joropo agrupa no solo los repertorios conocidos como golpes y pasajes sino el baile y el parrando (gran fiesta). Como instrumentos melódicos y armónicos del conjunto, están el arpa y la bandola llanera y como instrumentos armónicos y de percusión están el cuatro y las maracas. Hoy en día se reconocen diferentes estilos de baile pero lo más tradicional es bailar en pareja donde el hombre zapatea con fuerza cortejando a la mujer que se mueve suave y sonriente por el espacio, dando pasos elegantes y delicados. También hay joropo individual y colectivo.

Los bailes y cantos de vaquería y de ordeño también hacen parte del universo cultural de la llanura colombiana. Los bailes del gabán, el cachicamo y la figura de la soga surgen de las experiencias del trabajo en el llano y de la observación de los comportamientos de los animales. Durante años, a través de cantos, los vaqueros han apaciguado a las reses en ordeño y su trasegar entre potreros y hatos. Como cuenta Víctor "Gallo Jiro" Espinel: "Es una forma de tranquilizar el ganado. Es una letra muy bonita que en la mitad de la segunda estrofa canto el verso y pego el eco del cabrestero también, entonces se oye muy bonito". Dice que cuando el cabresto, o el vaquero liderando el ganado al frente no le cantaba, recibía coplas de burla de parte de sus compañeros. Mientras generaciones enteras de familias se han dedicado a trabajar en fincas y hatos propios. Hoy en día, también comparte espacio con otras actividades productivas como agricultura a pequeña, mediana y gran escala, la caza, la pesca y la elaboración de artesanías.

"La maloca es nuestra universidad donde está concentrada la palabra del hombre para el manejo del mundo".—Daniel Matapi





(Arriba) Abuela Josefina de la cultura uitoto-muinane prepara el casabe.

(Abajo) La construcción de la maloca requiere de un saber ritual y simbólico especializado. Fotos de Fernando Urbina Rangel

LA AMAZONIA COLOMBIANA: EL PENSAMIENTO HABITADO INDÍGENA

Terminamos el recorrido en la selva amazónica la cual se extiende alrededor de la cuenca del río Amazonas y ocupa más de la tercera parte del país. Las altas precipitaciones, temperaturas y humedad favorecen el desarrollo de una vegetación tupida y exuberante. La mayor parte de la población de esta región es indígena pese a que un alto porcentaje de sus habitantes fueron diezmados o desplazados por el impacto de economías extractivas como la del caucho; posteriormente por la expansión de la frontera agrícola de colonos, la ganadería y los cultivos ilícitos. Actualmente subsisten cincuenta y dos grupos étnicos, que hablan lenguas pertenecientes a trece familias lingüísticas, quienes conviven con grupos ribereños, campesinos y urbanos.

Grupos como los Matapí, Yukuna, Nonuya, Tanimuca, Uitoto, Andoque y Muinane han logrado renovarse y permanecer, gracias a su profundo conocimiento de la selva y sus dinámicas, conservando algunas de sus prácticas alimenticias derivadas de la caza, la pesca y el cultivo rotativo de la tierra; la construcción de viviendas y las celebraciones rituales de gran riqueza simbólica. Varios grupos luchan por preservar la maloca o la casa de la gente, la vivienda tradicional de algunos grupos amazónicos. Daniel Matapi comenta, "La maloca es nuestra universidad donde está concentrada la palabra del hombre para el manejo del mundo". En su interior existen dos grandes espacios: el mundo femenino que comprende la parte trasera de la maloca, allí se encuentra el fogón y todos los objetos asociados a la transformación y preparación de los alimentos, como la yuca brava que ocupa un papel predominante en la dieta indígena. Gertrudis Matapi cuenta, "La yuca brava es muy venenosa. Si no se prepara como debe ser, la persona que la consuma se puede morir. Yo, como indígena upichia,

aprendí con mi madre a prepararla muy bien. Voy a la chagra y arranco unas cuantas matas, después me siento a pelar la yuca, alisto el rayador y la olla de barro y me pongo a rayar y rayar .... Como indígena que soy, es muy importante el cultivo de chagra. Sin ella no hay vida, malocas, bailes ni rituales". La cerámica también pertenece al espacio femenino. Abuelas y madres transmiten, este saber alfarero a sus hijas, enseñándoles la selección de arcillas, las cortezas de árboles y las plantas que se deben mezclar con el barro para obtener mejor consistencia, así como la destreza para modelarlo.

El espacio central de la maloca corresponde al mundo masculino. Allí está el mambeadero, lugar donde los hombres se sientan en sus bancos de pensamiento, mambean la hoja sagrada de la coca y chupan o soplan el tabaco, realizan la curación chamánica y transmiten a los jóvenes sus conocimientos. Los hombres están a cargo de herramientas propias de la cacería y la pesca como trampas, arcos y flechas, al igual que otros objetos para la preparación de alimentos como canastos, matafríos, coladores, cernidores y balayes. Los jóvenes deben dominar las técnicas de elaboración y el significado de los diseños propios de su etnia. Los hombres son los encargados de la elaboración de instrumentos musicales que acompañan los bailes. Es una tarea masculina y ritual seleccionar y transformar las materias primas procedentes del bosque, ya sean las maderas livianas de balso para obtener los bastones resonantes o bastones de guadua delgada, las grandes flautas ceremoniales, los chiruros o capadores y las guayas resonantes que se componen de cascabeles hechos con semillas duras. La fabricación de estos instrumentos rituales, los sonidos y secuencias de su música y los cantos y coros que evocan a los espíritus y dueños de los animales y la naturaleza, expresan el saber y relación con la selva.

La fiesta del chontaduro o baile del muñeco es el ritual de intercambio entre malocas que reafirma los vínculos con el mundo del agua. Se realiza en pleno verano, en tiempo de cosecha del chontaduro, representado por los personajes de los "Abuelos", los ancestros de los grupos indígenas y los "Dueños" de los animales, quienes son invitados a compartir los frutos de su trabajo: la caza, la pesca, el cultivo y la yuca, pero especialmente la bebida fermentada o chicha de chontaduro. Los bailadores representan a los animales con cantos y máscaras, de acuerdo con el relato mitológico sobre el origen de los seres acuáticos y se acompañan con la chicha, la coca y el tabaco ritual.

(Arriba) Máscara ritual para el baile del muñeco.

(Abajo) Un danzante viste para el baile del muñeco.

Fotos de Fernando Urbina Rangel

Zonas de Confluencia

(Arriba) La Plaza de Bolívar se ubica en el Centro Histórico de Bogotá. Foto de Santiago Pradilla Hosie

(Abajo) Quinientos silleteros llegan a la Feria de las Flores en Medellín. Foto de Cristina Díaz-Carrera, Smithsonian Institution

CONTEXTOS METROPOLITANOS: BOGOTÁ, MEDELLÍN Y CALI

Nuestro recorrido termina al llegar a las ciudades de Bogotá, Medellín y Cali, los centros de interacción, comunicación y confluencia entre los diversos ecosistemas y regiones, donde converge y se fortalece el nexo entre lo rural y lo urbano, lo nacional y lo global. La actividad social, económica y cultural que ofrece las ciudades, ha atraído a partir del siglo XX, a numerosos habitantes del campo, motivados por nuevas oportunidades de trabajo y de vida, que el campo ya no les ofrece. La creciente interdependencia entre lo tradicional y lo moderno de las urbes colombianas, ha generado nuevas dinámicas y significaciones en los hábitos, oficios y costumbres de la vida cotidiana, que han transformado y han dado lugar al desarrollo de variadas y creativas prácticas culturales.

Medellín, la Capital de la Montaña, está ubicada sobre la cordillera central. Desde el siglo XVIII sus pobladores construyeron caminos de herradura para surcar las montañas, llegar al río Magdalena y comunicarse con el mundo. Su intensa y dinámica actividad comercial ha estado ligada, desde el siglo XIX, a la exportación del café y los negocios de importación. La acumulación de capital le permitió un temprano desarrollo industrial con fábricas de gaseosas, licores y textiles, y la producción de alimentos y flores. Un símbolo y expresión de Medellín es el silletero que antiguamente cargaba bultos y personas, pero que hoy en día carga flores que cultiva en su huerta. Las organiza en la silleta en ramos para ser llevadas y vendidas en Medellín o para participar con otros 500 silleteros en la Feria de las Flores, uno de los acontecimientos más emblemáticos de la ciudad.

Medellín ha desarrollado un gusto por las artes, la poesía, las ferias y festivales, y la música tradicional campesina de cuerdas, la música de cantina y de arrabal como el tango, que gente de todas edades y clases sociales escucha, baila y aprende con furor en las barriadas. Edinsón Vanegas y Johanna Palacios, bailarines criados en el barrio Manrique, aprendieron de sus padres y abuelos y ahora son profesores: "Nosotros contamos una historia a través del baile, y que la gente viva en tres minutos una novela. Todo el mundo tiene la posibilidad de bailar tango y se les puede inculcar la cultura del tango. El tango es un sentimiento".

Bogotá es una ciudad del siglo XVI, de tradición hispana y católica, ubicada sobre la cordillera Oriental de los Andes, a más de mil kilómetros de un puerto marítimo. Es la capital de Colombia y el centro del poder político y económico, un lugar estratégico de conexión donde confluyen las inmensas y diversas regiones del país.

Bogotanos disfrutan de un concierto en uno de los parques de Bogotá. Foto de Carlos Mario Lema

Con más de siete millones de habitantes procedentes de todos los rincones del territorio nacional y los miles de turistas que la visitan cada año, Bogotá hoy es una ciudad cosmopolita donde convergen diversas tradiciones culturales, artísticas y religiosas de muchos lugares del mundo. Como todas las grandes ciudades, desecha y genera millones de toneladas de basura y su interés frente al reciclaje es incipiente. Frente a la necesidad de sobrevivir y encontrar oficio para subsistir, los habitantes apuestan a todo tipo de rebusque y han encontrado en el reciclaje unas formas de vida, una certeza y una enseñanza, como afirma el maestro Hernando Ruiz director de Reciclarte: "La basura no es basura, la basura no existe y los desechos se vuelven arte. La mayor fuente de materiales es el hogar. Se trata de transformar materiales de desecho en materiales útiles; de crear espacios alternativos de investigación y enseñanza artística en una mejor relación con el medio ambiente".

Situada a orillas del gran río Cauca en el valle interandino de las cordilleras central y occidental, Cali es una ciudad mulata, confluencia y mestizaje cultural de selva, valle y montaña que ha desarrollado enormes comunicaciones con el Pacífico y el mundo a través del puerto marítimo de Buenaventura. En consecuencia le llegó la salsa, un ritmo esencialmente afro-caribeño creado por migrantes latinos en Nueva York, que se convirtió en un fenómeno cultural de identidad de la ciudad Caleña. Cali es ahora, sin duda, una de las mecas de este baile alegre y vibrante nutrido por la enorme presencia de la cultura afrocaribeña y la población migrante que llego a trabajar en el pujante desarrollo industrial.

En estos tres contextos urbanos se encuentran de manera simultánea movimientos musicales de diversa índole. Las llamadas músicas jóvenes se mezclan con sonidos de música popular y clásica sin delimitar fronteras. El rock, la ranchera, el tango, la salsa, la música tropical, la balada, el hip hop, el jazz, la música clásica, la electrónica y muchas más, circulan por los diferentes circuitos urbanos no solo mezclándose entre ellas sino con las sonoridades y vivencias propias de la ciudad. Podemos encontrar distintos énfasis musicales, por ejemplo: Bogotá puede ser más roquera, jazzística y ranchera; Medellín más cercana a lo tropical y a las músicas populares como el tango o la carrilera y Cali a la salsa y al hip-hop. Durante las últimas décadas músicos de los diferentes géneros han encontrado nuevos elementos en las músicas tradicionales y campesinas provenientes de las regiones del país, que alimentan sus propuestas musicales. Surgen entonces las "músicas de fusión" o las "nuevas músicas colombianas" en donde grupos de rock hacen bambucos rockeros o utilizan instrumentos tradicionales como la marimba o los tambores. Otros grupos tocan jazz con bandolas andinas y llaneras, las cumbias con guitarra eléctrica o con mezclas de música electrónica y los currulaos con objetos sonoros producto del reciclaje.

En las dinámicas y complejas ciudades de Bogotá, Medellín y Cali convergen las diversas experiencias, tradiciones y regiones que comprenden Colombia. Los habitantes más antiguos así como los recién llegados conservan sus prácticas tradicionales, adaptándolas y transformándolas de acuerdo a nuevos contextos y necesidades. A través de su saber y sus relaciones sociales, conectan estos centros urbanos a la vida, a la cultura y a la naturaleza de los diferentes ecosistemas del país poniendo claramente en evidencia la interdependencia que caracteriza la vitalidad de cualquier ecosistema—la actividad y el intercambio necesario para sostener la vida y la cultura.

