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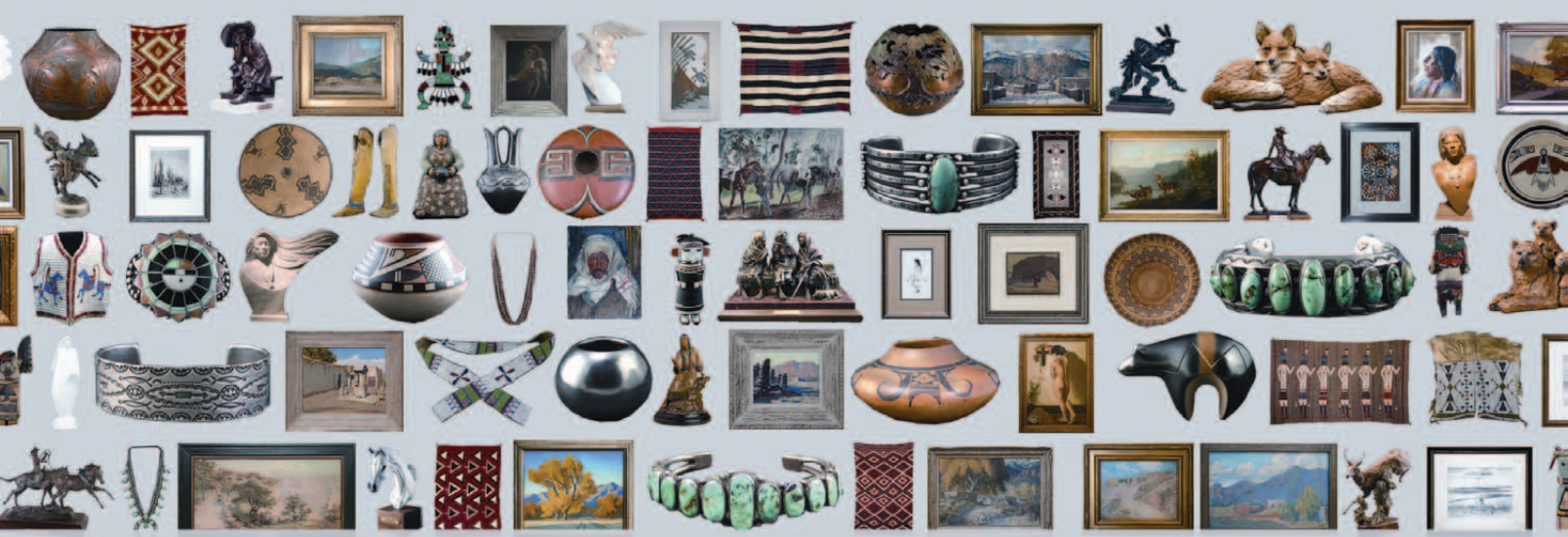
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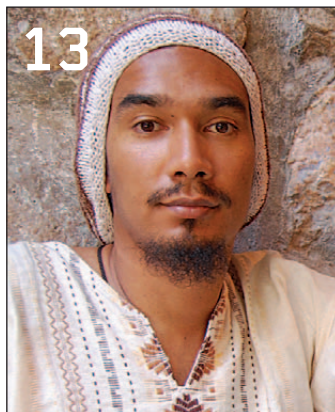
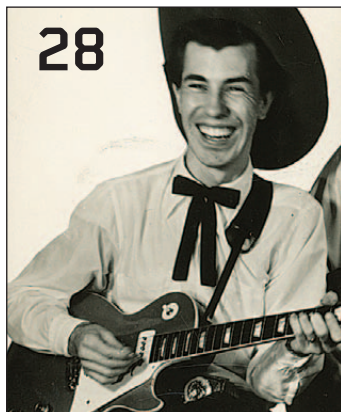
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George Gunya (Haida, 1810–1880)

Flute

Queen Charlotte Islands, British Columbia, Canada, circa 1850

Argillite, 16.3" x 1" x 1.6"

Collected by Lady Franklin. 2/9790

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INDIAN SUMMER SHOWCASE: FIVE YEARS AND STILL HOT!

As David Letterman is fond of saying, "What an extravaganza we have for you tonight!" Except the extravaganza we have in store for you lasts all summer long.

Thanks to our partners at the embassies of Argentina, Bolivia, Mexico and Peru, and others, our line-up this season exceeds all previous ones since our grand opening. They join us in celebrating the fifth anniversary of our *Indian Summer Showcase*, our free concert series promoting Native musicians. We are expanding it to include multi-day cultural festivals throughout the summer, chock-full of food, dancing, films, performances, and fine and traditional arts sales.

Whether you are a jazz, rock, blues, traditional or classical music fan, there is something for everyone. On July 1, we open a brand-new exhibition devoted to Native contributions to contemporary music, *Up Where We Belong*. Musicians like Mildred Bailey (Coeur d'Alene), Buffy Sainte-Marie (Cree) and Rita Coolidge (Cherokee) are just a few of the Native performing artists highlighted. And the Hendrix family, extremely proud of their Cherokee heritage, has loaned a favorite coat of Jimi's to the exhibition. The full-length, multi-colored suede patchwork coat, so evocative of the mood of his era, has never been displayed before. The loan has already generated excitement around the world.

American Indian contributions to classical music are also recognized, as evinced not only by Pianist Lisa Thomas' (Cherokee) not-to-be-missed performance of the works of Native composers Louis W. Ballard (Quapaw) and Delisgidv (Cherokee), but by the fascinating feature you will find in this issue, "From Indianists to Indians: Encouraging New Native Composers."

The summer culminates in a three-day *Living Earth Festival* in which the museum promotes Native America's contributions to sustaining the environment and their food-and life-ways. We will have hands-on family activities and Shakti Hayes (Plains Cree) and Murray Porter (Mohawk, Turtle Clan) of the Rez Bluez All-Starz, and Grammy-award winner Bill Miller (Mohican) joining the pop-



Kevin Gover with a painting by Dan Namingha (Hopi-Tewa), *Pueblo at Dusk*, 1987. Canvas, acrylic paint, 40" x 29.9", 26/588. Purchased by Bruce and Ann Lane at the Gallery Wall in Santa Fe, New Mexico in 1987; donated to NMAI by Mr. and Mrs. Lane in 2002.

ular New Orleans funk band, Dumpstaphunk.

The summer series has become a Washington, D.C., favorite, and the addition of these cultural festivals is sure to make it the best showcase yet. This is a tribute not only to Native music and culture, but to you, for making it possible to educate, enlighten and inspire the

public through the richness and vibrancy of our communities. So wherever you come from, take time out this summer, put us in your vacation plans and join us for *Indian Summer Showcase 2010: Five Years and Still Hot!* 🌟

Kevin Gover (Pawnee) is director of Smithsonian's National Museum of the American Indian.

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BY ANYA MONTIEL



PHOTO BY SHADI RAHIMI

Ras K'Dee in Al Khalil with the Indigenous Youth Delegation to Palestine.

RAS K'DEE

THE HEALING POWER OF SONG

OAKLAND, CALIF. – On a cold and rainy December night, music spills from the Intertribal Friendship House. Inside, it is standing-room only. Besides a small music stage, the two rooms are packed with people gathering around art vendors, information tables, food stands and a live painting demonstration.

A tall, young man moves about the crowd. People shake his hand and hug him. He inquires about their families and asks if they have eaten. He walks into the second room,

checking on the music and dance groups. Later that night, he will take the stage himself, adding world beat with a hip hop flavor to the line-up of pow wow drums, Aztec and Pomo dancers, DJs and reggae. His group closes the night with their live ensemble of guitars, drums, turntables, keyboards and rhymes while the crowd sways and jumps.

The young man is Ras K'dee (Pomo), lyricist and vocalist for the world-beat band, Audiopharmacy. At 31, he is co-founder of



RAS K'DEE

IN 2003, K'DEE JOINED AUDIOPHARMACY, A COLLECTIVE OF MUSICIANS AND ARTISTS. THE NAME ORIGINATED FROM THE RECORD LABEL, AUDIOPHARMACY PRESCRIPTIONS, WHICH EXISTS "TO PROVIDE AUDIO HEALING PRESCRIPTIONS FOR THOSE IN NEED."

SNAG (Seventh Native American Generation) magazine, sponsor of this holiday market and artist showcase. His contemporary style co-exists well with the traditional music. The Pomo dance group has driven three hours to attend. One of the dancers hugs him; it is his mother.

The arts and music event at the Intertribal Friendship House is not a rarity. SNAG magazine has hosted release parties for previous issues and four issues have included free compilation CDs. Music has been a major force and constant presence in K'dee's life. His African-American father was a vibraphone player and pianist, with roots in Texas. His mother and her family are traditional Pomo dancers and singers from the Dry Creek Rancheria in Geyserville, Calif. The Dry Creek band of Pomo are one of 21 separate Pomo communities. Sometimes called the Southern Pomo, they are the *Makahmo Mihilakawna* in their language.

When his parents separated, K'dee lived with his father and uncle in Forestville, Calif., north of Santa Rosa along the Russian River. The house was filled with his father's instruments and his large collection of soul and jazz artists like Oliver Nelson and Sonny Rolands. His father would play a song and ask K'dee what instruments he heard. They would go through each sound, identifying every instrument. That method built a



Audiopharmacy live at the Amsterdam Roots Festival 2009.

unique foundation on which K'dee would compose his own music.

At the age of nine, K'dee's father bought him a microphone, and his first songs were soul and love songs influenced by his father's albums. Soon he became interested in hip hop and West Coast rap. His rap taste expanded when he heard the music of Chi Ali, Public Enemy, X-Clan, and the Pharcyde. He appreciated the positive messages of their lyrics, demonstrating that rap doesn't have to be negative. By the fifth grade, K'dee was recording his own raps over instrumental B-side tapes and

selling them at school for lunch money.

K'dee moved to San Francisco after high school. When he was 18, his father passed away. K'dee turned to his maternal culture and ceremonies. He never spoke about being Native in school; it was easier being African American. "In school," he says, "we were taught that Indians are dead (Pilgrims and Indians, Thanksgiving), but then I would go to ceremonies. I was getting two different stories...Schools don't say that African Americans are dead and they teach about slavery and segregation, but not Native history."



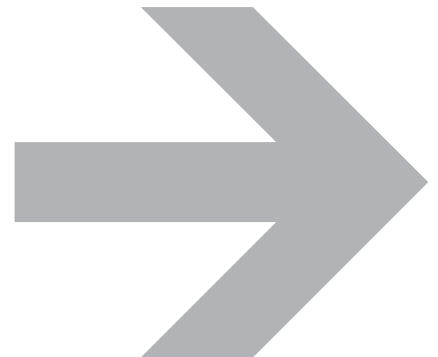
PHOTO COURTESY OF GRACIOUS PHOTOGRAPHY.

K'dee began to attend ceremonies regularly and started dancing. It changed his life. He has been dancing and singing since. "I could feel my ancestors with me every day in my life watching over me," K'dee says. Being involved in ceremony is more than attendance. It brings responsibilities. A person has to abstain from smoking and drinking, bring food and gather medicine. Through ceremony, he says, "I feel more in touch with the Source. I feel more in tune with being at peace... [It has been] my transition to consciousness."

At a young age, K'dee witnessed the heal-

ing power of music and song. His mother brought him to ceremonies and dances at the roundhouse. When he was seven, he watched his great-grandmother, Bertha Antone (who was Kashaya Pomo), conduct an initiation ceremony for his cousin as a spiritual leader. He remembered, "When she sang, you could feel the songs affect your body. There was an intense healing sensation."

K'dee feels that his songs are gifts he has received and must give back. When he composes songs, he plays keys and builds on them or starts solely with lyrics. As he sings, he can





Ras at a SNAG youth writing workshop in Hopland, Calif. with the Hopland Band of Pomo Indians.

hear the formation of a rhythmic pattern. The songs are written in a meditative state. He tunes out his surroundings so he can feel the music and the direction of the song. Lyrically, he takes from experience: his culture, travels, fellow band members and his work with Native youth.

His first album, "Daily Bread," was a solo project released while in high school. It was his response to the "musical pollution" he heard in the media emphasizing negative lifestyles and activities. His second album, "Transcendental State of Music," marked his growth both musically and personally. He lived independently in San Francisco and studied music production at the California Recording Institute. His third solo album, "Street Prison," used the concept of entrapment in an urban prison surrounded by gangs, violence and corruption.

As an instructor at an Oakland high school, he saw intelligent youth fixated on the flash of gold teeth and designer clothes while their parents struggled to pay rent and feed them. The song, "Oye Mi Canto (Listen to My Song)" includes the refrain, "*No me digas que no quieres saber. No me digas que no puedes comprender.*" (Don't tell me that you don't want to know. Don't tell me that you can't understand.) It challenges his listeners to awaken to consciousness and be accountable for their actions.

In 2003, K'dee joined Audiopharmacy, a collective of musicians and artists. The name originated from the record label, Audiopharmacy Prescriptions, which exists "to provide

audio healing prescriptions for those in need." In 2007, the group released the album "Spare Change," a word play on the dual meaning of giving someone money or making a real change in the world. The project included collaborations with 30 artists; the songs centered on themes of indigenous resistance.