"La basura no es basura, la basura no existe y los desechos se vuelven arte. La mayor fuente de materiales es el hogar. Se trata de transformar materiales de desecho en materiales útiles; de crear espacios alternativos de investigación y enseñanza artística en una mejor relación con el medio ambiente".—el maestro Hernando Ruiz, director de Reciclarte

De las principales ciudades de Colombia, a sus selvas, sobre sus montañas y a través de sus llanuras, por la costa y por el eje cafetero, nuestro recorrido por los ecosistemas nos ha introducido a la naturaleza de la cultura en Colombia, al desarrollo de las diferentes culturas del país a través de la interacción de sus habitantes con su medio natural. En el Festival de Tradiciones Populares del Smithsonian del 2011, celebramos la rica diversidad bio-cultural del país. Cien sabedores colombianos cantarán, bailarán, contarán historias, prepararán comida y harán representaciones de oficios tradicionales y ceremonias religiosas. Tejedores, orfebres, ganaderos, arrieros, yiperos, entre otros, demostrarán la sabiduría, la creatividad y el compromiso que surge de una comprensión profunda de la tierra que habitan.

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THE PEACE CORPS

by James I. Deutsch

On August 29, 1961, thirty-two men and twenty women from the United States—all in their mid-twenties—boarded a chartered Pan American World Airways turboprop bound for Accra, Ghana, from Washington's National Airport.

FIFTY YEARS OF PROMOTING WORLD PEACE AND FRIENDSHIP

Two days earlier, they had arrived in Washington from the University of California at Berkeley, where they had just completed two months of training in educational pedagogy and African studies. Arriving in Ghana on August 30, they stepped off the plane and sang the Ghanaian national anthem to the waiting crowd in Twi, one of the local languages.

This musical gesture of friendship underscored the goals of the organization that had brought these young men and women to Ghana. This was the first group of Peace Corps volunteers to arrive in their host country. Close behind them were twenty-four young men, who left Washington on August 31, on their way to volunteer in Tanganyika (now Tanzania), and sixty-two young men who left New York on September 7, headed to Colombia. The work ahead for all of these volunteers would be challenging. The Ghanaian group was assigned to teach English to high school students; those in Tanganyika would be engaged in building and developing roads from farms to markets; and the Colombian contingent would take on a variety of construction projects, such as building schools, rural roads, aqueducts, health centers, sports fields, and latrines.

The first Peace Corps volunteers to travel overseas pose on the tarmac at Washington's National Airport, August 29, 1961, shortly before boarding the flight to Ghana. Photo by Associated Press

CLIPPER PEACE CORP
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"The purpose of this Act is to enable the Government of the United States to develop a genuine people-to-people program in which talented and dedicated young American men will teach basic skills to the peoples of the underdeveloped areas of the world, with a view to assisting them in their struggle against poverty, disease, illiteracy, and hunger, and with a view to promoting a better understanding of the United States."—*Senate Bill 3675, introduced by Hubert Humphrey, 1960*

Because of the varying dates when these three groups started their training in 1961, each can make some claim to being the "very first" Peace Corps volunteers. Pinpointing the exact moment when the idea for the Peace Corps first emerged is equally difficult. Some observers point to the legislation proposed in 1957 by Senator Hubert Humphrey of Minnesota to use "talented young men and women in an overseas operation for education, health care, vocational training, and community development." Three years later, on June 15, 1960, Humphrey introduced Senate Bill 3675, titled the "United States Peace Corps Act." The bill's purpose was "to develop a genuine people-to-people program in which talented and dedicated young American men will teach basic skills to the peoples of the underdeveloped areas of the world, with a view to assisting them in their struggle against poverty, disease, illiteracy, and hunger, and with a view to promoting a better understanding of the United States."

Around the same time, Senator Richard Neuberger of Oregon and Representative Henry Reuss of Wisconsin were proposing a "Youth Corps," which would consist of "young Americans willing to serve their country in public and private technical assistance missions in far-off countries, and at a soldier's pay." Reuss and Neuberger had first articulated this idea in 1958, and managed to insert language into the Mutual Security Act of 1960, which provided ten thousand dollars in federal funding to study the feasibility of this Youth Corps.

However, neither Humphrey nor Neuberger and Reuss had the charisma and political acumen of the forty-three-year-old Senator John F. Kennedy of Massachusetts, who in the fall of 1960 was campaigning as the Democratic candidate for president—having defeated Senator Humphrey in the primary contests. Shortly after 2 a.m. on Friday, October 14, Kennedy stepped onto the campus of the University of Michigan in Ann Arbor. Kennedy had just arrived by plane from New York, where he and Vice President Richard M. Nixon, the Republican nominee, had debated that evening for the third time on national television—sharply clashing on farm programs, the oil depletion allowance, and the defense of two small islands off the coast of China.

By all accounts, Kennedy arrived exhausted in Ann Arbor, but was reinvigorated, even at that late hour, by the thousands of University of Michigan students who had been anxiously awaiting his appearance on the front steps of the Student Union building. Without any prepared remarks, Kennedy began by joking, "I've come here to go to sleep, but I guess I should say something." What came next was an apparently extemporaneous challenge: "How many of you are willing to spend two years in Africa or Latin America or Asia working for the United States and working for freedom? How many of you who are going to be doctors are willing to spend your days in Ghana; technicians or engineers, how many of you are willing to work in the Foreign Service and spend your lives traveling around the world? On your willingness to contribute part of your life to this country will depend the answer whether we as a free country can compete. I think Americans are willing to contribute, but the effort must be far greater than we have made in the past." Kennedy's speech lasted only three minutes, but its impact has endured for more than fifty years.

(Right) At the University of Michigan in the early morning of October 14, 1960, Senator John F. Kennedy challenges students to work for world peace.

(Inset) President Kennedy signs the Peace Corps Act legislation at the White House on September 22, 1961.

All photos in this article courtesy of the Peace Corps, unless otherwise indicated

"On your willingness to contribute part of your life to this country will depend the answer whether we as a free country can compete. I think Americans are willing to contribute, but the effort must be far greater than we have made in the past."—President John F. Kennedy, 1960

Alan and Judy Guskin, and Tom Hayden, present then-Senator Kennedy with a petition containing the names of eight hundred students.
Photo courtesy of Alan Guskin

Peace Corps volunteers undergo field training in New Mexico before starting their two years of service in Brazil.

A Peace Corps volunteer meets members of her community in Brazil.

All photos taken 1960–1973

The early 1960s was a time when students from across the country were eager to change the status quo. Students were already active in the civil rights movement by "sitting in" at lunch counters in Kansas, Oklahoma, North Carolina, and Tennessee to protest the segregation of eating establishments. In the same spirit, hundreds of students immediately responded to Senator Kennedy's challenge by writing letters to his staff, to their college newspapers, and to the Democratic Party Headquarters in Washington, D.C.

Realizing he had hit a highly responsive chord, Kennedy quickly expanded on the idea he had raised in Ann Arbor. Facing an enthusiastic twenty thousand people in San Francisco on November 2, 1960, Kennedy urged the crowd to "think of the wonders skilled American personnel could work, building goodwill, building the peace." He continued, "I therefore propose that our inadequate efforts in this area be supplemented by a 'peace corps' of talented young men willing and able to serve their country in this fashion for three years as an alternative to peace-time Selective Service.... We cannot discontinue training our young men as soldiers of war, but we also need them as ambassadors of peace." When the crowd responded enthusiastically, Kennedy and his staff knew they were onto something.

Two of the students who had heard Kennedy speak in Ann Arbor and had immediately written letters to the *Michigan Daily* were Judy and Alan Guskin, a young married couple—she studying comparative literature; he a student of social psychology. They formed a committee, "Americans Committed to World Responsibility," to promote this idea of a peace-time youth corps. The Guskins and Tom Hayden, editor of the *Michigan Daily*, met Kennedy on the airport tarmac in Toledo, Ohio, as he was heading east on November 6, 1960. The three students presented Kennedy with a petition containing

Peace Corps volunteer Kenneth Baer teaches high school students in Ghana.

Peace Corps volunteer Elaine Willoughby shares a smile with one of the more than three hundred children with whom she worked in Jamaica.

Robert Ballew, an agriculture volunteer in Bolivia from 1964 to 1966, embodies the youthful image of the Peace Corps in its first decade. Photo courtesy of Robert Ballew

the names of eight hundred students who were eager to serve their country overseas. The Guskins further proved their commitment to the fledgling program by becoming two of the earliest Peace Corps volunteers to serve in Thailand from 1961 to 1964.

Judy and Alan Guskin are just two of the more than 200,000 Peace Corps volunteers who have served in 139 countries since 1961, when the agency was established by Executive Order 10924. Signed by President Kennedy on March 1, less than three months after his inauguration on January 20, 1961, the two-page Executive Order simply established "an agency in the Department of State which shall be known as the Peace Corps. The Peace Corps shall be headed by a Director." That person, appointed by Kennedy three days later, was Sargent Shriver, his brother-in-law. The U.S. Congress made it official on September 22, 1961, by authorizing the Peace Corps Act and appropriating $30 million for the new agency's first annual budget. The very first paragraph of the Act declares that the Peace Corps should "promote world peace and friendship" through three interrelated goals:

- to help the people of interested countries meet their needs for trained workers;
- to help the people in those countries better understand Americans; and
- to help Americans better understand the people in those countries where Peace Corps volunteers are serving.

Half a century later, the annual federal appropriation reached a high of $400 million in Fiscal Year 2010, but the three goals of the Peace Corps, its Congressional mandate, and its commitment to building world peace and friendship have never changed.

I owe much to Sarge Shriver; so do hundreds of thousands of others, and so does America.... So do millions of people out there, who got to know us through the Peace Corps, got to learn from us, and got to teach us." — *Chris Matthews, Peace Corps volunteer in Swaziland from 1968 to 1970*

THE CULTURE OF THE PEACE CORPS

This year the Smithsonian Folklife Festival is pleased to host—and recognize—the Peace Corps volunteers who have served the organization since its founding fifty years ago. In this regard, the Peace Corps program in 2011 builds upon previous Folklife Festival programs that have examined occupational and organizational traditions, such as *American Trial Lawyers* in 1986, *White House Workers* in 1992, *Working at the Smithsonian* in 1996, *Masters of the Building Arts* in 2001, *Forest Service, Culture, and Community* in 2005, *NASA: Fifty Years and Beyond* in 2008, and *Smithsonian Inside Out* in 2010. At the Festival, these occupational and organizational groups have each demonstrated their own sets of skills, specialized knowledge, and codes of behavior that not only distinguish them from other occupational groups but also meet their needs as a community.

As sociologist James Q. Wilson has observed, "Every organization has a culture, that is, a persistent, patterned way of thinking about the central tasks of and human relationships within an organization. Culture is to an organization what personality is to an individual. Like human culture generally, it is passed on from one generation to the next. It changes slowly, if at all." The fiftieth anniversary of the Peace Corps in 2011 provides a wonderful opportunity for understanding and appreciating its organizational and occupational cultures.

Admittedly, it is difficult to generalize about those who have served as Peace Corps volunteers over the past fifty years. All of the Peace Corps volunteers who went to Tanganyika and Colombia in 1961 were male, but sixty percent of Peace Corps volunteers today are female. In 1961, almost all Peace Corps volunteers were in their twenties; today, seven percent of volunteers are older than fifty.

Nevertheless, there are several generalizations that unite Peace Corps volunteers from 1961 to 2011.

- Peace Corps volunteers enjoy challenges. They pride themselves on their ability to face problems and resolve them directly. They relish a can-do, boots-on-the-ground, get-your-hands-dirty mentality.
- Peace Corps volunteers are altruistic, idealistic, and optimistic. They believe that the world is moving towards progress and improvement, rather than decline and ruin. They believe that most human beings have a clear choice between doing good and doing harm and that they will do everything in their power to aspire towards and achieve the former. Their mandate—according to the Peace Corps Act of 1961—is to "promote world peace and friendship."
- Accordingly, Peace Corps volunteers believe that their actions do matter and that human beings are not victims of random forces beyond their control, but rather can most definitely impact their own world. The challenge for Peace Corps volunteers is to make sure that their impact on the world is positive and constructive.
- Peace Corps volunteers are profoundly changed by their service. If they come back to the United States (and some of them choose to return to the countries to which they were assigned, or to live and work elsewhere), they do so with the knowledge that the American perspective is not the only way in which to view the world. They have learned that there are other cultural outlooks, perspectives, and angles of vision.

Not surprisingly, several of these generalizations about Peace Corps volunteers may also apply to mainstream American society. In many countries around the world, Americans are regarded as well-meaning but unrealistically optimistic—people from a relatively young

Sargent Shriver, the first director of the Peace Corps, pumps water with children in Nepal in 1964.

country who naively believe that their ingenuity, strength, and moral values will inevitably make the world a better place for all humankind.

To its credit, Peace Corps volunteers have always understood that many of the world's most pressing problems are not so easily resolved. Indeed, from the very beginning, the Peace Corps has recognized the delicate nature of its mandate. Because few people could object to its overarching goal of promoting world peace and friendship, the organization has received a great deal of support from both sides of the political aisle. But it has also dealt with criticism from many different sources. Volunteers have been called draft-dodgers and spies, in some cases seemingly at the same time. As one Peace Corps volunteer wrote in the early 1960s, the Colombians on the one hand "think we have come to solve all their problems. At the other extreme they accuse us of being instruments of imperialism." It would take a group of very talented persons to navigate the risky currents between the two extremes.

ROBERT SARGENT SHRIVER

Shriver was born into a prominent Maryland family that could trace its ancestors to colonial America. He attended prep school in Connecticut, followed by degrees from Yale University (1938) and the Yale Law School (1941). Even before the attack on Pearl Harbor, Shriver enlisted in the U.S. Navy and served during the war on board a battleship in the South Pacific. Afterwards, he worked as a journalist in New York, where he met Eunice Kennedy, one of John F. Kennedy's younger sisters. In 1946, Eunice's father, Joseph P. Kennedy, offered Shriver the job of managing the Merchandise Mart in Chicago —part of the Kennedy family's vast business holdings. Seven years later, Shriver and Eunice Kennedy were married in St. Patrick's Cathedral in New York.

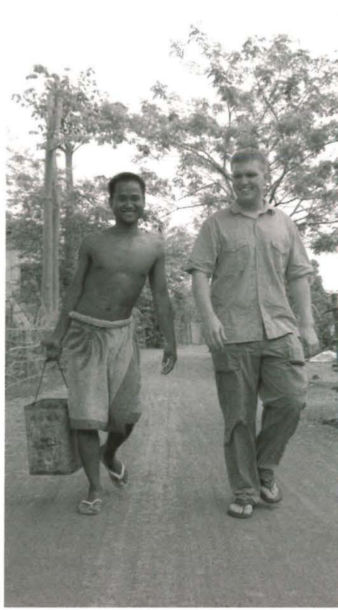
Being part of the Kennedy clan was a mixed blessing. On the one hand, it brought Shriver access to the highest circles of political power and public service. On the other hand, a "half-Kennedy" like Shriver was more likely to remain in the shadow of his more famous relatives. For instance, when President Kennedy named Shriver in March 1961 as the first director of the Peace Corps, the headline in the *Los Angeles Times* was "Kennedy Picks In-Law to Head Peace Corps." However, Shriver very quickly demonstrated his talents for convincing skeptics—not only in the United States, but also around the world—that the Peace Corps could and would promote world peace and friendship.

Shriver led the Peace Corps for its first five years, but accomplished much more in a highly distinguished career: director of the Office of Economic Opportunity (which created Head Start and Job Corps), U.S. ambassador to France, Democratic vice-presidential candidate, president of Special Olympics (established by his wife, Eunice), and founder of the National Center on Poverty Law. But he remains most closely identified with the Peace Corps— and with the volunteers, who knew him always as "Sarge."

When Shriver passed away at age ninety-five in early 2011, tributes and reminiscences poured in from around the world, praising his dedication, enthusiasm, idealism, joie de vivre, and the legacy of Peace Corps service he helped establish. One of those tributes came from journalist Chris Matthews, who served as a Peace Corps volunteer in Swaziland from 1968 to 1970. Speaking on his television program *Hardball*, Matthews acknowledged, "I owe much to Sarge Shriver; so do hundreds of thousands of others, and so does America.... So do millions of people out there, who got to know us through the Peace Corps, got to learn from us, and got to teach us.... What a great man we lost today."

Sabreen Dogar looks at a world map with her students in Kazakhstan.

All photos taken 2004–2010



Colin Doyle, an education volunteer in Cambodia, explores his village with one of his neighbors.

Environmental volunteers Veronica Pesinova and Paul Ruesch (center) work with their Mexican colleagues at a sewage treatment plant.

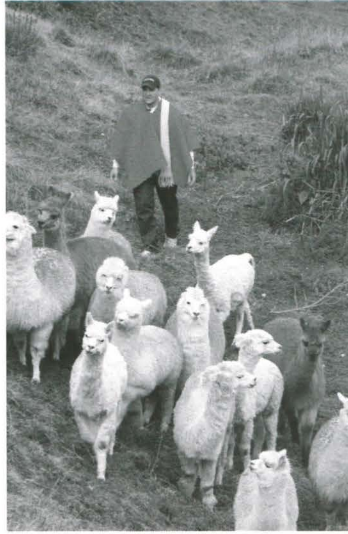
THE PEACE CORPS AND THE WORLD

Under Shriver's leadership, the Peace Corps quickly expanded. This was no small feat in the Cold War period of the early 1960s. Shriver traveled far and wide, persuading world leaders to extend official invitations to the Peace Corps to work in their countries. As a result, there were 750 Peace Corps volunteers and trainees serving in nine countries by December 1961. And there was no shortage of applications from prospective volunteers. After an initial flurry of 17,000 applications during its first twelve months of operation, the number leveled off at 1,000 applications a month. Similarly, requests for Peace Corps volunteers from countries around the world kept arriving by the thousands. Accordingly, the number of volunteers rose to 2,816 in thirty-six host countries by June 1962; to 7,300 volunteers in forty-four host countries by December 1963; and to a record number of 15,000 volunteers serving in sixty host countries by June 1966—three months after Shriver stepped down as director of the agency.

Today there are approximately 8,650 Peace Corps volunteers serving in seventy-seven countries around the world. While many volunteers are still working in the "traditional" areas, such as education and agriculture, others have shifted to new initiatives such as business development, HIV/AIDS, climate change, and information technology. And while five of the first nine countries from 1961 still host volunteers today—Colombia, Ghana, the Philippines, St. Lucia, and Tanzania—the Peace Corps has expanded into many other areas—including eastern Europe, China, and the former Soviet Union—that were not accessible in the 1960s.

During the past fifty years, Peace Corps volunteers have worked to achieve the agency's three goals, serving as a representative face of America in some of the most distant corners of the globe. As such, they:

Nicole Legrand weaves a mat under the watchful eye of a neighbor in Vanuatu.



Agriculture volunteer Sergio Arispe helps herd a pack of alpacas in Ecuador.

MaryAnn Camp assists a couple of her neighbors with fieldwork in Botswana.

- Engage with host country partners in a spirit of cooperation, mutual learning, and respect;
- Represent the people, culture, values, and traditions of the United States to their host country; and
- Represent the people, cultures, values, and traditions of their host country and community to people in the United States both during and following their service.

Similarly, one of the goals of the Smithsonian Institution for the twenty-first century is to serve as "a steward and ambassador of cultural connections" by building "bridges of mutual respect" and presenting "the diversity of world cultures." Accordingly, the Peace Corps program at the 2011 Smithsonian Folklife Festival will bring together Peace Corps volunteers—both past and present—with roughly one hundred of the people with whom they have served from more than a dozen countries around the world in order to promote a greater understanding of world cultures.

HIGHLIGHTS OF THE PEACE CORPS PROGRAM

- Artisans from Kenya, Kyrgyz Republic, Mali, Morocco, Peru, and Tonga will demonstrate some of their traditional crafts, which Peace Corps volunteers have supported through the promotion of craft cooperatives and economic development.
- Performance groups from Belize, Botswana, Philippines, and Ukraine will present examples of music, dance, and theater, which Peace Corps volunteers have supported through consultative capacity-building and partnerships.
- Small businesses and enterprises from Georgia, Ghana, Guatemala, Jamaica, and Zambia will demonstrate and exhibit their production techniques and partnerships supported by Peace Corps volunteers.

Peace Corps volunteer Heather Ludvigson poses with her young students in Jamaica.

COUNTRIES WHERE PEACE CORPS VOLUNTEERS HAVE SERVED SINCE 1961

Afghanistan, Albania, Anguilla, Antigua and Barbuda, Argentina, Armenia, Azerbaijan, Bahrain, Bangladesh, Barbados, Belize, Benin, Bolivia, Botswana, Brazil, Bulgaria, Burkina Faso, Burundi, Cambodia, Cameroon, Cape Verde, Central African Republic, Chad, Chile, China, Colombia, Comoros, Congo (Democratic Republic of), Congo (Republic of), Cook Islands, Costa Rica, Cote d'Ivoire, Cyprus, Czech Republic, Dominica, Dominican Republic, East Timor, Ecuador, El Salvador, Equatorial Guinea, Eritrea, Estonia, Ethiopia, Fiji, Gabon, The Gambia, Georgia, Ghana, Grenada and Cariacou, Guatemala, Guinea, Guinea-Bissau, Guyana, Haiti, Honduras, Hungary, India, Indonesia, Iran, Jamaica, Jordan, Kazakhstan, Kenya, Kiribati, Kyrgyz Republic, Latvia, Lesotho, Liberia, Libya, Lithuania, Macedonia (Republic of), Madagascar, Malawi, Malaysia, Mali, Malta, Marshall Islands, Mauritania, Mauritius, Mexico, Micronesia (Federated States of), Moldova, Mongolia, Montserrat, Morocco, Mozambique, Namibia, Nepal, Nicaragua, Niger, Nigeria, Niue, Oman, Pakistan, Palau (Republic of), Panama, Papua New Guinea, Paraguay, Peru, Philippines, Poland, Romania, Russia, Rwanda, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, Samoa, Sao Tome and Principe, Senegal, Seychelles, Sierra Leone, Slovak Republic, Solomon Islands, Somalia, South Africa, South Korea, Sri Lanka, Sudan, Suriname, Swaziland, Tanzania, Thailand, Togo, Tonga, Tunisia, Turkey, Turkmenistan, Turks and Caicos, Tuvalu, Uganda, Ukraine, Uruguay, Uzbekistan, Vanuatu, Venezuela, Yemen, Zambia, and Zimbabwe.

THE FUTURE OF THE PEACE CORPS

Times have changed since President Kennedy established the Peace Corps in 1961, but many of the same needs persist. In some ways, they have even grown. As the Peace Corps moves into its next fifty years, the inequities that existed half a century ago—poverty, disease, illiteracy, and hunger—still loom large in much of our world, often exacerbated by such contemporary challenges as climate change and HIV/AIDS. And the need for world peace and friendship is certainly as important today as it was fifty years ago.

Peace Corps volunteers are always looking for creative new ways to address these problems. For instance, volunteers in Namibia recently launched a health-education program geared toward teens and young adults in which they use text messages to receive and respond to health-related questions—including questions about gender roles or HIV/AIDS that young people might find too embarrassing to ask in person. In the program's first month this text-based helpline answered more than one thousand message inquiries, which prompted Peace Corps volunteers elsewhere to adopt the same model to meet similar needs in their countries of service.

The Peace Corps' activities and countries will change, as they always have. The challenges and tools used to address them will also evolve. And at some point in the future, someone might declare that the first goal of the Peace Corps has been accomplished—that trained Americans are no longer needed to work in countries around the world. However, the equally important, and no less optimistic, principle remains: exchanges of cultures, food, language, knowledge, and life—like the need and desire to promote world peace and friendship—are essential.

Peace Corps volunteer Jessica Bliss (left) wears both traditional and nontraditional clothing in Niger.

By the end of 2011, the Peace Corps anticipates having more volunteers serving overseas than at any time since 1971—when that figure was close to ten thousand. But the Peace Corps is much more than its aggregate numbers. Its most essential ingredients continue to be the individuals involved and committed to cultural exchange. The need for these will always endure.