Audiopharmacy's latest album, "U Forgot About Us," asks listeners to remember their ancestors. K'dee explains, "Our world was colonized and our ancestors were killed, but we invoke their spirits musically... We're representing the voice of all who can't be heard." The song, "Mama," is dedicated to Mother Earth and her resilience. The lyrics state, "You can never tame her, train her or control her. You can only worship, care-take her and hold her. Mama is the life giver, taker, and holder of our spirit, mind and body. Our Life. We owe her... we love you, Mama." It is a powerful love song.

Audiopharmacy presently has five members: Teao (DJ, melodica, guitar), Keepeyahjoy (bass, buckets), Kihyun (drums), Stepwise (DJ) and K'dee (vocals, keyboard). They travel half the year throughout Europe, the United States and Japan. Next year they hope to add South America to the schedule.

During the other part of the year, K'dee maintains a busy schedule with numerous community projects. He is the co-host of Bay Native Circle, a radio show on KPFA (the first community-supported radio station in the United States). He talks about current Native issues, people and events. In addition to handling the SNAG magazine design and layout and CD compilations, K'dee teaches after-school workshops for youth in graphic design, music production and video editing.



DISCOGRAPHY

- 2009 "U Forgot About Us," Audiopharmacy
- 2007 "Spare Change," Audiopharmacy
- 2005 "Street Prison," Ras K'dee (solo album)
- 2003 "Transcendental State of Music," Ras K'dee (solo album)
- 1999 "Daily Bread," Moodswing (solo album)

FOR FURTHER INFORMATION:

Audiopharmacy
<http://audiopharmacy.com>
 SNAG magazine
<http://www.snagmagazine.com>

He hopes to bring SNAG to California rancherias and reservations in the near future so rural Native youth can learn media production.

In November 2009, the San Francisco Mayor's Office, KQED Public Television and three Native American organizations honored K'dee and four other community organizers with "American Indian Hero" awards for their contributions to the community. K'dee is flattered by the recognition but says there are more projects to do. ✱

Anya Montiel (Tohono O'odham/Mexican), a frequent contributor to *American Indian* magazine, now lives in San Francisco.

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COMPOSERS AND INDIANS:



PHOTO BY KATHERINE FOGDEN.

Louis Ballard (l), a founding composer of the Classical Native style, and Jerod Tate, a leader of the second generation.

THE SEARCH FOR A NATIONAL STYLE PRESERVED NATIVE TRADITION

BY LISA CHERYL THOMAS

THE HEIGHTENED POLITICAL NATIONALISM AND colonization of the 19th century brought about awareness, curiosity and knowledge of non-Western cultures. These movements directly affected music nationalism.

Many composers patriotically used the folk material of their homeland as an outlet of expression against domination and oppression. Composers were also drawn to use the folk-music elements of lands other than their home, a trend known as 19th century exoticism.

Antonin Dvorak (1841–1904) was hired in 1892 as a teacher at the National Conservatory in New York because of his reputation as a composer in the Czech nationalistic style. He immediately set out to achieve his employers' hopes that he would lead them into the "Promised Land" of a new American national style. He asked a black student at the conservatory to sing spirituals and plantation songs for him and asked the music critic Henry Krehbiel for transcriptions of Amerindian melodies.

Many of his own American compositions, most notably his Ninth Symphony *From the New World* (1893) are based on traditional Amerindian elements that he learned from the transcriptions. He probably also consulted Theodor Baker's groundbreaking dissertation for the University of Leipzig, *Über die Musik der nordamerikanischen Wilden* (1882). He campaigned for American composers to pull away from the Western music style and embrace their own natural resources.



THE FIRST TO ACHIEVE NATIONAL RECOGNITION WAS LOUIS WAYNE BALLARD (1931–2007), OF QUAPAW AND CHEROKEE HERITAGE. HIS WORKS HAVE BEEN PREMIERED AT SUCH PLACES AS THE LINCOLN CENTER, KENNEDY CENTER AND SMITHSONIAN INSTITUTION.”

This compositional direction enjoyed its greatest time of creativity from 1890 to 1920. It was fueled by the timely influences of the World’s Fair in Chicago in 1893, the possibility of recording with the newly invented wax cylinder device and the collection of transcribed and recorded authentic tribal melodies by ethnographers such as Theodor Baker, Alice Fletcher, Frances Densmore and Natalie Curtis.

Several American composers, now referred to as “Indianists,” deserve notoriety in this field. Arthur Farwell (1872–1952) not only composed many works with American Indian folklore, but also established the Wa-Wan Press for the publication of material that larger publishers were hesitant to publish. Other notable figures were Harvey Worthington Loomis (1865–1930), a pupil of Dvorak in America, Charles Sanford Skilton (1868–1941) and Charles Wakefield Cadman (1881–1946). Other European and American composers contributed works in this genre but were not labeled as “Indianists” because this was not their primary focus, including Ferruccio Busoni (1866–1924), Edward MacDowell (1861–1908) and Dvorak himself.

These composers of Indianist repertoire are perhaps unfairly criticized for crafting American Indian music elements in a Western music system of notation and harmony. But this was the method they knew. For all posterity they deserve tremendous credit for bringing the unique American Indian music elements to light in time to preserve them. They dispelled misconceptions about American Indian music, culture and intelligence. These Native music elements would not otherwise have been heard and known by many of the concert-going public.

It has been said that the Indianist movement and the practice of using American Indian musical elements as compositional material died out. Yet a second generation of American Indians has already graduated through the ranks of American music schools. Many have become successful composers who have been able innately to bring to the concert public classical works based on Native elements. This new category is now called “Classical Native.”

The first to achieve national recognition was Louis Wayne Ballard (1931–2007), of Quapaw and Cherokee heritage. His works have been premiered at such places as the Lincoln Center, Kennedy Center and Smithsonian Institution. Ballard studied composition with the French composer Darius Milhaud. He wrote for chamber orchestra, woodwind quintet, narrator and symphony orchestra, choral cantatas, Native instruments and standard percussion, cello and piano. His piano solos, especially *Four American Indian Piano Preludes* (1993), are his most frequently performed works. He was the first American composer to receive an entire program dedicated to his works in the new Beethoven House Chamber Music Hall, in Bonn, Germany.

Ballard’s perseverance as a trailblazer opened the way for other Native composers on the classical stage. The growing Classical Native movement is an heir of musical nationalists like Dvorak and the Indianist School of a century ago. All three phases have contributed to preserving a cultural treasure. ❁

Lisa Cheryl Thomas, D.M.A., is of Cherokee ancestry and traces her lineage back to Ephriam (Ephrim) Hawkins in the old Cherokee homelands of North Carolina in the late 1700s and early 1800s. She is author of the doctoral dissertation, *Native American Elements in Piano Repertoire by the Indianist and Present-Day Native American Composers* (UNT, 2010).



PHOTO BY ORION THOMAS.

Lisa Thomas (Cherokee), pianist, wrote her doctoral dissertation on the “Indianist School” of American composers.



FROM INDIANISTS TO INDIANS

ENCOURAGING NEW NATIVE COMPOSERS

BY HOWARD BASS

AMERICAN INDIAN MUSICIANS ARE MAKING QUIET but steady progress in classical music. As the growing maturity and fame of several Native composers has coupled with efforts by arts organizations to be more inclusive and diverse, long-held misperceptions about the limits of Native music are falling away. Native composers and musicians are contributing to the present and future of all American music, including the classical tradition.

Tracing the early history of American Indian classical music is itself an interesting challenge, one that leads first to the so-called Indianist Movement of the late 19th and early 20th centuries. At that time, European composers began to draw inspiration from folk sources in their own countries. Bela Bartok, Antonin Dvorak and Ralph Vaughn Williams were among those who mined deep veins of traditional tunes and rhythms previously ignored by classical composers. At the same time, ethnomusicologists began their serious efforts to record music in ethnic and rural communities, often toiling in remote areas with pen and paper or newly invented and cumbersome wax cylinder recording devices, working against time as older generations died and their traditions seemed in danger of dying with them.

Invited to the United States to lead the new National Conservatory of Music, Dvorak spent significant amounts of time in the Midwest between 1892 and 1895. Fascinated by African American and Native music, he encouraged American composers to draw on these resources, declaring that in so doing they would find “all that is needed for a great and noble school of music.”

With this encouragement, the American Indianist movement emerged, with composers Edward McDowell, Arthur Farwell and Charles Wakefield Cadman its leading practitioners. This music cannot be considered Native and today is largely forgotten, but some of it was based on Native melodies, beginning a process for American-born composers to break away from European models. This process led eventually to the appreciation of indigenous American music from Native and African American communities.

Dr. Louis Ballard (Quapaw) was the first American Indian composer to make his mark in the concert hall in the latter half of the 20th century; his works have been performed in major venues throughout

the U.S. and Europe. He was a significant figure in the development of the Classical Native music program at the National Museum of the American Indian, which has joined a broadening movement to encourage young Native composers.

The first program at the Mall Museum to feature a Native Classical composer took place in April 2006, when the 21st Century Consort was seeking a venue in the museum’s Rasmuson Theater. As part of the agreement, the Consort agreed to include music by a Native composer and appropriately turned to Ballard, the elder statesman of Native composers. Pianist Lisa Emenheiser gave a brilliant reading of *Four American Indian Piano Preludes*, with Ballard in attendance.

Ballard, who died in 2007, visited the museum twice more in 2006, and though frail, his enthusiasm, spirit and intellect remained strong. He sat in on several rehearsals of his works, providing performers with valuable interpretive insights and background on his compositional ideas.

During this period, Dr. Helen Scheirbeck (Lumbee), then the assistant director for the Museum’s Public Programs Department, and members of her staff began to develop the idea of a Classical Native program. As we explored what seemed to be a limited and disconnected group of musicians and composers, we learned that several of them were already drawing together. Their conversations had led to the formation of the First Nations Composer Initiative (FNCI), established in 2004 with support from the Ford Foundation under the wing of the American Composers Forum.

The members of FNCI focused on the gap in educating young Native people about music composition. The virtual absence of Native composition students in music conservatories had already led to the creation of the Native American Composers Apprentice Project (NACAP) in 2001 by flutist and composer Brent Michael Davids (Mohican Nation) and Clare Hoffman, artistic director of the Grand Canyon Music Festival. NACAP introduces young American Indian students to European classical music techniques, developing their understanding of their own musical heritages and how to use that knowledge to develop their own compositional voices. NACAP has recently been supplemented by the Composer Apprentice National Outreach Endeavor (CANOE), a project of the FNCI with similar goals.

This new generation found a showcase in the Museum’s annual Classical Native programs, which began in 2006 with 14 concerts featuring 20 Native composers and musicians. These musicians are beginning to make their voices heard in concert halls around the country. Jerod Impichchaachaaha Tate (Chickasaw) has received commissions from major orchestras, leading soloists and arts foundations in his relatively short career. In 2007, the Civic Orchestra of Minneapolis and classical guitarist Jason Vieaux gave the premiere of Tate’s *Nitoshi’ Imali*, a concerto for guitar and orchestra commissioned by the Joyce Foundation.

The work of Dawn Avery (Mohawk) as a cellist, composer and vocalist has led to a project to commission new works for the cello by

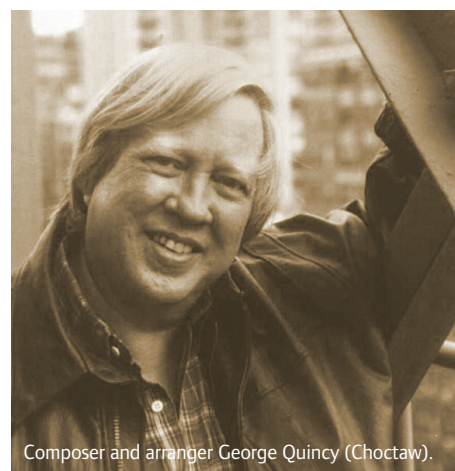


PHOTO BY KATHERINE FOGDEN.

Violinist Tara Louise Montour (Mohawk) in concert at Rasmuson Auditorium at the National Museum of the American Indian.



Cellist, composer and vocalist Dawn Avery (Mohawk).



Composer and arranger George Quincy (Choctaw).



Jerod Tate (Chickasaw), one of a new generation of classical Native composers.

PHOTO BY ALANA ROTHSTEIN / GALANAROTHSTEIN.COM

several Native composers with funding from the FNCI's Common Ground grant. George Quincy (Choctaw) has had a long and distinguished career as a composer and arranger. His *Pocahontas in the Court of James I* was commissioned by Harpsichord International and premiered in two parts at New York's prestigious Merkin Hall in 2006 and 2007.

As Dr. Scheirbeck has written, "We hope that these efforts will help draw classical Native music and musicians into the greater stream of classical music." ❁

Howard Bass is cultural arts manager for the Smithsonian's National Museum of the American Indian in Washington, D.C.