James I. Deutsch is the curator of the 2011 Folklife Festival program The Peace Corps: Fifty Years of Promoting World Peace and Friendship. *He previously curated the* National World War II Reunion *in 2004 and Festival programs on the U.S. Forest Service in 2005 and National Aeronautics and Space Administration in 2008, and the Mekong River (as co-curator) in 2007. He is also an adjunct faculty member in George Washington University's American Studies Department.*

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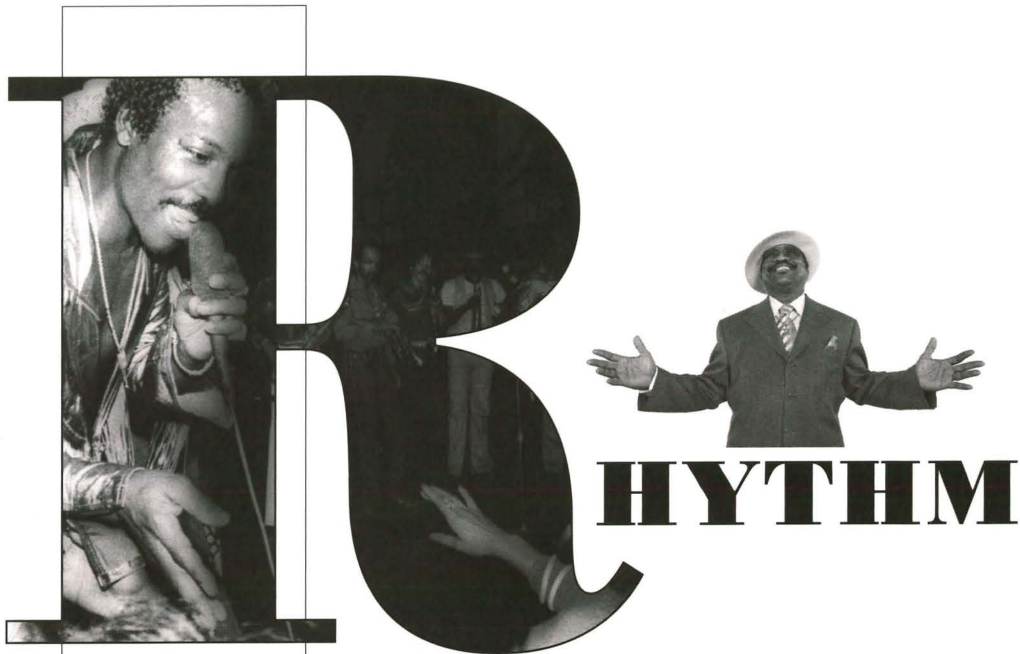
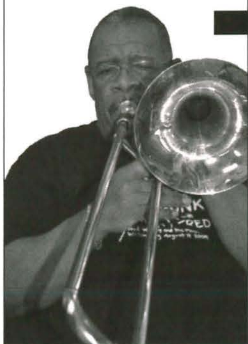
Peace Corps volunteer Raquib Jamal plants a tree in her village in Ghana in 2000.



RHYTHM AND BLUES



From left top and clockwise: Wilson Pickett, New York City, 1981; Swamp Dogg; Aretha Franklin, New York City, 1982; Fred Wesley, 2011; Dr. Mable John. Photos: © Fredrich Cantor; Courtesy of Swamp Dogg; © Fredrich Cantor; Mark Puryear, Smithsonian Institution; Courtesy of Stax Museum of American Soul Music

Right side: The Dixie Cups® began performing rhythm and blues music in 1963; the group now includes original members Barbara A. Hawkins (right) and Rosa L. Hawkins (left), joined by Athelgra Neville. Photo by Richard Strauss, Smithsonian Institution

Tell It Like It Is

by Mark Puryear

In 1964 The Dixie Cups®, a female vocal trio from New Orleans, crooned out a cheerful version of "Chapel of Love" and knocked the Beatles from their number one spot on the pop charts. A year later, the trio released "Iko Iko," a song first released in 1954 by James "Sugar Boy" Crawford as "Jock-A-Mo," whose lyrics recount the meeting of two groups of Mardi Gras Indians. Since then, this song has been covered by artists from the Grateful Dead to Cyndi Lauper, and continues to move new generations with its infectious New Orleans rhythms. The career of The Dixie Cups, and their direct and indirect roles in carrying rhythm and blues (R&B) into mainstream consciousness, speaks to the enduring power of this music to transcend region and musical category and become a representative sound of the country.

Musical Crossroads

by Dwandalyn Reece

The National Museum of African American History and Culture (NMAAHC) was established by an act of Congress in 2003 making it the nineteenth museum of the Smithsonian Institution. Part of the NMAAHC's mandate is to remember and celebrate the African American experience, both as a story of a nation's people and as a lens into what it means to be an American. Scheduled for completion in 2015, the museum will be built on the National Mall in Washington, D.C., on a five-acre tract adjacent to the Washington Monument. Currently, during the pre-building phase, the museum is producing publications, hosting public programs, and building collections such as the Civil Rights Oral History interviews with the Library of Congress.

NMAAHC is pleased to continue its collaboration with the Center for Folklife and Cultural Heritage in producing *Rhythm and Blues: Tell It Like It Is* for the 2011 Smithsonian Folklife Festival. The program is a natural outgrowth of the museum's programming in African American music. One of the museum's largest permanent exhibitions, *Musical Crossroads* will explore the history and cultural impact of African American music. Telling the story of African American music from the arrival of the first Africans to the present day, *Musical Crossroads* will explore the role music has played in African American life, its impact as a sustainer of African American cultural traditions, its use for social change, and its profound influence on American musical traditions.

Musical Crossroads will cover the diversity of African American music drawing upon a wide range of musical genres, highlighting musical innovations, significant time periods and events along with historic performances to capture the music's impact and influence within the United States and abroad. Museum curators are currently seeking out a broad array of objects—musical instruments, recording equipment, handwritten scores, costumes, personal records, stage sets and props, and other memorabilia —to use in the exhibition and include in its permanent collection. Some items in the museum's collection such as Louis Jordan's manuscript for his hit, "Is You Is or Is You Ain't My Baby" (1944), the organ and speaker set James Brown used on tour, or Dinah Washington's traveling case, are just a sample of the types of items the museum hopes to continue to collect.

For more than forty years, the Festival has helped millions of visitors remember and celebrate diverse cultures and traditions that fully embody the American experience. *Rhythm and Blues: Tell It Like It Is* follows in that tradition. This year we celebrate the birth of rhythm and blues (R&B), its diverse geographical roots, its role as the voice of Black communities, and its overwhelming influence on American popular music. The NMAAHC is honored to preserve and celebrate R&B as one of America's most enduring cultural treasures.

Dwandalyn Reece, Ph.D., is Curator of Music and Performing Arts at the National Museum of African American History and Culture. She is curating the museum's permanent music exhibition, Musical Crossroads.

(Left) The exterior design concept of the National Museum of African American History and Culture features the three-tiered corona. Image courtesy of Freelon Adjaye Bond/Smith Group

(Right) James Brown's speaker cabinet and Harmonics Trek II electric organ are among the items in the National Museum of African American History and Culture's collection. Photo © Christie's Images Limited 2008, courtesy of Smithsonian National Museum of African American History and Culture

(Below) The stage costume worn by Jermaine Jackson of the Jackson Five, circa 1972, is part of the collection of the National Museum of African American History and Culture. Photo by Shaan Kokin/Julien's Auctions, courtesy of Smithsonian National Museum of African American History and Culture

The Dixie Cups are among the impressive line-up of artists participating in this summer's Smithsonian Folklife Festival. The *Rhythm and Blues: Tell It Like It Is* program is an exploration of the rich historical, cultural, and musical matrix of R&B. Through music and dance performances, workshops, and narrative discussions, this program considers R&B as a collaborative art form that is shaped by composers, performers, producers, and communities of listeners. Most importantly, it highlights how music provides a dynamic lens to explore the relationship of African American history and experiences to American popular culture.

The history of R&B and the breadth of what it encompasses—socially, commercially, and artistically—suggests that it is not monolithic. It tells a complex story of many strands and experiences. A distinctly African American music drawing from the deep tributaries of African American expressive culture, it is an amalgam of jump blues, big band swing, gospel, boogie, and blues that was initially developed during a thirty-year period that bridges the era of legally sanctioned racial segregation, international conflicts, and the struggle for civil rights. Its formal qualities, stylistic range, marketing and consumption trends, and worldwide currency today thus reflect not only the changing social and political landscapes of American race relations, but also urban life, culture, and popular entertainment in mainstream America.

The emergence of R&B as a music category reflects its simultaneous marginalization as a form of African American music and its centrality to the development of a wide repertoire of American popular music genres, most notably rock and roll. Three historical processes provide the framework for understanding the social and cultural contexts of the development of R&B: the migrations of African Americans to urban centers surrounding World War I and World War II, and the civil rights movement.

THE GREAT MIGRATION

The development of R&B is closely intertwined with the growth of twentieth-century African American urban communities in cities such as Chicago, Los Angeles, New York, Memphis, and Detroit, which were geographical anchors for how these processes played out across the country. The expansion of these urban communities took place during two periods of migration from Southern regions of the United States. The first, known as the Great Migration, occurred from 1916 to 1930, in response to the collapse of cotton agriculture due to boll weevil infestation and the demand for industrial workers in Northern cities during World War I. In concert with these shifts in population from rural to urban, many forms of African American expressive culture, especially music, were able to make transitions into urban environments and the marketplace.

African American residents in these urban areas confronted a range of discriminatory housing and employment practices, including restrictive covenants and segregation. Confined to such areas as Chicago's South Side, Harlem in New York City, or near Central Avenue in Los Angeles, people in these residential neighborhoods represented all economic backgrounds and were served by a variety of business and commercial entertainment venues such as clubs, lounges, and theaters. A majority of the theaters were owned and operated as White businesses, requiring African American performers to secure bookings on the limited Theater Owners' Booking Association (TOBA) circuit.

It was during this period that large national organizations working to support the social and political concerns of African Americans—such as the National Association for the Advancement of Colored People (NAACP) (1909), the National Urban League (1910), and later, the Brotherhood of Sleeping Car Porters (1925)—advocated for institutional change on a range of issues from voting rights to labor. As communities coalesced, cultural pride began to be increasingly expressed through music. In 1910, James Reese Europe established the Clef Club, a musicians' booking organization in New York City. He later served as bandleader of the "Harlem Hellfighters"—the 369th Regimental Band that was instrumental in bringing the syncopated sounds of African American music to European audiences during World War I. After returning from overseas, military bands like this continued to bolster the cultural pride and patriotism of African Americans. In 1919, the NAACP adopted a composition by brothers James Weldon and John Rosamond Johnson, "Lift Every Voice and Sing," composed almost twenty years earlier, as the "Negro National Anthem."

The advent of commercial recordings by and for African Americans can be dated to Mamie Smith's "Crazy Blues" in 1920, an unprecedented commercial success. The music recording industry's marketing category "race records" was established to identify this market, the term borrowed from the African American vernacular use of "race man" during that era to express racial pride and solidarity. The music industry used "race records" as a catch-all category for most forms of African American music including jazz, blues, and religious music, and—following Mamie Smith's success—produced recordings by Bessie Smith, Ma Rainey, Ida Cox, Alberta Hunter, and other female vocalists in a similar blues style with the musical accompaniment of piano, horns, wind instruments, banjo, and percussion.

Some recordings in the "race records" category included genres that would become foundations for R&B, in particular blues, big band, and gospel. The blues piano and guitar duo Leroy Carr and Scrapper Blackwell, with Carr's smooth vocals in the hit song "How Long, How Long Blues," later would influence R&B artists such as Charles

Like many African Americans who migrated to urban centers from the South, Fernando Jones's parents moved from Mississippi to Chicago in search of work. As a blues musician, Fernando shares his experiences through education programs for students from grade school to college. Photo courtesy of Fernando Jones

Brown and Ray Charles. In Chicago, boogie-woogie piano players Jimmy Yancey, Clarence "Pine Top" Smith, and other pianists developed the rolling bass lines that would influence R&B pianists such as Amos Milburn. Pianist and composer Thomas A. Dorsey's composition "Precious Lord, Take My Hand," now a standard, is considered a touchstone in the emergence of gospel. Working in Chicago with vocalist Sallie Martin, Dorsey crafted gospel by blending musical elements from blues into sacred song forms. By the end of the 1930s, swing bands like Chick Webb's influenced artists such as Louis Jordan, who incorporated swing horn riffs into the jump blues.

(Left) Johnny Otis (center), along with Mel Walker and "Little" Esther Phillips, toured as the California Rhythm and Blues Caravan in the late 1940s. Photo by James J. Kriegsmann, courtesy of Indiana University Archives of African American Music and Culture, Jack Gibson Collection

(Right) Jack "The Rapper" Gibson on stage with saxophonist Louis Jordan and his band in the late 1940s. Photo courtesy of Indiana University Archives of African American Music and Culture, Jack Gibson Collection

THE SECOND MIGRATION AND RHYTHM AND BLUES

The early development of R&B occurred in tandem with the second migration of African Americans who moved from the Southern and rural regions of the United States during and after World War II. Between 1941 and 1950, the African American population of Western cities grew by 33 percent, with about 340,000 African Americans from such states as Texas, Louisiana, and Oklahoma settling in Southern California for employment in the region's expanded defense industries. Similar patterns of migration took place in the Midwest to Chicago and Detroit, and in the East to New York City. These expanding African American urban communities with increased economic resources presented a large audience hungry for social interaction with music and entertainment. Within these racially segregated communities, cross-generational groups of musicians and performing artists provided musical affirmation for these populations. The surge in L.A.'s African American population, for example, gave rise to a vibrant entertainment scene extending along Central Avenue that by decade's end would support no less than eight record labels specializing in R&B.