KNOWING WHERE YOU CAME FROM

COMPOSING IN THE INDIAN SPIRIT

BY PETER BUFFETT



I WAS COMPELLED TO WRITE MUSIC THAT HAD A DEEPER CONNECTION TO NATIVE CULTURE. AS I WAS WORKING ON THE MUSIC THAT WOULD BECOME MY RECORD “SPIRIT DANCE,” I WAS ASKED TO COMPOSE THE ENTIRE SCORE FOR THE EIGHT-HOUR DOCUMENTARY “500 NATIONS.” THIS SCORE REALLY DEFINED MY INTEGRATION OF NATIVE AND NON-NATIVE SOUNDS.



Composer and producer
Peter Buffett.

MY APPROACH TO COMPOSITION COMES FROM SIMPLE beginnings – and hasn’t strayed too far in the many years that I’ve been attempting to bring the things I hear in my head into the real world.

When I was young, it was as easy as running to the piano and trying my best to capture simple melodies and sometimes a little harmony or rhythm – and then repeat it over and over so I could remember the composition. The process has changed tremendously with the aid of, first, synthesizing and digital sampling technology and then, in this decade, the explosion in computer-aided music creation.

I’ve always felt the need to have my music support something. At first, writing music for commercials paid the bills. But I wanted a more meaningful connection. I didn’t want just to sell a product, I wanted to help tell a story, to convey emotion and create a deeper connection for the audience.

In the late ’80s, *Son of the Morning Star*, a book written by Evan S. Connell, was brought to my attention. At the time, I was looking for themes that might help inform the direction of my second record, “One By One” (NARADA Records). This book was an extraordinary account of the Indian Wars during the last half of the 19th century. I hadn’t learned any of this in school, and it changed my musical direction for more than 20 years now.

My music comes first and foremost from an emotional place inside me. I am not an ethnomusicologist; I did not go to music school at all. But with the help of the technology at hand, I continually try to produce compositions that convey thoughts and emotions I have, in the hopes that the music connects with other people who share those feelings.

A revised version of Peter Buffett's *Spirit - The Seventh Fire* production played in Washington, D.C. in 2004 during the opening week of the National Museum of the American Indian on the National Mall.



PHOTOS BY C. TAYLOR CROTHERS.



After reading *Son of the Morning Star*, I had strong reactions regarding America's "founding" and the idea of Manifest Destiny. I also had strong feelings about the knowledge held by people who have lived in a place for thousands of years. And, specifically, I asked how does a wound so large ever heal?

As it turned out, Kevin Costner heard my album "One by One" and I was asked to score the film *Dances With Wolves*. While there are numerous reasons why I didn't score the entire film, the bottom line is that I just wasn't prepared to take on that size of a job. I did, however, score the "Fire Dance" scene. As I composed music to Costner's character transcending through dance on the screen, my own musical future was transforming under my fingers on the keyboard.

Soon after the completion of the film, I was compelled to write music that had a deeper connection to Native culture. As I was working on the music that would become my record "Spirit Dance" (Hollywood Records), I was asked to compose the entire score for the eight-hour documentary *500 Nations*. This score really defined my integration of Native and non-Native sounds.

The key to this transformation was my meeting with Chief Hawk Pope of the Shawnee Nation, URB (United Remnant Band) in Ohio. His haunting voice had a quality that resonated through the ages, bringing a sound to the score that invoked a musical link to both an-





PHOTOS BY C. TAYLOR CROTHERS



Chief Hawk Pope

THE KEY TO THIS TRANSFORMATION WAS MY MEETING WITH **CHIEF HAWK POPE** OF THE SHAWNEE NATION... HIS HAUNTING VOICE HAD A QUALITY THAT RESONATED THROUGH THE AGES, BRINGING A SOUND TO THE SCORE THAT INVOKED A MUSICAL LINK TO BOTH ANCIENT AND VITAL PEOPLE.

cient and vital people. Pope's understanding of the need to bring these sounds into a current context – through digital sampling and combined with modern score elements – was essential to the completion of the musical collaboration.

After this experience, Pope sent me a song that gave me a much deeper understanding of how many people are missing their connection to their Native ancestry. In "Hidden Heritage," Pope recites hundreds of the 500-plus Indian nation names as the song begins and ends.

This song became one of the cornerstones of my theatrical show *Spirit – The Seventh Fire*. After a first national tour in 2000, it was presented on the National Mall in 2004 during the festivities that opened the National Museum of the American Indian. Drawing on the Ojibwe

seventh-fire prophecy, I created a production that spoke to the need for balance and reconciliation.

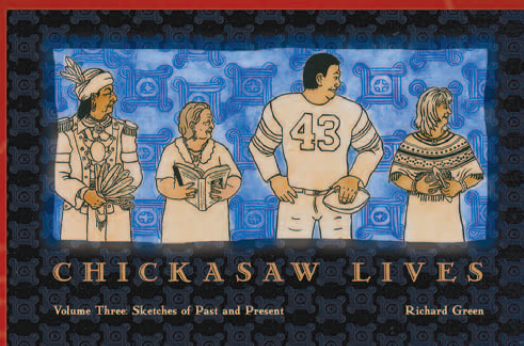
This show fused modern pop instrumentation with what would normally be considered world music influences. But the world I was drawing upon was Native American – Chief Hawk Pope's voice, Patrick Shendo Mirabal's flute and Reynaldo Lujan's drumming. That music, combined with traditional and modern dance and with an all-Native cast and large-scale projections, all told the story of one person's quest to reconnect with his heritage: You can't know where you're going unless you know where you came from. ✱

Peter Buffett is a professional composer living in New York City.

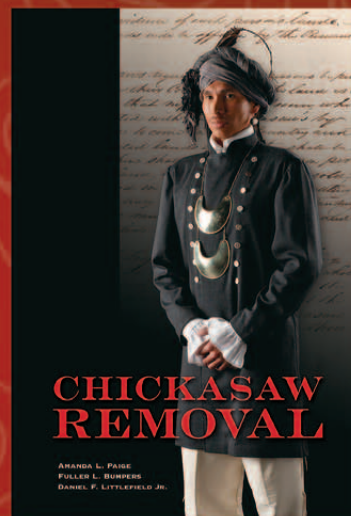
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NATIVE JAZZ: OSCAR PETTIFORD AND RUSSELL “BIG CHIEF” MOORE

BY CHRISTOPHER TURNER

World-class Native musicians influenced the sound of nearly every genre of popular music they played. Two of these were trailblazers of jazz. They both came from Indian communities in the Southwest but made their mark on two very different styles. Russell “Big Chief” Moore was a trombonist within the small ensemble style of Dixieland jazz that Louis Armstrong conducted into the mainstream of American life. Oscar Pettiford, a bassist, was a founding father of bebop.



PHOTO COURTESY RON WELBURN

Bassist Oscar Pettiford and wife Jackie with children Little Cello, Cellina and Celeste.

RUSSELL “BIG CHIEF” MOORE: UNDERSTANDING THE ACHIEVEMENTS OF A GREAT “SIDEMAN”

Both Pettiford and Moore were shaped as young musicians by a very Native influence, their family. Moore was born at Gila River Indian Community in Arizona in 1912. When his father died, his aunt and uncle brought Moore to Chicago, where they were active musical educators. One experience determined his musical future. He saw Armstrong play at the Sunset Cafe. He later recalled, “Oh, what a sound! I liked his style and that’s the story. He inspired me.”

Moore may have understood that to emulate Armstrong, he would need an environment to pursue a high level of musicianship. He enrolled voluntarily at Sherman Indian Institute in California. The move highlights the often overlooked role of music education at Indian boarding schools. Sherman offered a fine music and band program with several accomplished alumni. Moore focused on the trombone, and modeled his sound and style after the clubs, cafes and streets of Chicago. He had barely graduated when he was called to play in some of the notable big bands in Los Angeles.

Moore “woodshedded” his technique and style in the bands of Lionel Hampton and Eddie Barefield, teaching himself through experience, before heading to the source of his first inspiration – to New Orleans and the Dixieland sound Armstrong had brought to Chicago years earlier.

The great “Satchmo” picked up Moore for the trombone section in his big band in 1944. It wasn’t just luck; hard work had given Moore the chops and the temperament to play well on the demanding tour circuit of the day. “I was elated, just to be behind him,” said Moore. “I listened to the way he sang, to the way he played. We never had a cross word.” And that’s where you’ll see Moore in the 1946 film, “New Orleans,” behind Armstrong and Billie Holiday. Satchmo would often call him out to solo, growling, “Take it, Big Chief!” – a title Moore would carry for the rest of his career as a performer.

Moore would go beyond Satchmo’s shadow after the big band heyday, however. He honed his Dixieland sideman role in the cosmopolitan clubs of Paris, where a revival of the small band sound was in. Big Chief made his most notable recordings there, with Mezz Mezzrow, Buck Clayton, Sidney Bechet and others. His sound, almost raucous, was at its most confident, his vibrato as wide as the room, yet his solos were understated, well-chosen tonal statements.

In the 1960s, he served another turn with Armstrong, this time with his “All-Stars” in their “Hello, Dolly!” heyday. Then Moore took the solo turn that would bring him back to his roots. He retired from the All-Stars to head his own band, the Russell Moore Pow-Wow Jazz Band, recording and touring the U.S. and Canada. He visited Native communities and schools with the support of the National Congress

BUFFY SAINTE-MARIE

"SHE USED TO WANNA BE A BALLERINA;
SHE SETTLED FOR THE SATISFACTION
OF HER SOUL"

Recognized as one of the "greatest folk singers of the Sixties," Buffy Sainte-Marie has made an impact on an even broader range of popular music in every decade since. Of primarily Canadian Cree heritage, but raised by a Mi'kmaq family in Maine, Sainte-Marie developed her unique folk style first in the college cafe scene and then as a younger member of the Greenwich Village circle that included Peter La Farge and Bob Dylan. Her to-the-point delivery of ballads that commemorated the hard truths of Native history carried on in La Farge's tradition. On her very first Vanguard recording, "It's My Way," tracks like "Now that the Buffalo's Gone" defined her outspoken but poignantly expressed ballads. She wrote and sang the title track for the film *Soldier Blue*, and her song "Universal Soldier" was recorded by Donovan, Glen Campbell and others before the close of the Vietnam War, earning for her – like La Farge and Cash earlier – attention as a voice of conscience.

Sainte-Marie's artistry has been full of surprises. As an innovative composer she employed both traditional instrumentation, such as the mouth bow of her Cree heritage, and technology, as an early computer music artist and through techniques such as vocal multi-tracking. Her socially provocative material has always been paralleled by unforgettable songs that have gained tremendous mainstream popularity through other performers. In 1972, she had no less than three top 100 singles on the charts. Notably, her Grammy-award winning song, "Up Where We Belong," was a million-selling, number-one hit single. She received an Academy Award for its role in the film *An Officer and a Gentleman* in 1983.

Buffy Sainte-Marie at a 2009 concert in Saskatchewan, Canada. The star performer is in the middle of an extensive European, Canadian and U.S. tour supporting her new award-winning CD "Running for the Drum."



ROBBIE ROBERTSON

REINVENTING ANCIENT MUSIC FOR NEW GENERATIONS



PHOTO COURTESY OF RITA COOLIDGE

Robbie Robertson (l), Rita Coolidge and Sting at the 2002 Winter Olympics.

In 1965, Bob Dylan asked Robbie Robertson and some of his friends around Woodstock, N.Y., to be his backup band for the album tour for “The Times They Are A-Changin’.” Robertson was already an accomplished songwriter and guitarist, composing with Ronnie Hawkins and the Hawks since the early 1960s. When Dylan went electric – and solo – his supporting band simply kept working on new material, too busy to bother renaming themselves. The Band went on to become a long running, commercially successful roots music vehicle, memorable primarily for the evocative power of Robertson’s lyricism. He painted images of

American settings, history and the minor dramas of life as poignant as a Rockwell painting for the beat generation.

Like Dylan, his long personal journey provided the experience for his impressionistic material. Robertson started from a bleak northern suburb of Toronto, through trips to visit his Native family at Six Nations – where he had heard his first blues, and learned his first chords – to the folk and roots scene around Woodstock. When it came to moving on from such a phenomenally successful band, Robertson chose to highlight Native themes, issues and people in the solo career of his next 20 years.

RITA COOLIDGE

A HUMMINGBIRD’S JOURNEY

WHILE ARRANGING VOCALS WITH ROBBIE ROBERTSON FOR THE TELEVISION CROSSOVER PROJECT, “MUSIC FOR THE NATIVE AMERICANS,” SHE BROUGHT HER SISTER AND NIECE INTO THE WORK. EVENTUALLY, THEY FORMED THE TRIO WALELA, CHEROKEE FOR “HUMMINGBIRDS.”



Rita Coolidge with Little Steven and John Trudell.

Rita Coolidge was firmly rooted in the gospel traditions of her Cherokee and Scottish family and also in the vibrant country and crossover music industry of Nashville and Memphis. By the time she started to draw attention in the early ’70s, she had ten years of experience both as a commercial session singer and as backing vocalist for such figures as Glen Campbell, Joe Cocker and Jimmy Buffet. When she signed her first solo recording contract, her record company explored her Indian side in her image but not her music. Once she had hit the charts with songs like “Love Me Again,” and “The Way

You Do the Things You Do,” she was firmly established as a leader of the ’70s romantic ballad style, wholesome and angelic.

The image helped her cross industry boundaries and make an impression on film and television, too. She appeared alongside Kris Kristofferson and Bob Dylan in the western *Pat Garret and Billy the Kid* (1973), *A Star is Born* (1976), and on numerous soundtrack recordings in the 1980s, including the Billboard Adult Contemporary number-one hit “All Time High” in 1983.

This work brought the two-time Grammy winner back to her Cherokee roots. While arranging vocals with Robbie Robertson for the television crossover project “Music for the Native Americans,” she brought her sister and niece into the work. Eventually, they formed the trio Walela, Cherokee for “Hummingbirds.” The group was critically acclaimed in the Native music scene, and did much to generate mainstream industry interest in what Coolidge called “Indigenous contemporary music.” And yet Coolidge has also continued to sing gospel, pop, country and blues arrangements in high profile residency appearances in New York and London.

PHOTO COURTESY KIM ACOSTA, NATIVE AMERICAN MUSIC AWARDS INC.

LINK WRAY

INSTRUMENTAL
INNOVATOR AND
SHAPER OF THE
ROCK AND ROLL
SOUND

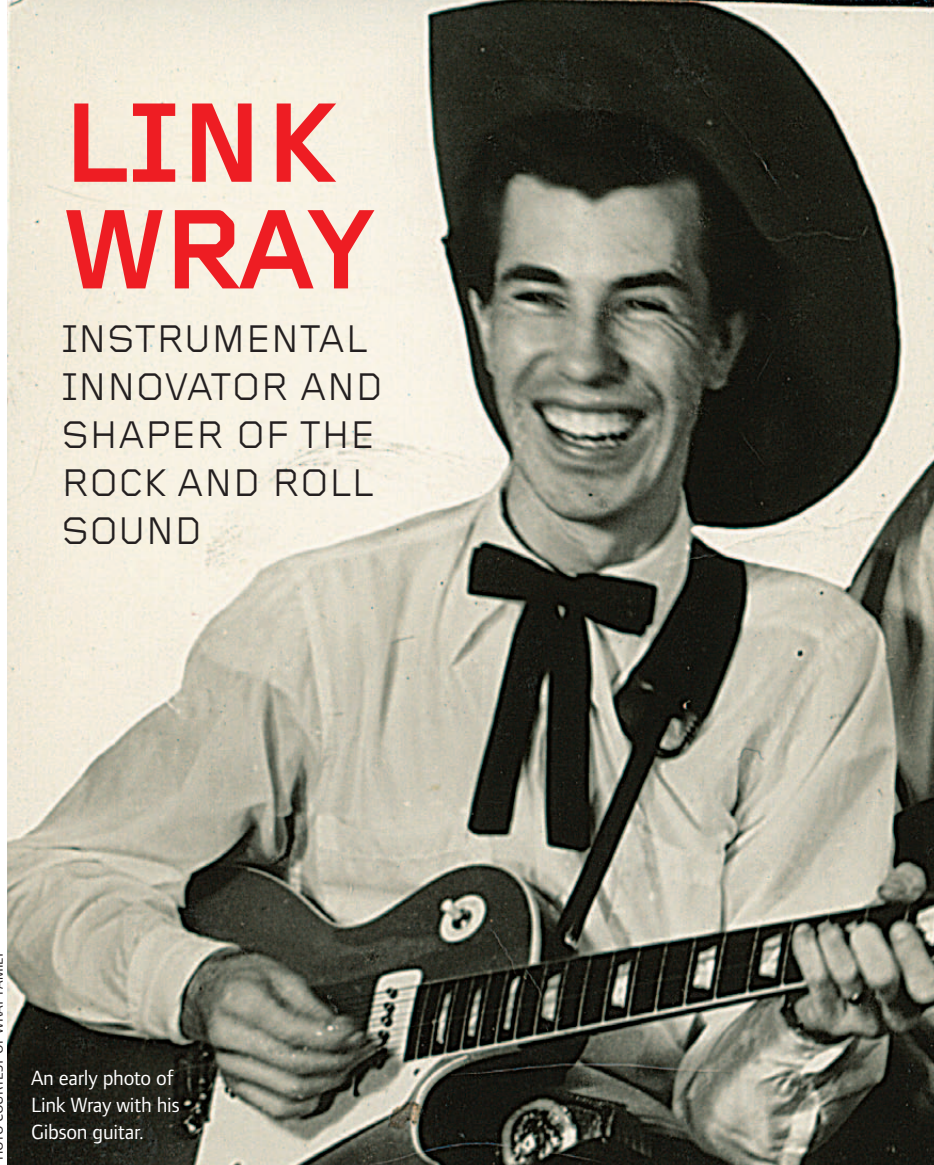


PHOTO COURTESY OF WRAY FAMILY

An early photo of Link Wray with his Gibson guitar.

In 1958, a lot of people heard Link Wray's "Rumble," as it climbed the sales charts to number 16. But its dark and sinister quality was very different from the other popular instrumentals of the time, such as those of Dick Dale or Duane Eddy. Because of this undertone and the suggestion of violence in the tune's title, many radio stations refused to play it. Such began the notorious career of Wray, the first guitarist to shape an image of musical power wielded through the guitar.

Wray foreshadowed the future of "hard rock," both through a dark, mysterious persona, and through the innovations of his anthemic sound: volume, distortion and simplicity of song structures. He is nearly universally credited with inventing the "power chord" without which the hard rock form could not stand. In his hands, distortion, echo and "wah-wah" – now staples of guitarists – were seamless before there was any equipment to produce them easily.

Wray was just one member of a musical family that was part Shawnee in background. He remained in the South, where he absorbed

the blues and gospel that was all around him, but he found a niche playing country and western gigs on and off with his brothers as the Palomino Ranch Hands. Wray never quite fit the rockabilly mold, which could not contain his boundless innovation and tendency toward sonic extremes. After tiring of that format he developed the sound unleashed through his group Link Wray and the Wraymen.

He followed "Rumble" with a string of chart-denters – "Raw-Hide," which reached number 23, and "Jack the Ripper." Even without the full support of the radio and publicity machine, he sold a ton of records. It was *who* was buying those records that put Wray in the history of rock and roll: Major rock figures from The Who's Pete Townsend to Led Zeppelin's Jimmy Page credit Wray with awakening their interest in playing guitar and exploring its sonic possibilities. He lives on as the quintessential guitarist's guitarist.

In 2003, "Rumble" was chosen for the list of "500 Songs that Shaped Rock and Roll" by the Rock and Roll Hall of Fame, which also has one of Wray's signature guitars.

PETER LA FARGE

COMPLETING THE
FOLK CIRCLE

By the age of ten, Peter La Farge had already had a New York debut – dancing the Eagle Dance alongside his father, the Native activist and novelist Oliver La Farge. From the Hopi/Tewa upbringing that was his adoptive community (he was Naragansett by heritage), it was a long path that took him from the Korean War to long stints as a professional rodeo rider, and back again to New York City's Greenwich Village, where he joined the folk circle that had been gathering there in the early '60s. He was a regular in a circle including Pete Seeger, Ed McCurdy and Ramblin' Jack Elliot, as well as a young folk singer named Bob Dylan.

La Farge honed a western-themed, cowboy-folk style while still on the rodeo circuit under the tutelage of such legends as Big Bill Broonzy and Cisco Houston. But it was something else that impressed Cash. The Man in Black took to heart La Farge's straight-talking ballads of American Indian history and life and the struggles of contemporary Native people for essential rights and for a true accounting of their history. This would become no ordinary musical exchange – Cash would become fascinated with La Farge and his songs, and would learn the ins and outs of the folk scene, the village lifestyle of Dylan and company.

Cash took at least five of La Farge's songs back to Nashville to record. The resulting album, "Bitter Tears," was a landmark for Cash, but also for the country music business. The album served as a catharsis. It combined the role of the country music performer with that of the social activist – a role Cash felt was his birthright.

"Peter was a genuine intellectual, but he was also very earthy, very proud of his Hopi heritage," said Cash. "The history he knew so well wasn't known at all by most white Americans in the early 1960s...his was a voice crying in the wilderness. I felt lucky to be hearing it."



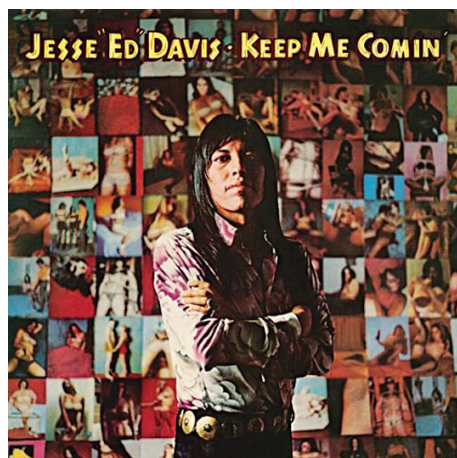
REDBONE

NOT JUST A ONE-HIT
WONDER!

By the time Pat and Lolly Vegas formed Redbone in 1968, the two Yaqui/Shoshone brothers from Fresno, Calif., had been in the music business for most of the decade. They had been in a movie playing surf music and had recorded and released several surf tunes. They had written film scores, backed Elvis Presley in his film *Kissin' Cousins*, appeared regularly on a television music show, *Shindig*, and done sessions with the likes of Sonny and Cher, Leon Russell and Glen Campbell. Their song “Niki Hokey” was on the charts by 1967.

The Vegas brothers' experience with the industry led to Redbone – their dream of a Native-themed band. They brought in guitarist Tony Bellamy and drummer Pete DePoe, who was a versatile Cheyenne traditional drummer as well as an innovative contemporary kit player. Their first release unveiled the Redbone sound: a unique layering of pop harmony over traditional sounds and chanted vocal leads, combined with samplings of saturated, wah-wah guitar lines, tight horn section complements and funk-derived grooves. These sounds would become the hallmarks of '70s pop and dance music. Critics recognized the quality of their music, but often panned their lyrics, missing the Native messages that the Vegas brothers pushed to the foreground.

Amidst the flamboyance of the '70s funk-pop and dance scene, with groups like K.C. and the Sunshine Band, Parliament Live, and of course, Sly and the Family Stone, visible at every turn, Redbone's Indian image seemed not enough to make a lasting impression. But then came their whopper hit. It was a strutting dance single that had no lyrical Native reference but revolved around their trademark call-and-response vocal delivery. “Come and Get Your Love” went straight up the charts, hitting number five and earning a permanent place among the most memorable of '70s popular songs.



COURTESY OF NATIVE AMERICAN MUSIC AWARDS INC.

JESSE “ED” DAVIS

“IT WAS MY PLEASURE AND PRIVILEGE TO PLAY WITH JESSE ED DAVIS. HE WAS A REALLY FINE MUSICIAN. PEACE & LOVE.”

– RINGO STARR

In 1976, when John Lennon sought a guitar player for the solo album he was working on in New York, he had, of course, a million choices – but in a way, there was only one: Jesse “Ed” Davis, to whom George Harrison had turned for support on his Concert for Bangladesh project a few years earlier; as had Ringo Starr; and Jackson Browne, Rod Stewart, Neil Diamond, Helen Reddy and so on.

Davis was Comanche and Kiowa. He grew up in a musically adept family in Norman, Okla., where he was very conscious of the racial boundaries that made him feel “a little weird, being Indian.” After Jimmy Reed and Elvis Presley came to town, he took the first chance to hit the road as a rock and roll musician, as it happened as Conway Twitty's guitarist. Davis quickly became widely appreciated as the bluesy lead player for Taj Mahal on his first four albums, which are credited with bringing authentic, bluesy rock to a more mainstream audience.

For the next 15 years, Davis was nobody's guitarist – but one of the most sought-after session players for the biggest of pop music greats. He played, at one point or another, with every one of the ex-Beatles. The closest he would come to a loyal spot in a supporting

band would be with Lennon – both personally and professionally. He played with Lennon on four successive projects between 1974 and 1984, and helped create the sound in the Lennon/Elton John collaboration “Whatever Gets You Through the Night,” which became a number one hit. The legendary producer Phil Spector considered Davis indispensable in recording sessions with many of his artists.

Amidst all this demand, Davis strove for a solo breakout, but his identity as an artist seemed bound in the shadows of the stage and in the anonymity of the studio session. Nonetheless, his three solo albums are not frustrated efforts, but liberated, grooving jam sessions with a roomful of famous friends – Leon Russell, Eric Clapton and Jim Keltner. These records were also his only opportunity to make more than trivial reference to his Indian background. He sang lead on tunes like “Ululu” and “Washita Love Child,” letting Clapton take over the solo guitar. He finally found the voice to proclaim his identity as well as his musicianship. Davis increasingly pursued that voice, and a chance introduction to one of the most significant of Indian activists and poets, John Trudell, began what would prove to be a bittersweet finale for Davis' musical career.

Davis set music to Trudell's spoken poetry and enlisted his friend Jackson Browne to produce a record. Kris Kristofferson added some backing vocals. The result, “aka Graffiti Man,” released in 1986, was nominated for a Grammy, and won wide critical acclaim. Bob Dylan considered it the most important record of the year. One year later, Davis died in Los Angeles.