One important stylistic prototype in the development of R&B was jump blues, pioneered by Louis Jordan, with his group Louis Jordan and His Tympany Five. Originally from Arkansas, Jordan was a former member of Chick Webb's swing band that had dominated New York City's Savoy Ballroom through the 1930s, after which he moved to L.A., finding success there both as a musician and in films. Jordan's group, a combo ranging in number from six to seven musicians, consisted of three horns and a rhythm section, while stylistically his music melded elements of swing and blues, incorporating the shuffle rhythm, boogie-woogie bass lines, and short horn patterns or riffs. The songs featured the use of African American vernacular language, humor, and vocal call-and-response sections between Jordan and the band. Jordan's music appealed to both African American and White audiences, and he had broad success with hit songs like "Is You Is or Is You Ain't My Baby" (1944).

Southern musicians, especially performers from Texas who had moved to Los Angeles, were no less influential on the development of R&B. Pianist Charles Brown, first with Johnny Moore's Three Blazers, developed a smooth blues and R&B sound in post-war Southern California. Noted for his crooning vocals in the style of Nat King Cole, Brown had great success with mellow blues songs like "Drifting Blues" (1945) that would go on to influence fellow Texan Ivory Joe Hunter and Ray Charles. Texas-born blues guitarist T-Bone Walker, who worked with jazz bands in South Central L.A. clubs, pioneered the use of the electric guitar and developed a single-line soloing style based on jazz horn lines that continues to influence musicians today. His 1947 song "Call It Stormy Monday," based on a harmonically extended 12–bar blues form, with lyrics referencing the working-class life, has become an R&B and blues standard. Boogie-woogie pianist Amos Milburn from Houston—a popular performer in clubs around L.A.'s Central Avenue—whose recordings on the independent Aladdin Records were based firmly in the blues and boogie-woogie style as performed in Texas, appealed to audiences on the West Coast and beyond with hit songs such as "Chicken Shack Boogie" (1948).

Throughout its history, the sounds that have come to define R&B have derived from a range of musical characteristics, instrumentation, and ensembles, ranging in size from tight piano trios to large groups with full rhythm and horn sections. Performed with a core of acoustic instruments in the 1940s, R&B was "plugged in" and electric from the late 1950s forward. Rhythmically, R&B now encompasses a wide breadth from blues shuffles with a back beat to boogie-woogie, modified rumba rhythms, and syncopated variations of eight-beat rhythm patterns that are the hallmark of rock and roll, and more. Even slow R&B ballads feature a palpable rhythmic pulse, while up-tempo songs might include polyrhythmic arrangements to create rhythmic density. At its core R&B is dance music that compels the listener to respond. It is the creative melding and mixing of antecedent song forms—including blues, gospel, swing, and other harmonic structures—with new innovations that keep the evolving sounds of R&B contemporary.

The saxophone was one of the first instruments to take prominence as a lead instrumental voice in R&B ensembles through the influence of big band tenor saxophonist Illinois Jacquet's hallmark "honking" solo on Lionel Hampton's recording of "Flying Home" (1942). His sound and technique influenced tenor players from Big Jay McNeely ("Deacon's Hop," 1949) to Junior Walker ("Shotgun," 1965). Vocalists, in turn, established distinctive musical identities through the use of a variety of singing techniques, including high-volume singing characterized as "shouting," singing in a falsetto register, the use of mellow crooning styles, alternating between a raspy and pure voice, vibrato, sudden changes in pitch, sliding from pitch to pitch, and more. Rhythm and blues singers, often strongly influenced by gospel singing traditions, typically perform as soloists, in duets, and in groups where four to five members sing in harmony with a lead vocalist.

(Above) Motown recording artist and saxophone player Junior Walker relaxes in a dressing room in New York City's Palladium concert hall, 1981. Photo © Fredrich Cantor

(Below) Teenagers hand dance in Houston, Texas, 1964. Photo by Benny A. Joseph, Sr.

Jerry Williams Jr. has been a performer, songwriter, producer, and engineer since the 1960s. He took the name Swamp Dogg in the 1970s in order to "put some ragged jeans on the song and some sneakers instead of Florsheim shoes," and to sing about topics beyond love and interpersonal relationships. Photo by J. W. Kaldenbach, courtesy of Jerry Williams Jr.

THE BUSINESS

In the 1950s, stylistic changes in African American popular music and accompanying changes in cultural and racial politics after World War II prompted the music industry to change how it categorized African American music. The term R&B was first used as a music category label in 1949 in the entertainment magazine *Billboard*. Coined by then-music journalist and later Atlantic Records executive Jerry Wexler to replace the older categories of "race music" or "race records," R&B initially included all popular commercial musical expressions by African American artists. While the motivation for this change could be seen as a response to shifting racial attitudes, the R&B category continued to segregate the music marketplace as in the past. However, as young White audiences increasingly engaged with R&B, new terms emerged to continue to delineate audiences and markets. Rock and roll, essentially derived from R&B, was used as a category that designated White artists. This "crossover" music—the music of Little Richard, Bo Diddley, Fats Domino, and Chuck Berry—attracted both African American and White audiences. Composer, producer, and performer Jerry "Swamp Dogg" Williams, whose career begins in this early period, later marveled at how these definitions were changed and applied: "Black people go to bed and wake up the next day and their address has been changed." As a writer for R&B and country artists, Swamp Dogg's career moved fluidly between such discrete "addresses," and he is sharply conscious of the fact that the broad range of African American cultural products and musical expressions were far too varied to be neatly categorized as "R&B" or "soul" or "Black."

Starting in the late 1940s, a number of independent record labels recognized the potential mass appeal of R&B music, despite the fact that the mainstream industry still approached market development in ways that reflected the racial segregation of the period. A significant number of the independent record companies were based in Southern California during the late 1940s, such as Specialty, Modern, Aladdin, and Imperial. Often these companies used the production services of skilled composers and arrangers. For example, New Orleans-based musician Dave Bartholomew was instrumental in producing and co-writing songs for Fats Domino such as "Ain't That a Shame."

Atlantic Records, established in 1947 in New York City, focused on R&B from its inception. Its co-founder Ahmet Ertegun, the son of a Turkish diplomat, was passionate about African American music of many styles. Jesse Stone, an African American songwriter and arranger who wrote the classic "Shake, Rattle and Roll" for Big Joe Turner, was instrumental in Atlantic's early success. Atlantic quickly became one of the larger labels to focus on R&B, releasing recordings by Ruth Brown and, later, Ray Charles. Similarly, Chess Records in Chicago, founded in 1950 by two Polish immigrant brothers, released an impressive catalogue of R&B and urban blues by artists such as Etta James, Gene Ammons, Jackie Brenston, Muddy Waters, and a noted roster of other artists who later influenced rock and roll.

In addition, there were a number of early African American-owned independent record labels. Brothers Leon and Otis René established Exclusive, Excelsior,

and, later, Class Records in Los Angeles. Leon René was the composer of classic songs such as "When the Swallows Come Back to Capistrano" and "Rockin' Robin." In Oakland, California, Bob Geddins established record labels Down Town and Veltone, featuring artists such as Lowell Fulson and providing African American communities in the Bay Area with R&B and blues. In Houston, Texas, Don Robey with business partner Evelyn Johnson—one of the first female African American record executives—founded Peacock Records in 1949, which featured R&B artists like Clarence "Gatemouth" Brown and Willie Mae "Big Mama" Thornton.

In 1949, Don Robey and Evelyn Johnson created Peacock Records that featured early R&B artists. Evelyn Johnson started the Buffalo Booking Agency in 1950 where she represented B.B. King, among other musicians. Photo by Benny A. Joseph, Sr.

Broadcast radio was the medium through which even the most racially segregated audiences were able to first listen to R&B music. Commercial radio broadcasts after World War II were targeted primarily towards mainstream White audiences, while radio stations with programs hosted by African American DJs or those featuring R&B music were often relegated to non-prime-time hours. To stay competitive after the advent of television, radio stations were forced to find new advertising sponsors, reach out to untapped local markets, and in many cases sell to new owners. In 1948 WDIA in Memphis became the first radio station with all African American programming, and featured gospel, blues, jazz, and R&B music shows. In 1949 businessman Jessie B. Blayton Sr. purchased WERD in Atlanta, making it the first African American-owned radio station in the country, where Jack "The Rapper" Gibson, who hosted an R&B show, became its top radio personality. Gibson's engaging style of announcing with a colorful use of slang and rhyme influenced subsequent generations of DJs and gave him a popularity that drew significant advertising revenues. These stations, and other African American DJs like Al Benson in Chicago, proved the economic viability of courting African American audiences. From 1948 through the 1950s, there was a marked increase in radio programs that featured R&B and advertisements directed towards the African American market.

As the market for R&B music grew to include more White audiences, so did the competition among the independent record labels. Some labels endeavored to exploit this market by releasing the songs of R&B artists "covered" by White performers, a hedge against the limited mainstream acceptance and marketability of African American performing artists. Thus versions of songs previously ranked in the R&B charts later were re-released by White artists like Pat Boone, Bill Haley, and Elvis Presley. This process, along with the parallel process of producing African American artists to appeal to mainstream sensibilities, established R&B as the foundation of rock and roll, which eventually became a category for predominantly White artists.

(Above left) Herb Kent, known on air as "The Cool Gent," has been a DJ in Chicago since 1944. His remarkable career in radio paved the way for other African American DJs, and led to his induction into the National Radio Hall of Fame & Museum in 1995. Photo courtesy of Herb Kent

(Above center) Distinguished radio DJ Charles W. "Hoppy" Adams was with WANN radio in Annapolis for thirty years. Adams was host for R&B and jazz shows at Carr's Beach during the 1950s and 1960s. Photo courtesy of WANN Radio Station Records, Archives Center, National Museum of American History, Smithsonian Institution

(Above right) Radio station KCOH became African American-owned and featured R&B music in Houston beginning in 1953. KCOH used a mobile studio for remote broadcasts and promotions. Photo by Benny A. Joseph, Sr.

James Brown takes the stage at the Savoy in New York City, 1981. His music, dance, and high energy performances influenced popular music worldwide. Photo © Fredrich Cantor

A WIDER WORLD

The 1959 establishment of Motown Records in Detroit by African American businessman Berry Gordy was a watershed moment in R&B history. With a keen understanding of popular music, Gordy produced a polished sound and look for Motown artists that was rooted in R&B but with mainstream appeal. Motown became the first African American-owned record label to compete with the major national labels. With a roster of exceptional artists and songwriters, Motown produced music that achieved groundbreaking international success with artists that included Mary Wells, the Miracles, Four Tops, Supremes, and Stevie Wonder, to name just a few.

Another important chapter in the development of R&B came with the establishment of Stax Records (formerly Satellite) in 1960. Founded in Memphis by White country fiddler James Stewart and his sister Estelle Axton, this racially integrated studio produced music that drew upon gospel, blues, and country. Noted for its impeccable rhythm and horn section, Stax initially produced a live sound quality on its recordings. Stax artists included Otis Redding, Booker T. and the MGs, Carla and Rufus Thomas, the Staple Singers, and Isaac Hayes.

While R&B music was not explicitly political from the late 1940s through the 1950s, its appeal across racial divides served as an emotional and psychological bond that linked American youth of all races and ethnic backgrounds. By the late 1950s, social and cultural changes were occurring that set the stage for the coalescence of civil rights activism and ethnic consciousness in the decade to come. The Southern Christian Leadership Conference, founded in 1957, employed a strategy of non-violent mass resistance and demonstrations under the leadership of Reverend Martin Luther King Jr. to challenge the injustices of long-sanctioned racial segregation. In 1960, the Student Nonviolent Coordinating Committee joined in the struggle to secure voting rights and break down the social and economic barriers of segregation throughout the South. The Black Nationalist agenda of Malcolm X presented a counter-strategy to non-violence in response to racial injustice, and gave rise to the Black Panther Party. And with the growing opposition to the Vietnam War, it became clear that political sentiments within African American communities were in transition.

As these events in the civil rights movement focused America's attention on the moral contradictions and social inequity within society, R&B artists and songwriters increasingly began to address issues that went beyond interpersonal relations and group camaraderie. The release of Sam Cooke's "A Change Is Gonna Come" (1964) was in the advent of politicized R&B music. It was followed by songs that overtly related to the civil rights, ethnic consciousness, and anti-war movements. Curtis Mayfield's "Keep on Pushing" (1964), James Brown's "Say It Loud—I'm Black and I'm Proud" (1968), and Marvin Gaye's seminal album "What's Going On" (1971) all directly addressed civil rights and social issues and enjoyed great market success.