CONTINUED FROM PG. 28

In a world of music that has become so vibrant and diverse, we could hardly begin to describe all the participants of Native background who are, right now, following their musical paths in genres as different as the blues, country, heavy metal and classical. These have been a few stories of musicians who blazed the trail for this new generation. They will be commemorated in a new exhibit *Up Where We Belong: Native Musicians in Popular Culture*, opening Thursday, July 1 at the Museum on the Mall. On Friday, July 2, blues musician Derek Miller (Mohawk) will present a concert in the Museum's Welcome Plaza covering songs by many of the musicians featured in the exhibit. ✱

Christopher Turner of the National Museum of the American Indian is curator of the exhibit *Up Where We Belong*.

of American Indians. There he performed as a bandleader, even singing the great standards, but also brought the message of music and achievement to Native youth at home. “You can do it, too,” he said. “Music is a source of revelation, and a means of understanding one’s self and a means of understanding one’s fellow man.” Moore died in 1983 in Nyack, New York, where he lived with his wife Ida, an Oneida, close to his beloved jazz scene of the city.

OSCAR PETTIFORD: PRESENT AT THE BEBOP CREATION

Like Moore, music was central to Oscar Pettiford’s family heritage. He was born in Okmulgee, Okla., the capital of the Creek Nation, in 1922. His father was African-American and Cherokee, and his mother was Choctaw; she played the role of music teacher, coaching her children and preparing them for the stage. Headed by their father, “Doc,” the Pettifords performed as a family band, often on Mississippi riverboats. Precocious Pettiford had a central role by age 10, singing out front. He learned the bass at 14, departing from his first instrument, the piano. Pettiford got his first big break through trumpeter Howard McGhee, who brought him to the attention of bandleader and saxophonist Charlie Barnet. Experience in Barnet’s band gave Pettiford his first taste of the big leagues. Shortly afterwards in 1943, he moved to New York City.

Jazz was rapidly changing in the 1940s, and Pettiford would be at the heart of those changes. In midtown Manhattan, West 52nd Street was home to a strip of nightclubs, where musicians could jam all night and work out new ideas together. Many of these nightclubs had been speakeasies during Prohibition. But swing music was falling out of fashion by the mid-1940s, and World War II placed further pressure on working musicians. Since many had been drafted as soldiers, it was hard for bandleaders to assemble big bands. Jazz musicians continued to perform in small combos, and it was in these groups of four or five that an exciting new sound took shape.

Pettiford’s raw talent, evident in his clear, self-assured solos, was immediately noticed. Other musicians liked his unique melodic sound. While other bassists focused on providing a rhythmic anchor, Pettiford

could play melody on the bass as freely as other musicians played their horns. In improvisational stretches he gave as good as he got. Together with trumpeter Dizzy Gillespie, he co-led what is now viewed as the very first bebop combo, performing at the Onyx Club on 52nd Street. They later were joined by drummer Max Roach and a rotation of saxophonists including Lester Young, Don Byas and Budd Johnson. Johnson reminisced, “Most all of those tunes that we played on 52nd Street when I worked with Diz, damned near half of them were Pettiford’s tunes. He was writing tunes every day. ‘Hey, Budd. Put this down. Put this down.’ ’Cause he couldn’t notate it on paper.”

This group and other like-minded musicians, notably saxophonist Charlie Parker and pianist Thelonious Monk, were forcing the music to grow in new directions. Swing was primarily dance music, but bebop emphasized spontaneity, playfulness and musical fluency; improvisation became the new imperative. Mid-song, beboppers altered the rhythm, made room for complex improvisational solos, intentionally inverted chord progressions on popular standards. Jazz performance was redefined by the sounds first heard in the small combos of New York.

By 1944 Pettiford and Gillespie parted ways, two big personalities who didn’t always treat each other with consideration. Pettiford reached the height of his career in the 1950s, when he was regularly leading bands and recording albums featuring his original compositions. While recovering from a broken arm injured during a spirited baseball game, Pettiford learned the cello, and his pizzicato solos on cello can be heard on many of his recordings from this period. His most notable compositions are “Bohemia After Dark,” recorded with Kenny Clarke and Cannonball Adderley in 1955, and “Tricotism,” recorded with Lucky Thompson in 1956. In 1958 he went to Europe, performing with Stan Getz and others; he died in Copenhagen in 1960, only 38 years old. ✱

Christopher Lindsay Turner is a cultural research specialist at the Smithsonian’s National Museum of the American Indian and is the coordinator of the Museum’s upcoming exhibition on Native people in contemporary music, *Up Where We Belong*, opening this summer. Margaret Sagan contributed material to this piece.

Russell “Big Chief” Moore and his hero, Louis Armstrong.



PHOTO COURTESY OF LOUIS ARMSTRONG HOUSE MUSEUM

UP WHERE THEY BELONG: NATIVES IN POPULAR MUSIC

BY CHRISTOPHER TURNER

DO YOU REMEMBER THE '70s dance hit, "Come and Get Your Love" Or the jaunty backing lines of the trombone on "Hello, Dolly?" Louis Armstrong's most visible moment? How about Johnny Cash's tribute album to American Indian history, "Bitter Tears"? You might even remember the 1958 anthem "Rumble," an instrumental credited with the innovation of the "power chord," a prerequisite for rock-n-roll thereafter.

All these key musical moments were the product of American Indian songwriters and performers. Native people have been active participants in popular music worlds for nearly a century.

More than a few Native performing artists have had broad impact in each form of popular music – from jazz and blues to folk, country and rock. Some took the role of the supporting performer, sideman or session player, staying mostly in the shadows; others are in the limelight, but likely more for their contribution to their chosen genre than for their Native background.

Since the government "civilizing initiatives" of the turn of the 19th century, in which traditional Native forms were either discouraged or outlawed, Native people were brought closer to mainstream music. Radio brought it to the reservation, and reservation Indians seized the chance to see traveling groups or local mission bands. Many young Natives found that their exile in boarding schools included opportunities to learn popular music styles. Returning home with those instruments – and their musicianship – those new talents interacted with the traditional fold.

Later, the government encouraged migration from reservations to urban areas for work. Large numbers of Indian people were brought to the centers of mainstream cultural life. Many were deeply affected by the music they experienced in the cities.

CONTINUED ON PG. 32 ➔



Stevie Salas with his trademark green guitar, soon to be on display at the National Museum of the American Indian.



PHOTO COURTESY OF HARRISON ESTATE



PHOTO COURTESY OF HARRISON ESTATE

STEVIE SALAS TAKING IT TO THE NEW MEDIA

Mescalero Apache guitarist Stevie Salas has made the transition from the "old" music industry to the modern entertainment world of new media with scripted reality TV and Apple iPhone music game apps.

Born and raised in the San Diego area, Salas has worked in the industry for more than 25 years. He ascended the mainstream music industry ladder as a record producer, recording artist, published songwriter, session musician, music director and touring performer, all the while maintaining a presence in Native music.

As a versatile guitarist with a trademark grit and grunge sound, his session career echoes that of Jesse Ed Davis in its connection with well-known mainstream artists. He has toured and recorded with the likes of Mick Jagger, Rod Stewart, Justin Timberlake, Eddie Money, George Clinton, Duran Duran, Jeff Healey, Jagger's Rolling Stones bandmate Ron Wood and many others.

Through the '90s, Salas refused to follow the heavy-metal trend. He churned out music from his gut – hard-edged, but

funk-driven, with gritty, punchy vocals to match the grooves. Since then, his solo career has been an international success story. He has large followings in Europe and Japan, where he numbers among the top million-selling artists.

Salas seemed destined to go multi-media from the beginning. Laying down licks on hit after hit by night, by day he made his way onto TV and film, as a member of the *Fame* house band, and as the guitar wizard scoring the cult classic film *Bill and Ted's Excellent Adventure*, where he also provided the hands of George Carlin.

All this hard work has paid off with recognition as an exceptional talent – and organizer of talent – who could make musical things happen on stage, in the studio and in new media. As an internet and television personality, Salas has lent his reputation in the mainstream to his interest in promoting the Native music scene. He produces and hosts the Canadian music variety show *Arbor Live* and has attained the ultimate role in the new music industry of today, as a music director/consultant for *American Idol*.



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“WE KEPT HIS HORSES”

If you ask today's Choctaw and Chickasaw about the origin of their horse culture, you are likely to hear them say, “When de Soto came with his horses, he said he was a friend. When we found out he wasn't, we got rid of de Soto and kept his horses.”¹

BY JAMES RING ADAMS

The event behind this oral tradition has a date, a place and written corroboration. It refers to a well-documented Chickasaw raid on Hernando de Soto's camp in early March 1541, in which the Spaniards lost upwards of 57 horses. Yet modern non-Indian historians discount the tribal tradition. They debunk the “romantic” notion that any feral horses in the southeast descended from the early Spanish expeditions. To a man they state

categorically that all of the expedition's lost horses were killed.

The debunkers write in full reaction to the overstatements of earlier generations, who saw the mustangs of the West as the offspring of strays from the 16th century Spanish *entradas*. In the modern version, the Spanish warriors guarded their horses carefully, seeing them as the secret weapon that made their conquests possible. Tribes of the West gained access to horses and horse skills only gradually over the 17th century, until the Pueblo Revolt of 1680 delivered

the mission herds into Indian hands.

This is the standard story of the spread of the horse in the West, following the influential writing of Francis Haines and others. But the drama of Plains Indian horse culture has overshadowed and distorted understanding of the Native horse culture in the Southeast. The famed Indian ponies of the Choctaw and Chickasaw very likely came into Native hands earlier and from a different direction than the horses of the West. They certainly can be traced to the Franciscan missions of La Florida, which were overrun by local tribes

¹The author heard this statement in almost identical words in far different locations: from the poet Linda Hogan (Chickasaw), the Chickasaw Nation writer-in-residence, and Curtis Billy (Choctaw), culture keeper and sponsor of the Choctaw Nation Dancers.





PHOTO COURTESY OF THE ARCHITECT OF THE CAPITOL

decades before the Pueblo Revolt. And by any standard of historical criticism, Hernando de Soto's expedition cannot be ruled out as a source, in spite of the manifestly untrue assertion of Haines that there is not "any mention of any of his horses surviving." This dogmatic statement, unanimously echoed in all recent histories, ignores contradictions in the original sources and inconsistencies in the Spanish accounts of the battle. A careful look at the sources suggests not only that a large number of horses survived, but also that they were the target of the raid.

Discovery of the Mississippi by William Powell (1823–1879). This fanciful painting of Hernando de Soto's arrival at the Mississippi was commissioned by Congress in 1847 and still hangs in the Capitol rotunda. The historical misrepresentations are almost too many to enumerate.



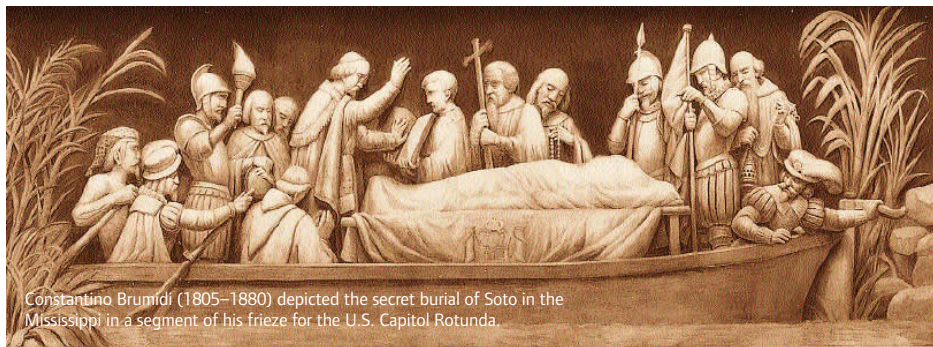


PHOTO COURTESY OF THE ARCHITECT OF THE CAPITOL

another popular misconception, revert to the proper Spanish form of his last name “Soto.” They deprive the Adelanto of his heroism, his sanity and even his preposition.

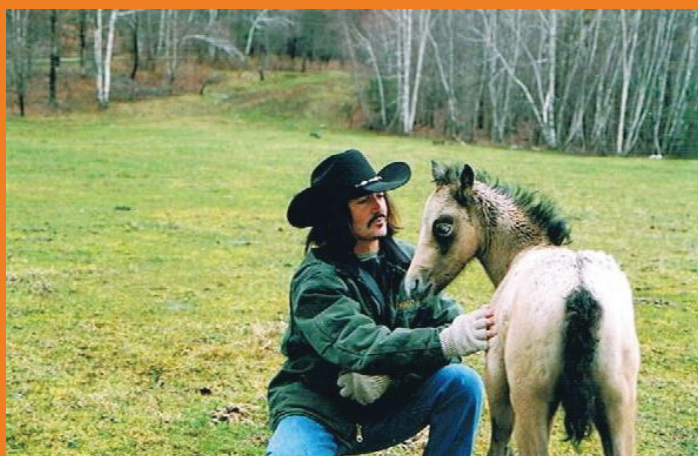
But few treat Soto more harshly than did his contemporaries. Even before the survivors returned to the Spanish world, Bartolome de las Casas, the champion of the Indians, wrote about “the Tyrant [of whom] we have had no news these three years... If he be alive, most assuredly he hath destroyed an infinite number of people for he...is famous for his Savage fury.”

The historian Gonzalo Fernandez de Oviedo debriefed Soto’s private secretary Rodrigo Rangel in the course of an official investigation of the expedition; he also had access to a diary Rangel kept during the expedition. Historians consider this version the most accurate of the extant accounts. Whether in Rangel’s words or Oviedo’s, the famous history that resulted, Oviedo’s *General and Natural History of the Indies*, describes Soto as a deranged con man, literally leading his forces into perdition. The expedition baptized women “more for their carnal intercourse than to instruct them in the faith.” It enslaved Indians as porters and detained leaders as hostages to prevent obstruction of their thefts. “Oh, lost people; oh, diabolical greed; oh, bad conscience; oh, unfortunate soldiers,” Oviedo wrote. “How wasted your lives and without tranquility your souls.”

SOTO'S HEART OF DARKNESS

Few heroes of American history more deserve debunking than Hernando de Soto (1500–1542). Schooled in Francisco Pizarro’s bloody conquest of the Incas, Soto conceived the ambition of locating and subduing a third great Indian civilization in the interior of North America. He received a royal commission as Adelanto, to conquer what the Spanish called La Florida, the southeastern corner of the continent. In 1539 he landed near what is now Tampa with some 700 men, 223 or 224 horses and 400 hogs. For the next three years, he and his surviving men wandered several thousand miles through the Southeast, seeking, and destroying, remnants of the Mississippian Indian culture that had peaked four centuries earlier. Modern historians properly note the brutality and descent into madness of Soto’s epic journey, and, repudiating

HORSES OF THE CHOCTAW AND CHICKASAW LIVE ON



John Fusco and Chief Nitikechi, newly born (four years ago) into the Choctaw Conservation Program.

The “Indian pony” of the Southeast ranks among the most influential horses in American history. Its speed and agility inspired early settlers to crossbreed it with English thoroughbreds, producing the American quarter horse, far and away the most popular registered breed in the country.

The horses of the Choctaw, Chickasaw and other southeastern tribes fell into Indian hands through a different, and earlier, route, than the horses of the Plains, whether from the Chickasaw raid on Hernando de Soto or from the 17th century Franciscan missions in La Florida. Native horsemen say they have a distinct configuration,



CONTINUED »

THE CHICASA RAID OF MARCH 1541

Soto's rapacity had its just reward in the winter of 1540–41. After a pitched battle in the town of Mauvila (in present-day Alabama) destroyed most of his booty, and the town itself, Soto found winter quarters in Chickasaw and Choctaw territory, in a small town he called Chicasa, probably in east-central Mississippi. He maintained friendly local relations for most of his stay at Chicasa. When he wanted to see the local chief, he would send him a horse to ride to their camp. When the chief asked for help in subduing a rebellious tributary, Soto sent a detachment of 30 horsemen and 80 foot soldiers. But he constantly suspected that the Chicasa Indians were seeking a good opportunity for an attack.

Matters came to a head in March when Soto prepared to move on and asked the chief to provide 200 tribesmen as porters (*tamemes*). The request provoked an audible outcry. The chief promised to send the *tamemes* on Saturday, March 5 (or Wednesday, March 9—the accounts vary). But the day before, Soto suspected an attack, and warned his men, “This night is a night of Indians; I will sleep armed and my horse saddled.” He did neither, however, and his sentries were

negligent.

Moving in groups of twos and fours, the Chicasa Indians infiltrated the camp from different directions, carrying fire hidden under small pots. With wicks and fire arrows, they ignited half of the roofs in the village before the Spaniards awoke. The attackers shouted and beat drums, tactics the Spaniards had encountered in Italy. Many of Soto's men fled to the woods. Soto himself fought on horseback with an unfastened girth; when he lanced an Indian, the blow pitched Soto and his saddle off his horse. The stables caught fire, and the horsemen tried to free as many horses as they could. Then, as the horses stampeded amid the smoke and flames, something miraculous happened, at least in the Spanish view. The Indians suddenly broke off the attack and vanished, leaving only one casualty behind, the warrior lanced by Soto.



A running band of Choctaw horses.

WHAT REALLY HAPPENED IN THE RAID

The Chicasa raid was certainly a central experience for Soto's men. Six or seven expedition survivors left some sort of memoir, and all of them mention this raid. Three or four accounts of the expedition survive at some length; three others are fragments, but two of the fragments describe the Chicasa raid in vivid detail. (A generation later, the famous mestizo Garcilaso de la Vega, the Inka, wrote the extensive second-hand history *La Florida*, which is praised far more for its literary quality than its accuracy. But he drew on the eyewitness accounts of Alonso de Carmona and Juan Coles, which otherwise don't survive.) These accounts agree on the main outlines of the battle.

The sources also agree that Soto lost at least 57 horses in the battle, the largest single attrition to his original force of 250 head. But what happened to the horses is much less certain. Two of the eyewitnesses, Luis de Biedma and a Portuguese known as the Gentleman of Elvas, say the horses were all killed, the version generally repeated today. But this is not the report of the third main account, that of Rodrigo Rangel. Rangel said clearly that the attackers captured 59 horses. A mistranslation in the most widely used English version obscures his statement, but it is there in the Spanish, "*tomaron cincuenta e nueve caballos*." ("They took 59 horses.")

Many horses did die in the battle, but it is

not clear whether Rangel is counting them. According to Garcilaso de la Vega, another eyewitness, Carmona, said that 80 horses "were killed and wounded, more than 20 of them having been burned to death or shot with arrows in the very stables where they were tied." After the battle, Soto's men cut open the fallen horses, both to preserve the meat for eating and to examine the arrow wounds. Garcilaso records that 16 died from remarkable shots through the heart. One arrow passed through the back of a horse with such force that Soto ordered it described in an affidavit attested by a notary named Baltasar Hernandez. (Garcilaso said he met the notary later in Peru.) So we have a direct count of more than 20 killed horses. This leaves from 40 to 60 horses unaccounted for.

Soto's survivors, moreover, returned home to a political atmosphere hostile to any news that horses had fallen into Indian hands. Royal agents were in the middle of an investigation of the Viceroy of Nueva Espana, the great Antonio de Mendoza. The complaint, inspired by the conqueror of Mexico Hernan Cortes himself, accused Mendoza of allowing Indians possession of horses, against Crown policy. The news from Soto's expedition was bad enough, without the admission that he had left horses behind.

The Spanish narratives, moreover, contain a glaring inconsistency. They report they were saved from total disaster when their panicked

INDIAN PONIES CONTINUED »

the "Northern horse type," as opposed to the "Southern horse" of the western tribes.

Purebred Choctaw ponies are still extant from the Indian Removals of the 1830s, when they helped many young children and aged survive the Trail of Tears. But the strain has been drastically reduced in recent decades. Screenwriter John Fusco (*Thunderheart*, *Hidalgo* and *Spirit: Stallion of the Cimarron*) has joined the effort to preserve the breed through the Choctaw Indian Horse Conservation Program. He provides the following photos of Choctaw horses at his Red Road Farm in Vermont and the Return to Freedom Sanctuary in Lompoc, Calif. (See red-road-farm.com for more information.)



ABOVE: Choctaw pony foals Spotted Bird and Dancing Creek. RIGHT: John Fusco's favorite mare, Morning Bird, and her foal. FAR RIGHT: Choctaw horses on the run at Red Road Farm.



THE SPANIARDS WONDERED WHY THE INDIANS PASSED UP A CHANCE TO ANNIHILATE THE EXPEDITION... SOTO'S MEN APPARENTLY NEVER CONSIDERED THAT THEY THEMSELVES MIGHT NOT HAVE BEEN THE MAIN TARGET OF THE RAID.

horses stampeded through the town. The Gentleman of Elvas saw divine intervention: "But God who punishes His own as is His pleasure, and in the greatest needs and dangers holds them in His hand blinded the Indians so that they might not see what they had done, and they thought that the horses which were running about loose were the horsemen gathering together to assault them." The Indians broke off the attack. Nor did they resume the battle for another ten days.

The Spaniards wondered why the Indians passed up a chance to annihilate the expedition. They did not wonder, nor have recent historians, why if so many horses had been killed, so many were left over to form a stampede. Soto's men apparently never considered that they themselves might not have been the main target of the raid. But it's highly likely that the Chickasaw didn't finish off the Spaniards because the Indians

were much more interested in the horses.

From this perspective, the raid was a brilliant success, carefully planned and flawlessly executed. Even the Spanish description fits the classic pattern of a horse raid. A stealth attack by night, erupting in fire, noise and maximum confusion, runs off as many horses as possible. There would not be a follow-up attack, because the Indians would be busy securing the loose animals. This is certainly the Chickasaw understanding of the event. One detail supports the Indian version. According to Garcilaso's report of Carmona's memoir, each Indian in the raid had three cords wrapped around his wrist, one for leading away a Castilian, one for a pig and one for a horse. ✱

James Ring Adams is senior historian at the Smithsonian's National Museum of the American Indian. This article is excerpted from a paper presented at a recent conference on Southeastern Indians at the University of Georgia in Athens, Ga., organized by its Institute for Native American Studies.



George Catlin's 1834 painting of *Tul-lock-chish-ko (Drinks the Juice of the Stone) in Ballplayer's Dress*, wearing a horse tail of white horsehair and a mane of dyed horsehair, shows the influence of the horse culture of the Southeast Indian tribes. Smithsonian American Art Museum. Gift of Mrs. Joseph Harrison, Jr.



To learn more about horses in American Indian cultures, visit our exhibition *A Song for the Horse Nation* on display at our museum in New York through July 7, 2011, or take our online tour at www.nmai.si.edu/exhibitions/horsenation/. *A Song for the Horse Nation* will travel to the Washington DC museum, opening in October 2011. Interested in supporting the Washington, DC exhibition? Email Angela Leipold at SupportNMAI@si.edu



Shaman Don Crisanto performs purification ceremony in Pac Chen Mayan Community.

WHERE THE SKY IS BORN A

waft of fragrant, spicy smoke assails my nostrils and I breathe in gently. Standing with my head bowed, I can hear birds call to each other in the jungle. The air is moist and the sun's rays warm my skin. Don Crisanto (Maya), a 61-year-old shaman, begins to pray. He is directing the smoke from a small dish of burning copal, or *pom*, over my head with a small bunch of leafy twigs. Burning the incense made of hardened sap, he has explained, is for protection and is part of the purification rite.

BY MAUREEN LITTLEJOHN • PHOTOS BY DANNIELLE HAYES

NATIVE PLACES

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Ancient Mayan Mujil Temple to fertility goddess Ixchel in Sian Ka'an Biosphere Reserve.

I'm in Pac Chen, a Maya settlement of around 125 people an hour's drive from the coastal city of Tulum in Mexico's Yucatan Peninsula. I came as part of a group day excursion, organized by AllTourNative Tours, an eco-tourism adventure company that works with the Maya people in the region.

Crisanto has prepared us to go for a dip in the adjacent *cenote*, a freshwater pool or sinkhole, in a limestone cave. Before we take the plunge, he answers our questions about his altar, a table of green branches that holds cactus fruit, flowers, corn, beans and peppers. "The offerings are to show thanks for the first harvest," he says, pointing to the area below the table. "That symbolizes the underworld. We believe the *cenotes* are the entrance to the underworld. In some *cenotes* sacred ceremo-

nies are done," he says. "You have been purified to show your respect to the gods and to the *Aluxes*, or spirits that live here."

We walk up a small slope, strip down to our bathing suits and line up at an opening in the rocks. Looking below, I see crystal-clear turquoise water and two Maya guides from the community floating in life vests. I slip into a rope harness and am lowered into the cool water. The guides swim over with an inner tube and as I float in the serene stillness of the cave, two curious catfish swim by.

This is called the Jaguar *cenote*. Looking up, I can see why. There are two openings in the rock above that look faintly like a cat's eyes. I've read there are five species of felines in the Yucatan, puma, jaguar, ocelot, margay and jaguarundi – the ancient ruins of Chichen Itza in the Yucatan

even have a Temple of the Jaguars – but they are rare and seldom seen. I reckon this glimpse of a stone cat-head is the closest I'm going to get to the real thing. Soon another rope is dangled from the opening in the rocks and I am gently hauled up to the sunshine.

The ancient city of Coba is next on the itinerary. "The city was established 100 years before Christ. It had a population of 55,000 with temples, plazas and ball courts. It was one of the biggest cities in the Yucatan region and today only five percent of it has been uncovered," says Daniel Cen (Maya), a government guide at the site. The ball game, he says, was a tough competition between two players to get an eight-pound rubber ball through a hoop. "At Chichen Itza, the winner was beheaded and offered as a sacrifice to the gods. It was

a great honor to be sacrificed. The ball court is smaller here, there were no spectators, and the winner was not killed but had to offer the gods blood through a self-mutilation such as piercing the tongue with thorns,” says Cen.