As R&B in this period was associated increasingly with the civil rights movement, record executives at both Motown and Stax would produce artists and undertake initiatives that explicitly reflected their commitment to African American community empowerment. In 1968, for example, Stax signed the Staple Singers, whose music grew out of performances in Chicago-area churches and enjoyed crossover gospel-to-R&B success with their "protest" and message-oriented repertoire. Patriarch Roebuck "Pops" Staples had reportedly steered his family in this direction after hearing Martin Luther King Jr. speak, telling them, "If he can preach it, we can sing it." In 1970 Motown launched its spoken word Black Forum label featuring Martin Luther King Jr., Stokely Carmichael, and others. In 1972 Stax artists participated at an event in South Los Angeles, Wattstax, from which the proceeds were donated to local African American community causes.

In 1971 Kenny Gamble and Leon Huff founded Philadelphia International Records (PIR), a company whose music explicitly celebrated African American identity and consciousness. Through songs such as "Only the Strong Survive," "Wake Up Everybody," and "Ain't No Stopping Us Now," and their slogan "there's a message in the music," PIR reminded listeners to be aware of the struggles of the past and those yet to come. PIR produced music that covered a wide spectrum from R&B to club music, incorporating elements from jazz and lush string arrangements. Their studio orchestra, known as MFSB (short for Mothers, Fathers, Sisters, Brothers) exemplified their collaborative spirit. The MFSB release "TSOP (The Sound of Philadelphia)" was the theme song for the long-running *Soul Train* television show. Artists produced by PIR included the Intruders, Jerry Butler, Lou Rawls, Harold Melvin & the Blue Notes, the O'Jays, Patti LaBelle, Teddy Pendergrass, and the Jones Girls.

CONCLUSION

For the first five months of 1967, a romantic ballad—"Tell It Like It Is," passionately sung by Aaron Neville—climbed to the number one spot on the U.S. R&B charts. Released in November 1966, just a month after Stokely Carmichael delivered his now-famous "Black Power" speech in Berkeley, the song stayed high in the charts through May 1967, while the Supreme Court was deliberating its landmark decision in *Loving v. Virginia* on the constitutionality of anti-miscegenation legislation. Essentially a love song, it did not comment upon any of the roiling civil rights issues of the time—neither the urban riots, nor the persistence of segregation, legal and de facto. But in 1970, the phrase "tell it like it is" was appropriated by Stax Records as the slogan for its spoken-word Respect label. The catalog consisted of readings and recitations reflecting Black consciousness, and their intended audiences were school systems and churches.

The popularity of the song and its subsequent adaptation and reinterpretation by artists from Otis Redding to Andy Williams to Freddy Fender, the Dirty Dozen Band, and Heart, tell us how the music that speaks about a history of marginalization and exclusion also tells a story about resilience and resistance. The song had such broad resonance that it ultimately played a central role in shaping mainstream American popular music.

This year's R&B Festival program underlines these qualities. It celebrates pioneers and iconoclasts, soloists and studio musicians, and relationships and collaborations through which a younger generation is taking ownership of the music. This is perhaps most dynamically revealed in the participation of the Stax Music Academy, a group of high school musicians who are learning leadership and teamwork skills through music that (in their own words) "embodies the spirit of harmony, respect and cooperation that defined Memphis' legendary

Stax Records." These students not only learn the historic importance of the music, but also experience R&B through collaboration and practice as a living art form.

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(Above) Singer and songwriter William Bell recorded with the Stax label from 1961 until 1975, when he switched to Mercury Records. In 1985 he founded Wilbe Records. Photo courtesy of Andrea Zucker Photography

(Left) Tangela Mathis performs during the Stax Music Academy SNAP! After School 2009 Winter Concert "Hey Sista, Soul Sista: A Salute to the Divas of Soul, Jazz, Pop, & R&B." Photo courtesy of Stax Museum of American Soul Music

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SUGGESTED LISTENING

1940s

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"I'm Gonna Leave You on the Outskirts of Town," Louis Jordan and His Tympany Five. Decca Records, 1942.

"Ration Blues," Louis Jordan and His Tympany Five. Decca Records, 1942.

"Don't Get Around Much Anymore," The Ink Spots. Decca Records, 1942.

"Strange Things Happening Every Day," Sister Rosetta Tharpe. Decca Records, 1944.

"Evil Gal Blues," Dinah Washington. Keynote Records, 1944.

"When My Man Comes Home," Buddy Johnson Orchestra. Decca Records, 1944.

"Caldonia," Louis Jordan and His Tympany Five. Decca Records, 1945.

"Baby Please Don't Go," Big Joe Williams. RCA Victor–Bluebird Records, 1945.

"Driftin' Blues," Charles Brown. Philo (Aladdin Records), 1945.

"That's All Right," Arthur "Big Boy" Crudup. RCA Victor–Bluebird Records, 1946.

"Let the Good Times Roll," Louis Jordan and His Tympany Five. Decca Records, 1946.

"Good Rocking Tonight," Roy Brown. DeLuxe Records, 1947.

"Call It Stormy Monday (But Tuesday Is Just as Bad)," T-Bone Walker. Black & White Records, 1947.

"Chicken Shack Boogie," Amos Milburn. Aladdin Records, 1948.

"Rock Around the Clock," Hal Singer. Mercury Records, 1948.

"Boogie Chillen," John Lee Hooker. Modern Records, 1948.

"All She Wants to Do Is Rock," Wynonie Harris. King Records, 1948.

"Tell Me So," The Orioles. Jubilee–It's a Natural Records, 1949.

1950s

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"Rocket 88," Jackie Brenston and His Delta Cats. Chess Records, 1951.

"Sh-Boom," The Chords. Atlantic–Cat Records, 1951.

"Sixty Minute Man," The Dominoes. King–Federal Records, 1951.

"Too Late Baby," The Five Keys. Aladdin Records, 1951.

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"Reeling and Rocking," Fats Domino. Imperial Records, 1952.

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"Tipitina," Professor Longhair. Atlantic Records, 1953.

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"Maybellene," Chuck Berry. Chess Records, 1955.

"Don't Be Angry," Nappy Brown. Savoy Records, 1955.

"The Girl Can't Help It," Little Richard. Specialty Records, 1956.

"Honky Tonk," Bill Doggett. King Records, 1956.

"I Put a Spell on You," Screamin' Jay Hawkins. OKeh Records, 1956.

"Sinner's Prayer," Ray Charles. Atlantic Records, 1957.

"Further Up the Road," Bobby "Blue" Bland. Duke, 1957.

"Willie and the Hand Jive," Johnny Otis. Capitol Records, 1958.

"A Lover's Question," Clyde McPhatter. Atlantic Records, 1958.

"Lonely Teardrops," Jackie Wilson. Brunswick Records, 1958.

"Don't You Just Know It," Huey "Piano" Smith. Ace Records, 1958.

"Love Potion No. 9," The Clovers. United Artists Records, 1959.

"There Is Something on Your Mind," Big Jay McNeely. Swingin' Records, 1959.

"The Twist," Hank Ballard. King Records, 1959.

1960s

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"Gee Whiz (Look At His Eyes)," Carla Thomas. Satellite/Stax Records, 1961.

"Mother In Law," Ernie-K-Doe. Minit Records, 1961.

"Bring It on Home to Me," Sam Cooke. RCA Victor, 1962.

"Green Onions," Booker T. & the MGs. Stax–Volt Records, 1962.

"Baby Workout," Jackie Wilson. Brunswick Records, 1963.

"It's All Right," The Impressions. ABC–Paramount Records, 1963.

"Walking The Dog," Rufus Thomas. Stax Records, 1963.

"Pushover," Etta James. Chess Records, 1963.

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"Knock on Wood," Eddie Floyd. Stax Records, 1966.

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"Patches," Clarence Carter. Atlantic, 1970.

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"Son of Shaft," The Bar-Kays. Stax Records, 1972.

"Work to Do," The Isley Brothers. T-Neck–Buddah Records, 1972.

"Little Child Runnin' Wild," Curtis Mayfield. Curtom Records, 1972.

"I Wanna Be Where You Are," Michael Jackson. Motown Records, 1972.

"Trouble Man," Marvin Gaye. Motown–Tamla Records, 1972.

"In the Rain," The Dramatics. Stax–Volt Records, 1972.

"Let's Stay Together," Al Green. Hi Records, 1972.

"Super Fly," Curtis Mayfield. Curtom Records, 1972.

"I Love Every Little Thing About You," Stevie Wonder. Motown–Tamla Records, 1972.

"If You're Ready (Come Go with Me)," The Staple Singers. Stax Records, 1973.

"Could It Be I'm Falling in Love," The Spinners. Atlantic Records, 1973.

"Midnight Train to Georgia," Gladys Knight & the Pips. Buddah Records, 1973.

"I Can't Stand the Rain," Ann Peebles. Hi Records, 1973.

"For the Love of Money," The O'Jays. Philadelphia International Records, 1973.

"Let's Straighten It Out," Latimore. Glades Records, 1974.

"Hope That We Can Be Together Soon," Harold Melvin & the Blue Notes. Philadelphia International Records, 1975.

"Mothership Connection (Star Child)," Parliament. Casablanca Records, 1976.

"One Nation Under a Groove," Funkadelic. Warner Bros. Records, 1978.

Remembering Kate Rinzler

by Jeff Place
Archivist, Ralph Rinzler Folklife Archives and Collection, Smithsonian Institution

Each year the Smithsonian Folklife Festival holds a special evening concert to honor both its co-founder Ralph Rinzler (1934–1994) and a key person with whom he collaborated. The 2011 Ralph Rinzler Memorial Concert pays tribute to his wife, Kate. For many years during Ralph's tenure as director of the Festival, Kate was his confidante and worked closely by his side.

Kathryn Hughes Rinzler (and Ralph always referred to her as Kathryn when he was addressing her affectionately) was born in 1937 in London, England, to an old New England family. She followed her dream to be a modern dancer and choreographer, studying dance in college and performing until she became a mother and her interests turned to teaching. She remarked, "That became one of the main themes in my life, to become a teacher.... It's much harder to be a dancer or choreographer—I was for a while—but then that got transformed into writing plays from oral histories, creating choreographies for children, and in the meantime, I was really studying children's ways of transforming their energies." Kate used art to teach children about social issues. And children's folklore—their art and their games—became another major theme in her life. As she was tied closely to the Folklife Festival through Ralph, she created a section of the Festival dedicated to children's folklore. Kate invited storytellers, musicians, and other tradition bearers such as Bessie Jones from the Georgia Sea Islands, Alison McMorland from Scotland, Paul Ofori-Ansah with his African games, and Stu Jamieson with Appalachian traditions to work with children on the National Mall. A series of films was produced on children's games and distributed through the Smithsonian Office of Museum Programs. While Kate directed the children's section of the Festival from 1974 to 1979, she solidified the concept of children's activities as a core theme for the Festival. In the years since then, children's programming has always been part of the Festival, and we have Kate to thank for that.

During the many years the Rinzlers lived in Washington, they owned a wonderful large row house on Ninth Street SE, full of folk art that they had collected. "Jam sessions" were held here, with musicians hanging out in the spacious gardens. And it was here that they hosted many a reception for luminaries they had known through the Festival, the folk music scene, and the civil rights movement. The Rinzlers spent their downtime on Naushon Island, off the coast of Cape Cod, a large private island owned by Kate's family. The family would gather in the handful of houses on the property, and they would travel around by horse and carriage as there were no automobiles on the island. It was a blissful spot, a place for relaxation and creativity.

Kate spent several summers working with the Bread and Puppet Theater in Vermont. In the 1980s, she taught school in Pembroke, North Carolina, a community made up mostly of Lumbee Indians, who had been involved with the Festival since its early days. During this same time period, she traveled to India to conduct fieldwork for an exhibition, *Aditi: A Celebration of Life*, mounted at the Smithsonian National Museum of Natural History as part of the Institution's contribution to the Festival of India in 1985. She subsequently took what she learned from this experience and incorporated it into her work with the American Indian schoolchildren in North Carolina.

After Ralph's passing, Kate coordinated the annual Ralph Rinzler Memorial Concert for a number of years until she sold their long-time Washington home and moved west to Prescott, Arizona. During her final years she worked as an artist, mainly in the medium of batik, and found a wonderful new community of friends. She lost her long battle with cancer on Christmas Day 2010. She will be missed.