I’m booked into a restful beachside cabana in Tulum, and before dropping off to sleep I reflect that it’s good to live in a time when a ball game is just a ball game.

In the morning, Alberto Cencaamal (Maya) comes by to show me more of the area. He’s a guide with Community Tours Sian Ka’an, a six-year-old Maya company based in the village of Muyil. He picks up a few other tour participants at the entrance to the Sian Ka’an Biosphere Reserve, just a few miles south of Tulum. As we bounce along in the van, he tells us the 1.3-million-acre reserve is a UNESCO Natural World Heritage Site and provides habitat for 350 species of birds. “Sian Ka’an means ‘Where the sky is born’ in Maya,” he says. “It’s a big, big paradise.”

Slowing the vehicle, he points to a square stone structure half hidden in the undergrowth by the side of the road. “That was a Maya checkpoint or toll booth. They used to bring honey, jade, animal skins, salt, wood, gum and incense along this trade route 2,000 years ago.”

Community Tours, Cencaamal tells us, employs around 20 Maya people and offers birding, nature, cultural and fishing tours. It is the only Maya-run tour operator working in the Reserve. Environmental protection is a priority. Tours use one van (as opposed to their competition’s multiple jeeps), fishing is catch-and-release and only non-toxic sunblock and insect repellent are allowed. “We have to protect this area by promoting responsible tourism so we can have jobs and a legacy for our children,” he says. Growth has been slow but steady and the company hopes to open a museum, butterfly pavilion, restaurant and cabana accommodations in Muyil when the economy recovers.

Raw, sandy coastline appears on one side of the van. Soon we are in Punta Allen, a fishing village on Ascension Bay. We pull into a marina where boats are lined up to take us out to the Mesoamerican Barrier Reef – second only in size to Australia’s Great Barrier Reef. Gazing at the white caps, Cencaamal decides, “It’s too dangerous to go to the reef today, the coral is very sharp.” Instead, we take a dip in a shallow, sandy, protected part of the bay and then go for a boat ride.

Nearing an island no bigger than a tennis court, Cencaamal cuts the motor. We drift



Mayans Alberto Cencaamal and Miguel Quezada of Community Tours.



30-year-old Ceilia Mukul (Mayan) makes empanadas for visitors to Pac Chen Mayan Community.



LEFT: Fresh fruit snack prepared by Community Tours in Sian Ka’an Biosphere Reserve. RIGHT: Typical Mayan meal served to visitors to Pac Chen Mayan Community.



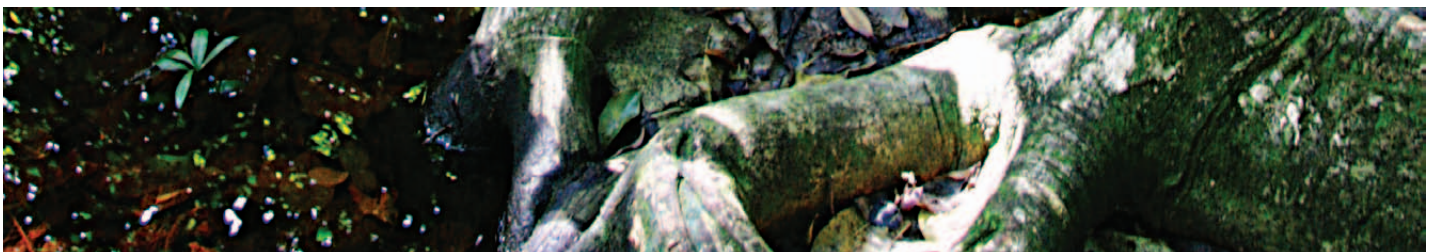
A ha iguana taking in the sun atop Mayan ruins in Sian Ka'an Biosphere Reserve.



Endangered salt-water acutus crocodile hiding in mangroves in Ascension Bay Biosphere Reserve.



Nesting roseate spoonbill on San Juan Island in Ascension Bay.



Ficus tree in Sian Ka'an Biosphere Reserve, Quintana Roo, Yucatan, Mexico.



ABOVE: Thousand-year-old toll house along ancient Mayan trade route connecting canals and lagoons. RIGHT: Juano Palm used for roofing palapas, typical Mayan houses.



closer. Suddenly I see that the dense mangroves are alive with waterfowl. “Roseate spoonbills” he says, pointing to a pair of shrimp-colored birds with long thin legs and round, flat bills poking about in the water. “Their main diet is shrimp; that’s why they are that color.”

Slowly circling the island, Cencaamal passes us his binoculars. We are able to see fine, feathery details of grey egrets, boat-billed herons, snowy egrets, brown pelicans, cormorants and a bright yellow mangrove warbler.

Stomachs growling, we head back for lunch in Punta Allen – freshly caught grouper pan-fried with garlic, creamy yellow potatoes, cabbage salad, rice and flan for dessert.

On my last day in Tulum, I take Community Tours’ Muyil Forest and Float day trip. Cencaamal picks me up again and after a 20-minute drive we are at the Muyil Ruins. The first building we encounter has a very low entrance. We bend to enter.

“This was an oratory,” he says. “Priests did telepathic communication with the gods here. The people would ask them if it was a good time to farm and the priests would do ceremonies to the squash or bean spirits. Our shamans do ceremonies like this even today.”

We wander around the site, mesmerized by crumbling temples, lush jungle and squawking parrots overhead. Cencaamal puts his hand on the trunk of a large tree. “That’s an elephant ear tree. It was used to make dug-out canoes,” he says, then points to a plant that looks like burdock, “It’s called Xkanbahau, an antidote for snake bites.”

Laguna Muyil delivers the second half of our adventure. We hop into a boat and Cencaamal finds a small opening in the mangroves. “This canal was created by the Maya 1,000 years ago as part of their trade route,” he says as we glide along. Pulling up to a wooden dock, he points to a low stone building that looks like a temple. “Another Maya checkpoint,” he says, then nods towards a stack of life vests in the boat. “It’s time to put on a life vest and float.” The water is waist high and a tad chilly, but the sun pours down and soon everyone is blissfully bobbing along with the current. Bromeliad plants the size of beach balls hang over the water. Warblers and king birds flit above our heads. Forty minutes later we’re at the next dock and climb into the waiting boat.

A delectable spread is laid on outdoor picnic tables by the water’s edge when we arrive back at Laguna Muyil. Plates overflow with watermelon, pineapple, mangos, cheese empanadas, corn tamales with chicken, spicy salsa and soft tacos. We dig in and the food is fresh and delicious.

Before going back to Tulum, I take a last look at the lagoon. The waters ripple and the grasses and mangroves stretch for miles. I squint my eyes. Is that an ancient Mayan canoe laden with precious jade and honey? The speck gets closer and I can see it’s a Community Tours motor-powered boat, filled with another precious cargo, smiling tourists. Sian Ka’an is a paradise indeed. ✱

Maureen Littlejohn is a regular contributor to *American Indian* magazine and has recently completed a master’s thesis on aboriginal tourism.

MAYA FACTS

The Maya population at its peak was more than 20 million and is around seven million today. “Maya” is a collective term that refers to Native peoples in the region with similar culture and language. They inhabit the same areas their ancestors did 3,000 years ago: the Mexican states of Yucatan, Campeche, Quintana Roo, Chiapas and Tabasco, Belize and parts of El Salvador, Guatemala and Honduras.

Getting there: The nearest airport is Cancun. Rent a car or take a shuttle to Tulum, an hour’s drive south along the coast. This 100-mile stretch is called the Riviera Maya and is filled with luxury resorts.

Accommodations: In Tulum, everything from big hotels to charming beachside cabanas.

Community Tours: www.siankaantours.org, Conde Nast Green List, one of the world’s three top ecotourism destinations, 2005.

AllTourNative Tours: www.alltournative.com, named Socially Responsible Company in 2007 by the Mexican Philanthropic Center.

The National Buffalo Museum is a non-profit educational organization devoted to the cultural and natural history of bison and the prairie.



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Kichwa dancers in the Rotunda.

PHOTO BY STEPHEN LANG

CHURAY! CHURAY!

Inti Raymi, the Festival of the Sun, welcomes the summer on Saturday, June 19, at the Smithsonian's National Museum of the American Indian George Gustav Heye Center in New York. The festival is one of the most important ancestral celebrations of the Native peoples of the Andes. It will feature music and dance performances by the groups Kapary-Wallka and Nanda Manachi.

"It's an exciting way to start the summer," said John Haworth (Cherokee), director of the Heye Center. "And a perfect way for families to

participate in this annual solstice festival."

The afternoon begins with a panpipe workshop at 1 p.m. in the Rotunda. Visitors will be invited to join the procession, which includes offerings of flowers and fruit for *Pachamama* (Mother Earth), with the renowned musicians of Nanda Manachi of Ecuador at 2 p.m. Then, in the museum's Diker Pavilion, the performers will compete on a succession of different musical instruments – including the guitar, panpipes and flutes – recreating the traditional contest to "capture the plaza."

The competition ends with all the musicians playing in harmony, urging the crowd to dance with the contagious refrain, "*Churay! Churay!*" ("Strength! Strength!"). The festivities conclude with a concert of traditional music and dance thanking *Pachamama*. Everyone – musicians, dancers and visitors – celebrates together. – *Ann Marie Sekeres*

Inti Raymi will take place on Saturday, June 19, from 1 pm to 4 pm. The festival is co-presented by the Kichwa Nation of New York and participating music groups Kapary-Wallka and Nanda Manachi.

LAMBAYEQUE EFFIGY VESSEL HIGHLIGHTS INFINITY OF NATIONS

Throughout the Andes, a rich and varied tradition of ceramic and textile production, metal and jewelry working, and palace building was practiced prior to the 16th century Spanish invasion. The quantity of exquisite objects produced, worn and displayed represents the spread of divergent, yet historically related, state societies, and the Huari and Inka empires.

It was the rise of these societies with a ruling class which led to the specialized production of luxury goods. The fabrication of special objects with elaborate symbols marked the wealth, authority and power of leaders. It further defined the association between leaders and gods.

The Lambayeque, predecessors of the Inka on the northern coast of Peru, produced a distinctive blackware pottery. This extraordinary Lambayeque blackware vessel

depicts an authoritative figure associated with several symbols of power. He has four fangs that curve outward from his mouth. Two snakes depart from the top of his head. Several pendants hang from his jaw.

He holds two snakes which appear to be curling around the peaks of mountains. His belt also is a snake, and he has a stepped diamond motif – usually associated with authority and power – on his chest. Above him are three cat-like heads. This vessel might depict an individual associated with a powerful mountain.

This remarkable vessel will appear in *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian*, opening this fall at the George Gustav Heye Center on Saturday, Oct. 23.

Illustrating the unparalleled scope of the museum's collection with some 700 objects representing 200 cultures and communities from throughout the hemisphere, the exhibition will include works from prehistory to the present day. ✱



BY CECILE R. GANTEAUME

Associate curator Cecile R. Ganteaume is currently organizing *Infinity of Nations* and is also editing the accompanying publication.

PULLING DOWN THE CLOUDS

Poems by Contemporary Native Writers

Qapariku

Tupsampi,
quri latapata hina
achikyayta rapapachistin,
chusu llaqtapi utululla
takikun.

Manchaypaq willarikun
imapas allin mana allin
unarayappa
wallqarikamusqanta.

Sinchi qispi ñawinkunapi,
piñarikuq askankuy
kunkampi,
chutarikun kawsay.

Huk punchawraq
kawsakusqanchiktam niwanchik
takimpi.

Rustic Crier

The village cock crows
and the day is unfurled,
a golden banner in his beak.

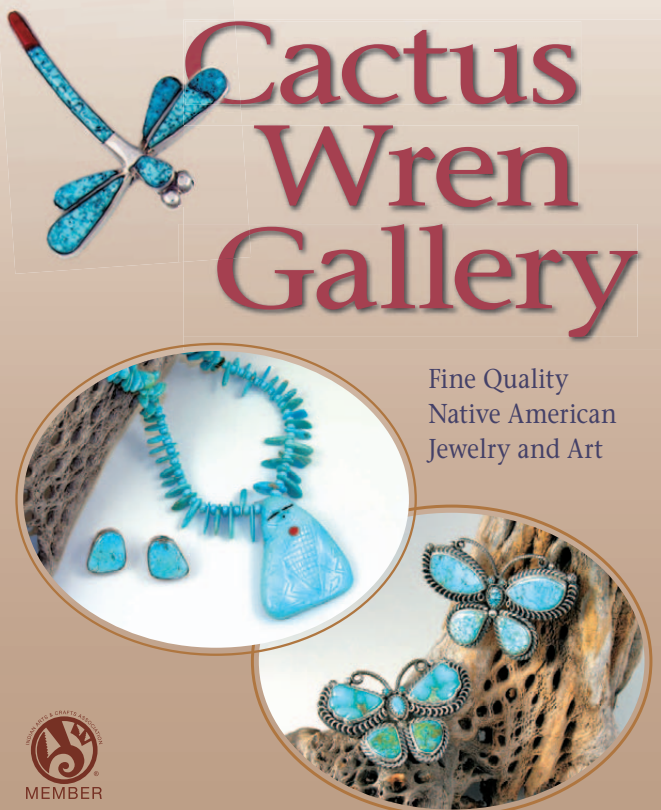
Starkly proclaiming
the traveling time
of a good or bad
bundle of news.