Kate Rinzler in the Children's Area at the 1974 Festival of American Folklife.
Photo by Reed and Susan Erskine, Lightworks

Colombia

ANDEAN HIGHLANDS

Dora Flor Alba Briceño, *basket weaver, Ráquira*
Guillermo Bautista Espitia, *ceramicist, Ráquira*
Alba Herminda Beltrán, *cook, hat maker, Gachantivá*
Juan César Bonilla González, tagua *craftsman, Tinjacá*
María Florinda Coy Castilla, *cook, basket weaver, Sutamarchán*
Areli Hernández Vega, *basket weaver, Ráquira*
Rosa María Jeréz Ruíz, *ceramicist (religious sculpture), Ráquira*
Ana Dolores Russi Suárez, *wool weaver (sewing, crochet, and knitting), Sutamarchán*
El Pueblo Canta, carranga *music and dance group, Tuta*
Álvaro Suesca Acuña, *director, musician* (requinto)*, instrument maker*
Laura Jeannette Alba Díaz, *dancer*
Jorge Alberto Rodríguez Sanabria, *dancer*
Giovanni Suárez Torres, *musician (small percussion), instrument maker*
Danny Leonel Suesca Niño, *musician (guitar, cane flute)*
Edixon Julián Suesca Niño, *musician (small percussion), instrument maker*
Eduardo Vega Guerrero, *musician* (tiple)*, instrument maker*

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Jhon Jairo Amortegui Piña, yipero *(jeep driver and loader), Calarcá*
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Lida Isabel Hernández Dávila, *hat maker, Aguadas*
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Ofelia Marín Márquez, *basket weaver, Filandia*
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Jorge Iván Valencia Londoño, *coffee grower, Dos Quebradas*

Aires del Campo, *string music group, Girardota*
Manuel José Cadavid Cataño, *director, musician* (tiple)
Oscar de Jesús Cadavid Cataño, *musician (first* bandola*)*
Jorge Enrique Cadavid García, *musician* (guacharaca)
Elkin de Jesús Meneses Rojo, *musician (second* bandola*)*
Fernán de Jesús Rojo Meneses, *musician (guitar)*

MOMPOSINO DEPRESSION

Juan José Flórez Rodríguez, *canoe maker, wood carver, San Sebastián*
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Samuel Mármol Ruidiaz, *musician (cane flute,* guache, tambor alegre*), dancer*
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Jorge Enrique Montes Villa, *musician* (tambora)*, dancer*
Julio César Ortíz Madrid, *dancer*
Neil Palomino Trespalacios, *dancer*
Pedro Germán Rodríguez Arrieta, *dancer*
Damaris Sayas Gómez, *singer*
Gustavo del Cristo Vergara Alvarado, *musician* (tambora)

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Ziomara Asprilla García, *hair braider and stylist, Istmina*
Baudilio Guama Rentería, *marimba instrument maker and musician, Buenaventura*
Rufa Herrera de Perea, *cook, Medellín*
Francisco Mena Palacios, *filigree jewelry craftsman, Quibdó*
Leonor Palacios Rentería, *fiber and textile craftswoman, Quibdó*
Casimiro Perlaza Mena, *carpenter, wood carver, Quibdó*
Migdonio Rivas Rico, chirimía *instrument maker, Quibdó*
Cantaoras de Alabaos del Pacífico, *singing group*
- Cruz Neyla Murillo Mosquera, *singer,* azotea *gardener, Andagoya*
- Leonor Murillo, *singer, San Andrés*
- Zully Murillo de Caicedo, *singer, Cali*
- Fulvia Ruiz Ibarguen, *singer, artisanal miner, Andagoya*

Chirimía La Contundencia, chirimía *music group, Quibdó*
- Leonidas Valencia Valencia, *director, musician (saxhorn)*
- Rick Lludson Montealegre Rodríguez, *musician (snare drum)*
- Tomás Domingo Moreno Córdoba, *musician (clarinet)*
- Abdo Abel Murillo Mosquera, *musician (*tambora*)*
- Leonidas Valencia Peña, *musician (cymbals)*

SOUTHEASTERN PLAINS

Ramiro Moreno Yepes, *wood carver, Paz de Ariporo*
Joel Pérez Chávez, *cook, Villavicencio*
Álvaro Rey Almeda, *cook, bread oven mason, San Martín*
Carlos Humberto Rivera Vargas, *cattle ranching craftsman, San Martín*
Augusto Hernán Rodríguez López, joropo *instrument maker, Granada*
Hermes Romero Vidal, *hammock maker, leather craftsman, Paz de Ariporo*
Jairo Yepes Gaitán, *wood carver, Paz de Ariporo*
Grupo Cabrestero, joropo *music and dance group*
- Félix Chaparro Rivas, *musician (*bandola*), Aguazul*
- Víctor Cenón Espinel Sánchez, *singer, Maní*
- Freddy Calixto Ladines Porras, *musician (*cuatro*), Aguazul*
- Arnulfo Pinto García, joropo *dancer, Cumaral*
- Magdalena Plazas Lugo, joropo *dancer, Cumaral*
- Cristián Rafael Rosillo Gutiérrez, *musician (maracas), Yopal*

AMAZONIAN RAINFOREST

Raquel Andoque Andoque, *Andoque ceramicist, weaver, cook, singer, dancer, Araracuara*
Virgelina Gómez Rodríguez, *Uitoto ceramicist, weaver, cook, singer, dancer, Araracuara*
Enrique Hernández, *Uitoto fish specialist, wood carver, Bogotá*
Daniel Matapí Yucuna, *Matapi craftsman, singer, dancer, Araracuara*
Uldarico Matapí Yucuna, *Matapi shaman, craftsman, Bogotá*
Abel Rodríguez, *Nonuya basket weaver, singer, dancer, Bogotá*
Oliverio Rodríguez Muinane, *Nonuya basket weaver, singer, dancer, Araracuara*
Yaneth Tanimuka, *Uitoto ceramicist, cook, singer, dancer, Pedrera*
María Rosa Yucuna de Valencia, *Yucuna ceramicist, cook, dancer, singer, Araracuara*
Rodrigo Yucuna, *Yucuna shaman, craftsman, Pedrera*

CITY OF MEDELLÍN

Alexander de Jesús Nieto Marín, *cultivator, florist,* silleta *carrier, Santa Helena*
Tango de Medellín, *tango dance*
- Johanna Palacios Ruiz
- Edinson Dario Vanegas Amaya

CITY OF CALI

Celmira Otero Llanos, *cook*
Jaime Otero Llanos, *cook*
Salsa de Cali, *salsa dance*
- Luz Aydé Moncayo Giraldo
- Deivy Johan Zuñiga Jiménez

CITY OF BOGOTÁ

Circo Ciudad, *circus performance group*
- Diana María Belmonte Ortiz
- Wilmar Guzmán Beltran
- Luis Eduardo Guzmán Cardozo
- Carlos Andrés Niño
- Rafael Sebastián Peralta Vasco

Reciclarte, *recycling artists cooperative*
- Hernando José Ruiz Daza, *director*

The Peace Corps

BELIZE AND GUATEMALA —Garifuna Collective featuring Umalali
Joshua Arana, *Stann Creek*
Marcela Aranda, *Belize City*
Sofia Blanco, *Livingston*
Desiree Diego, *Stann Creek*
Dayaan Ellis, *Dangriga*
Denmark Flores, *Belize City*
Sam Harris, *San Ignacio*
Al Ovando, *Stann Creek*
Tim O'Malley, *Portland, Oregon; Returned Peace Corps Volunteer, Belize*

BOTSWANA—Naro Giraffe Dance Group
Stella Xoo Bob, *Ghanzi*
Kuela Kiema, *Ghanzi*
Xhare Qoma, *Ghanzi*
Xonxae Qubi, *Ghanzi*
Bau Xhega, *Ghanzi*
Ed Pettitt, *Houston, Texas; Returned Peace Corps Volunteer, Botswana*

GEORGIA—Wine-Making
Lili Useinashvili, *Tbilisi*
Johnny McRae, *Peace Corps Volunteer, Georgia*

GHANA—Shea Butter Production
Rukaya Amidu, *Damongo*
Shietu Braimah, *Damongo*
Gladys Sala Petey, *Damongo*
Rahama Wright, *Washington, D.C.; Returned Peace Corps Volunteer, Mali*

GUATEMALA—Bottle Wall
Reyna Floridalma Alvarado Ortiz de Ramírez, *Granados, Baja Verapaz*
Zonia Judith García de García, *Granados, Baja Verapaz*
Laura Kutner, Portland, Oregon; *Returned Peace Corps Volunteer, Guatemala*

JAMAICA—Organic Farming
Raymond Martin, *Kingston*
Brian Wedderburn, *Bluefields*
Patrick Marti, *Peace Corps Volunteer, Jamaica*

KENYA—Basket Weaving
Ngaharin Lebitileg, *Ngurunit*
Munten Lebitilig, *Ngurunit*
Lilian Nalilian Lekadaa, *Ngurunit*
Nkerisapa Lewano, *Ngurunit*
Ntomulan Loibor, *Ngurunit*
Laura Lemunyete, *Maralal; Returned Peace Corps Volunteer, Nepal*

KYRGYZ REPUBLIC—Felt/Silk/Wool Artisans
Gulmira Chonbagyshova, *Kochkor*
Mahabat Sultanbekova, *Bishkek*
Elena Urakayeva, *Karakol*
Burul Zhakypova, *Kochkor*
Andrew Kuschner, *Peace Corps Volunteer, Kyrgyz Republic*

MALI—Bogolan "Mud Cloth"
Moussa Fofana, *Sévaré*
Simbè Sankaré, *Sévaré*
Issa Téssougué, *Sévaré*
Vina Verman, *Washington, D.C; Returned Peace Corps Volunteer, Mali*

MOROCCO—Carpet Weaving
Fatima Akachmar, *Ribat El Kheir*
Khadija Ighilnassaf, *Taznakht*
Anna Hermann, *Peace Corps Volunteer, Morocco*

PERU—Weaving and Pottery
Emilio Antón Flores, *Chulucanas*
Danitza Lourdes Ramos de Gonzalez, *Callalli*
Hilda Maribel Sifuentes Altamirano, *Huamachuco*
Maria Cecilia Yarlequé Flores, *Catacaos*
Camille Smith, *Crofton, Maryland; Returned Peace Corps Volunteer, Peru*

PHILIPPINES—Tinikling Dance
Ermalyn Bayeng, *Camiling*
Alvin Blanco, *Camiling*
Elvie O. Carbonell, *Camiling*
Jenny Rose Castro, *Camiling*
Crystalyn De la Cruz, *Camiling*
Shiena Diza, *Camiling*
Jeffrey Juliano, *Camiling*
Roberto Lebuangen, *Camiling*
John Carlo Plimaco, *Camiling*
Amelia L. Tuquero, *Camiling*
Leah Ferrebee, *Peace Corps Volunteer, Philippines*
Tom Ferrebee, *Peace Corps Volunteer, Philippines*

Peace Corps volunteer Meldy Hernandez (center) with her counterparts at a health clinic in Mali.
Photo courtesy of the Peace Corps

TONGA—Grass Weaving
Mele Vaikeli, *Nuku'alofa*
Elena Borquist Noyes,
Peace Corps Volunteer, Tonga

UKRAINE—Opika Performance Group
Rudolf Dzurynets, *Perechyn*
Oleh Hodovanyy, *Perechyn*
Oksana Kydora, *Perechyn*
Maksym Olah, *Perechyn*
Nastia Sudakova, *Perechyn*
Shoni Turianytsia, *Perechyn*
Denys Varodi, *Zarichevo*
Anzhela Vartsaba, *Perechyn*
Ihor Vyshnyak, *Perechyn*
Shelia Slemp, *Peace Corps Volunteer, Ukraine*

UNITED STATES—Peace Corps World Map Project
Barbara Jo White, *Cullowhee, North Carolina; Returned Peace Corps Volunteer, Dominican Republic*

UNITED STATES—Trees, Water & People
Sebastian Africano, *Fort Collins, Colorado*
Stuart Conway, *Fort Collins, Colorado; Returned Peace Corps Volunteer, Guatemala*
Claudia Menendez, *Fort Collins, Colorado*

ZAMBIA—Appropriate Technology
Henry Chilufya, *Lusaka*
Kofi Taha, *Watertown, Massachusetts*
Alexandra Chen, *Peace Corps Volunteer, Zambia*
Elizabeth Spellman, *Woburn, Massachusetts; Returned Peace Corps Volunteer, Zambia*

Rhythm and Blues

WILLIAM BELL
Performing with the Stax Music Academy

THE DIXIE CUPS®
Barbara A. Hawkins, *vocals*
Rosa L. Hawkins, *vocals*
Athelgra Neville, *vocals*
Marc Adams, *keyboards, vocals*
Anthony Brown, *guitar*
Gerald French, *drums, vocals*
James Markway, *bass*
Joseph Saulsbury, *saxophone*

NAT DOVE
Nat Dove, *keyboards, vocals*
Backing Band
David Cole, *guitar*
Emory Diggs, *bass*
DeAndrey Howard, *drums*

THE FUNK BROTHERS
Bob Babbitt, *bass*
Donna Curtin, *vocals*
Rob Jones, *keyboards*
Ray Monette, *guitar*
Delbert Nelson, *vocals*
Kenneth "Spider Webb" Rice, *drums*
Eddie Willis, *guitar*
Treaty Womack, *percussion*
George McGregor, *drums*
Horn Section
Wondel E. Brown, *trombone*
Clarence Knight, Jr., *tenor saxophone*
Keith A. Mathis, *horn section coordinator, trumpet, flugelhorn*

GLOBE POSTER PRINTING
Bob Cicero, *owner*

THE JEWELS
Sandra Bears, *vocals*
Marjorie Clarke, *vocals*
Grace Ruffin, *vocals*
Ronald Campbell, *bass*
Ronald Ford, *drums*
Joe Philips, *guitar*
Ron Reace, *keyboards*

DR. MABLE JOHN
Performing with the Stax Music Academy
Accompanists
Mildred Spikes, *vocals*
Norma Jenkins Williams, *vocals*

FERNANDO JONES
Fernando Jones, *guitar*
Roy Boyd, *drums, vocals*
Chip Ratliff, *bass, vocals*

SHIRLEY JONES OF THE JONES GIRLS
Shirley Jones, *vocals*
Farnetta L. Baker, *vocals*
Anissa Hargrove, *vocals*
Lorree K. Slye, *vocals*
Keith D. Busey, *bass*
Charles Jerome Deas, *percussion*
Jeno Marcus Meyer, *keyboards*
Derrick Tobias Northan, *guitar*
Arthur Scribner, Jr., *keyboards*
Kevin "Bam-Bam" Sykes, *drums*
Michael "Airplay" Austin, *manager*

THE MONITORS
Bill Myers, *keyboards*
Willie Dupree, *saxophone*
Gerald Hunter, *guitar, vocals*
Mollie Hunter, *vocals*
Dick Knight, *trumpet, vocals*
Sam Lathan, *drums, vocals*
Jerome Morgan, *bass*

THE NATIONAL HAND DANCE ASSOCIATION
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SONNY TIL'S ORIOLES
Diz Russell, *vocals*
Ray Apollo Allen, *vocals*
Clark Walker, *vocals, guitar*
David Warren, *vocals*
Sam Paladino, *keyboards*
Gary Smith, *bass*
James Thomas, *drums*
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Tasha Barnes, Junious "HOUSE" Brickhouse, Rashaad Pearson, Toyin Sogunro, Ryan Webb, Baronhawk Williams

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Justin Merrick, *vocal instructor*
Leona Johnson, *program assistant*
Tasmine Ballentine, *vocals*
Stephanie Brownlee, *keyboards*
Brandon Chornes, *drums, vocals*
Preston Edward Clark, bass
Justin Hicks, *vocals*
Clifton A. Jackson, *trombone*
Tangela Mathis, *vocals*
Amber Robinson, *vocals*
Andrew Saino, *electric guitar*
Baye Slappy, *vocals*
Kelvin Walters, *alto saxophone*
Deanie Parker, *former administrator and composer for Stax Records*

THE SWALLOWS
William "Til" George, *vocals*
Leroy Miller, *vocals*
Eddie Rich, *vocals*
Clarence O. Robinson, *vocals*
Johnny Styl, *vocals*
Backing Band
Johnel Gray, *keyboards*
Lenny Harris, *saxophone*
Eddie Jones, *band leader, guitar*
Antonio Robinson, *drums*
Jerry Wilder, *bass*

SWAMP DOGG
Jerry "Swamp Dogg" Williams, *keyboards, vocals*
Billy Haynes, *bass, vocals*
Craig Kimbrough, *drums*
Vera Lee, *vocals*
Lucky Lloyd, *guitar*
Moogstar, *keyboards*
Michael Murphy, *keyboards*
Horn Section
Vaughn Ambrose, *tenor saxophone*
Doug Gilchrist, *trombone*
Gilbert E. Pryor, Jr., *trumpet, flugelhorn*

FRED WESLEY AND THE NEW JBs
Fred Wesley, *trombone*
Bruce Cox, *drums*
Dwayne Dolphin, *bass*
Ernie Fields, Jr., *saxophone, flute, bagpipes*
Freddie Hendrix, *trumpet*
Barney McAll, *keyboards*
Reggie Ward, *guitar*
Joya Wesley, *group manager*

KIM WESTON
Performing with the Funk Brothers

SMITHSONIAN FOLKWAYS RECORDINGS CONCERT: MUSIC FROM COLOMBIA—JULY 2

LA CONTUNDENCIA, chirimía *music group, from Quibdó:* Leonidas Valencia Valencia, Rick Lludson Montealegre Rodríguez, Tomás Domingo Moreno Córdoba, Abdo Abel Murillo Mosquera, Leonidas Valencia Peña, Cruz Neyla Murillo Mosquera, Leonor Murillo, Zully Murillo de Caicedo, Fulvia Ruiz Ibarguen

CIMARRÓN: Carlos Rojas Hernández, Anaveydober Ordóñez Triana, Luis Eduardo Moreno Rojas, Jorge Leonardo Mesa Pedraza, Luis Dairo Aguilar Puerto, Víctor Julio Rojas Agudelo, Danilo Ignacio Bustos Ocampo, Álvaro Enrique Rico Sánchez

SMITHSONIAN FOLKWAYS RECORDINGS CONCERT: MUSIC FROM COLOMBIA—JULY 9

AIRES DEL CAMPO, *string music group, from Girardota:* Manuel José Cadavid Cataño, Oscar de Jesús Cadavid Cataño, Jorge Enrique Cadavid García, Elkin de Jesús Meneses Rojo, Fernán de Jesús Rojo Meneses

GRUPO VALLENATO AYOMBE: Luis Carlos Farfán Brochero, José Miguel Vásquez Castillo, Efraín Camilo Díaz Plata, Gusmaldo Antonio Kammerer Sierra, Reynaldo de Jesús Díaz Córdoba

RALPH RINZLER MEMORIAL CONCERT: REMEMBERING KATE RINZLER—JULY 9

Elizabeth Mitchell, Suni Paz, Chip Taylor and the Grandkids, and others

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Richard Kurin, *Under Secretary for History, Art, and Culture*

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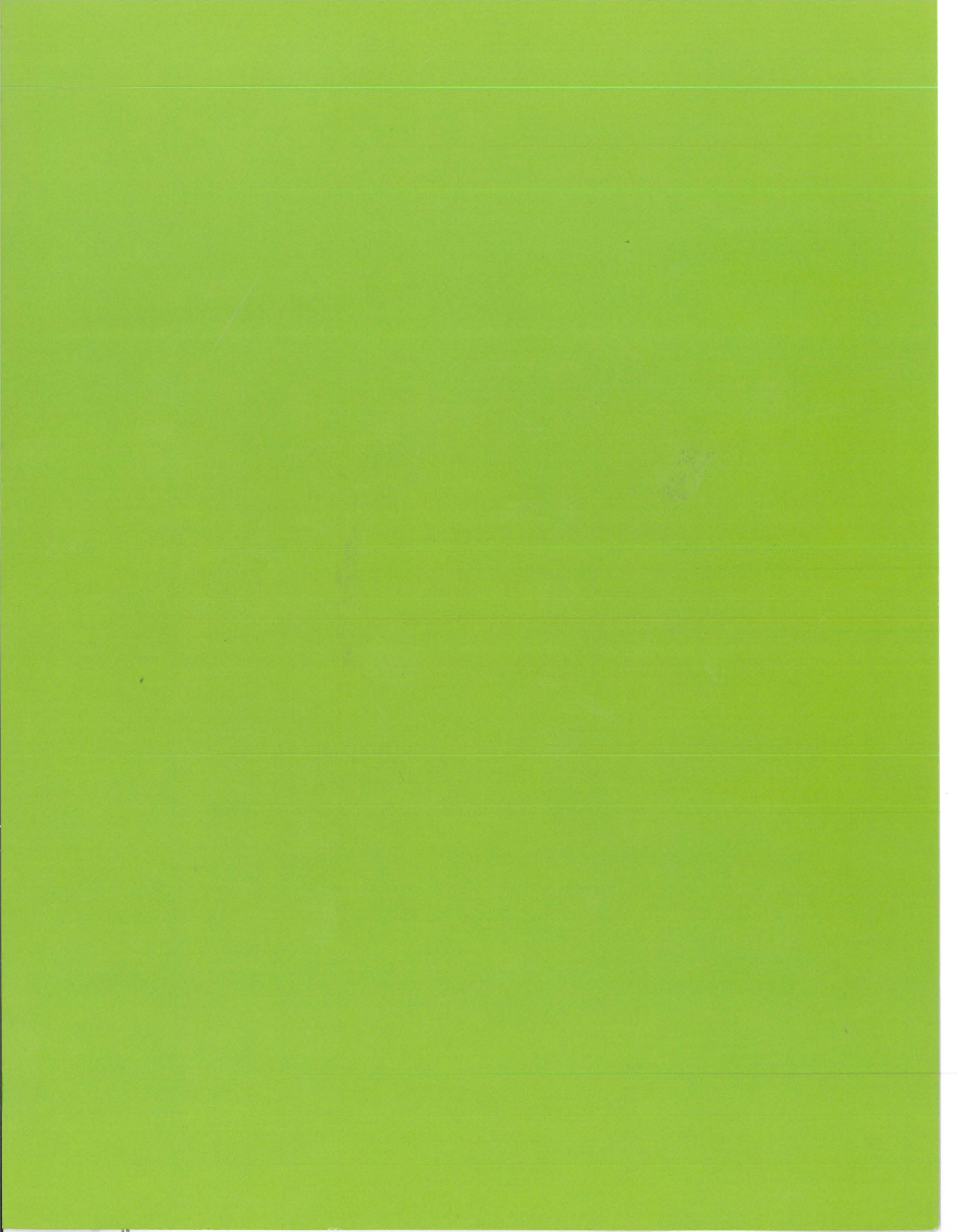

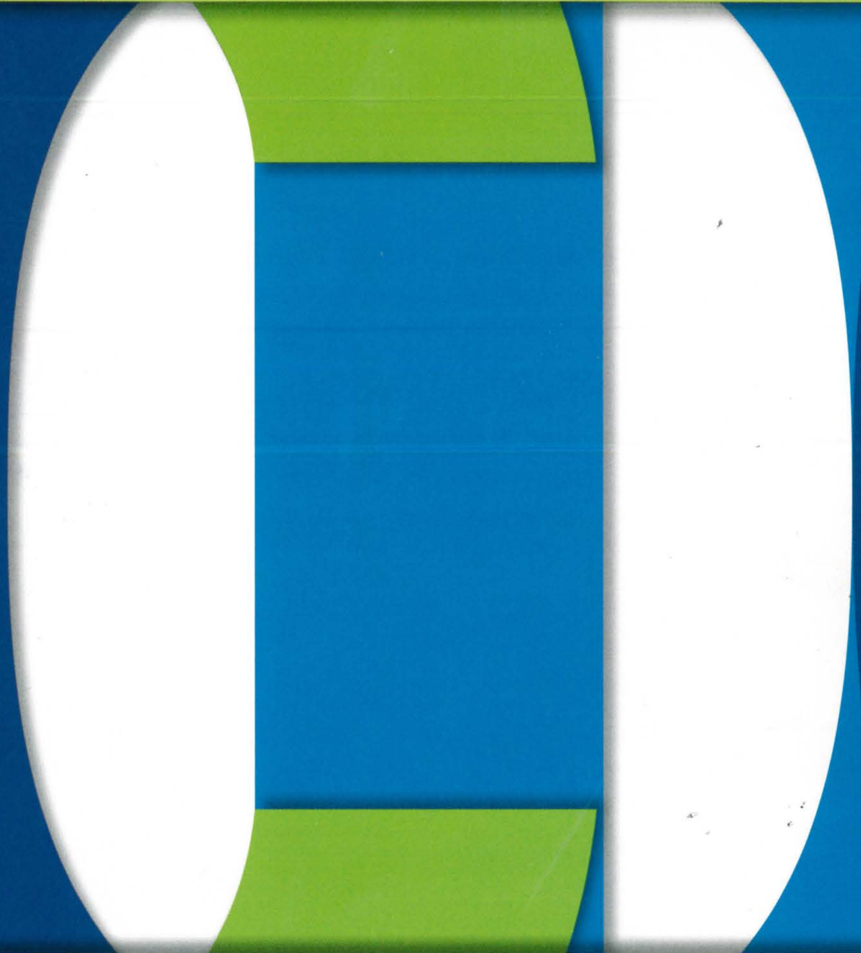

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