Life bristles
in obsidian eyes
and his neck is a golden worm.

His song rings out.
We exist
one more day.


—Porfirio Meneses Lazon

Porfirio Meneses Lazon (1915–2009), a member of the *indigenista* movement in South American literature, was one of Peru's most prominent Quechuan writers. He was a professor at the Universidad Federico Villarreal in Lima and a prolific author who was recognized with numerous awards and distinctions. Reprinted with permission from the Latin American Literary Review Press. English translation courtesy Maureen Ahern. © 2010 Latin American Literary Review Press.

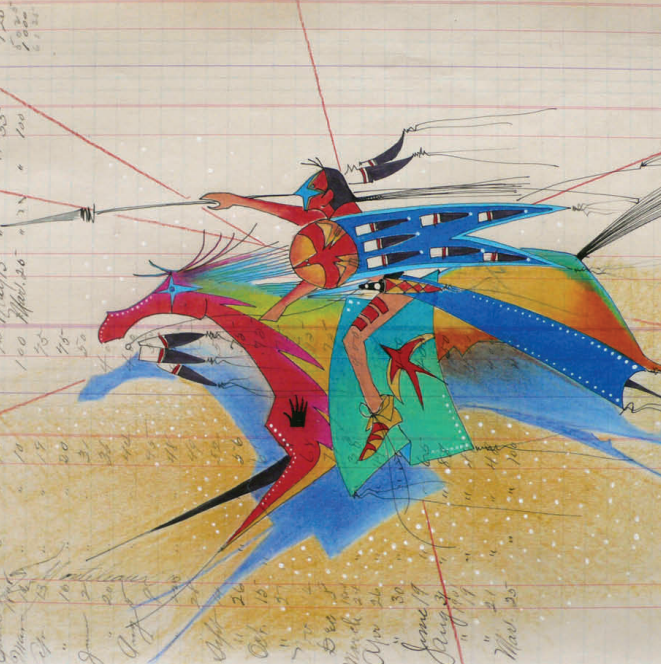


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EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2010

**SMITHSONIAN'S NATIONAL
MUSEUM OF THE AMERICAN
INDIAN** ON THE NATIONAL
MALL IN WASHINGTON, D.C.

WASHINGTON EXHIBITIONS

OUR UNIVERSES:
TRADITIONAL KNOWLEDGE
SHAPES OUR WORLD

OUR PEOPLES:
GIVING VOICE TO OUR
HISTORIES

OUR LIVES:
CONTEMPORARY LIFE
AND IDENTITIES

WINDOW ON COLLECTIONS:
MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:
ALGONQUIAN PEOPLES OF
THE CHESAPEAKE

UP WHERE WE BELONG:
**NATIVE MUSICIANS IN
POPULAR CULTURE**
OPENING JULY 1



**BRIAN JUNGEN: STRANGE
COMFORT**
THROUGH AUG. 8, 2010

2010 INDIAN SUMMER SHOWCASE 5 YEARS AND STILL HOT!

Our annual Indian Summer Showcase concert series has brought Native music each year from throughout the Americas to our museum on the National Mall. We are expanding the programs this year to include multi-day festivals from countries like Argentina, Bolivia and Peru. We proudly present...Indian Summer Showcase 2010: 5 Years and Still Hot!

CELEBRATE HAWAII: HULA
Saturday, May 29 – Monday, May 31
10:30 a.m. – 4:30 p.m., various Museum
locations

The hula is often called the “heartbeat of the Hawaiian people.” This year’s *Celebrate Hawai’i*, the National Museum of the American Indian’s fourth annual Hawaiian cultural festival, highlights these traditions. The festival offers a weekend of demonstrations, including hula lessons taught by members of local *halau*, or schools, and a demonstration of the musical instruments used in the hula by Kumu Hula Chinky Mahoe. Families and young visitors will learn to play a variety of traditional Hawaiian games, make a lei, watch a food demo with the Museum’s Mitsitam Cafe executive chef Rich Hetzler or create their own bookmarks using traditional stamping techniques and patterns.

IBERO-AMERICAN GUITAR FESTIVAL
Friday, June 4 – Sunday, June 6
Rasmuson Theater, Potomac Atrium,
Outdoor Amphitheater, Room 4018-4019
and the Mitsitam Native Foods Cafe
Friday, 7 p.m.; Saturday and Sunday, all day
For the second year in a row the museum will host a festival that brings outstanding guitarists and other plucked-string players from Spain, Portugal and Latin America for a series of concerts, discussions and master classes. Several programs will honor the legacy of Mexican composer Manuel M. Ponce (1882 – 1948). Among the performers are Brazilian classical guitarist Carlos Barbosa-Lima, Bolivian *charango* master Jose Mendoza (Aymara/Quechua), Mexico’s Quarteto Ponce and Argentine folk master Carlos Moscarini. Some events require tickets, sold in advance and at the door. For full schedule and further information, visit www.dciberoamerican-guitarfestival.org. The museum’s Mitsitam Native Foods Cafe will serve a special menu until 6:30 each evening, with live music by mariachi and bolero ensembles on Saturday and Sunday. *Sponsored by the Association of*



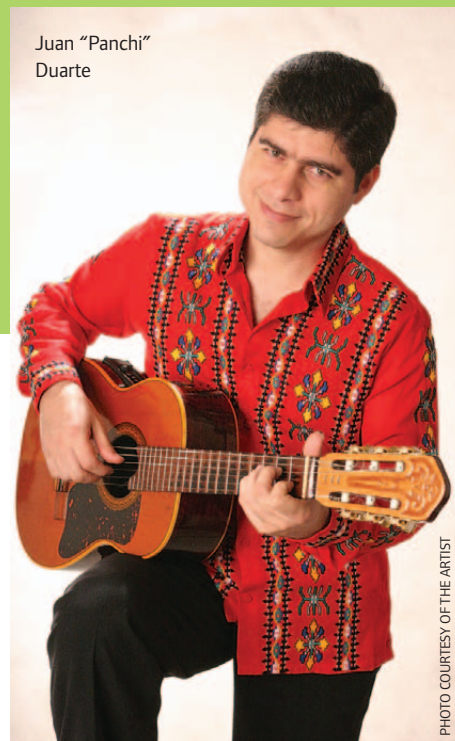
Carlos
Moscarini

PHOTO BY ERIC LEBEVRE



Ricardo
Parreira

PHOTO COURTESY OF THE ARTIST



Juan "Panchi"
Duarte

PHOTO COURTESY OF THE ARTIST



Pasatono Orquesta in concert, Friday, June 25.

PHOTO BY ESTANISLAO ORTIZ

Ibero-American Cultural Attaches, with support from the Smithsonian Latino Center and Restaurant Associates.

FRIDAY, JUNE 4

7 p.m. Concert with **Cuarteto Ponce** and **Margarita Escarpá**

SATURDAY, JUNE 5

10:30 a.m. Master class with **Carlos Barbosa-Lima**

12 noon Concert with **Alfredo Muro** and **Edwin Roberto Guevara Guitierrez**

2 p.m. Panel discussion

4 p.m. Concert with **Hector Osaky, Beatriz Mendez, Jose Mendoza** and **Gerard Verba**

7 p.m. Evening concert with **Ricardo Parreira** and **Luis Orlandini**

SUNDAY, JUNE 6

10:30 a.m. Family program with **Jose Mendoza**

12 noon Concert with **Alfredo Caceres** and **Agni Durden**

2 p.m. Discussion with **Lenora Saavedra**

3 p.m. Concert with **Ruben Seroussi** and **Walter Quevedo**

5 p.m. Concert with **Juan "Panchi" Duarte** and **Rafael Scarfullery**

7 p.m. Evening concert with **Carlos Moscardini** and **Carlos Barbosa-Lima**

FRIDAY, JUNE 11

LADYBUG RELEASES

10 a.m., Outdoor Croplands

Meet near the South (Staff) Entrance

Join the staff of the NMAI and Smithsonian horticulture as they release native ladybugs in the Native Croplands area on the south side of the museum. These natural pest controls are an eco-friendly and fun way to control pests in the landscape. Weather permitting.

IAF 40TH ANNIVERSARY BOLIVIAN FESTIVAL

Friday, June 11 – Sunday, June 20
Potomac Atrium

The indigenous participants are the Chiquitanos, Guarayos, Icochenos and Ayoreos from

the eastern lowlands of Bolivia. They will demonstrate and sell a wide array of products and crafts including weavings, embroidery, pottery, sculptures and paintings. A dance group from the island of Taquile in Lake Titicaca will also perform. *Sponsored by The Inter-American Foundation.*

COUNTRY OF THE CLOUDS:

INDIGENOUS ARTISTS OF THE OAXACA-MIXTEC REGION FESTIVAL

Tuesday, June 22 – Saturday, June 26

10 a.m. – 5:30 p.m., Potomac Atrium and other Museum locations

A week-long celebration of the arts and culture of the Oaxaca-Mixtec region of Mexico, featuring films, a symposium, a concert by Pasatono Orquesta and an exhibition of contemporary art which includes paintings, ceramics, textiles and photography. *Sponsored by The World Bank and the Smithsonian Folklife Festival.*

PASATONO ORQUESTA CONCERT

Friday, June 25

12 noon – Informal program, Outdoor Amphitheater

5 p.m. Welcome Plaza

Mixtec group from Oaxaca, Mexico, will perform traditional instrumental and vocal music of the region. Pasatono will also perform on Saturday, June 26, at 6 p.m. at the Kennedy Center Millennium Stage.



Derek Miller in concert, Friday, July 2

PHOTO BY LARRY PRICE

2010 INDIAN SUMMER SHOWCASE

5 YEARS AND STILL HOT!

SATURDAY, JUNE 26

SPECIAL SCREENINGS

2:30 p.m., Rasmuson Theater

ESPIRAL/SPIRAL

(2008, 117 min.) Mexico, Director: Jorge Perez Solano (Mixtec)

The migration north of the men from the small town of Huajuapán de León in Oaxaca, Mexico, has caused a major shift in the local culture, once dominated by men, now populated and run by women with only children and elders for companions. The first narrative feature from director Jorge Perez Solano, *Espiral* has garnered critical acclaim in Mexico, where it has had a theatrical release.

THURSDAY, JULY 1

EXHIBITION OPENING: UP WHERE WE BELONG: NATIVE MUSICIANS IN POPULAR CULTURE **Sealaska Gallery, 2nd Level**

This banner exhibition highlights Native people who have been active participants in contemporary music for nearly a century. Musicians like Russell "Big Chief" Moore (Gila River Indian Community), Rita Coolidge (Cherokee), Buffy Sainte-Marie (Cree) and the group Redbone are a few of the Native performing artists who have had successful careers in popular music. Many have been involved in each form of popular music, from jazz and blues to folk, country and rock. In this exhibition their stories are told as well as the history behind them. Visitors will be able to hear samples of music greats and find out with whom they collaborated, learn by whom they were inspired and consider contemporary artists whom they influenced. Open through Jan. 2, 2011.

DEREK MILLER CONCERT

Friday, July 2

12 noon informal program, Outdoor Amphitheater

5 p.m., Welcome Plaza

In conjunction with opening of the new exhibition *Up Where We Belong: Native Musicians in Popular Culture*.

Blues-rock concert featuring original songs and songs by musicians featured in the exhibition, including Link Wray, Jimi Hendrix, Redbone and Buffy Sainte-Marie.

Guitarist and singer/songwriter Derek Miller is a journeyman musician with eclectic taste and a knack for blues-inflected roots rock. Born on the Six Nations of the Grand River, Mohawk Territory, in Canada, Miller became interested in music in his early teens. By the late '90s he had not only toured with iconic Canadian vocalist Buffy Sainte-Marie but had also won a Canadian Aboriginal Music Award. Most recently he performed in the globally broadcast closing ceremonies of the 2010 Winter Olympics in Vancouver.

SPECIAL SCREENINGS

Saturday, July 3 & Sunday, July 4
3:30 p.m., Rasmuson Theater

FREE LAND

(2009, 62 min.) U.S., Director: Minda Martin
Filmmaker Minda Martin weaves an unusual dialogue between her parents' chronic homelessness and the homelessness imposed on her ancestors by the forced removal of the Cherokee people from Cherokee Nation 170 years earlier. Using historic documents, including Dawes Commission interviews, photographs and shot footage, Martin constructs an experience for audiences familiar with contemporary homelessness into the lasting effects of forced removal on a people.

For more information on the film go to:
www.mindamartin.org/film/freeland.html.
Join us for special Q&A sessions with the filmmaker after the screening.

MAKIYKUMANTA – PERU: ARTS AND CULTURAL LEGACY

Tuesday, July 13 – Sunday, July 18
10 a.m. – 4:30 p.m., various Museum locations

This week-long festival featuring more than 20 indigenous artisans will present daily exhibitions and demonstrations of Peruvian arts. Visitors will be able to purchase ceramics, silver jewelry, textiles, wood and stone carvings and paintings, as well as enjoy music, dance, films, lectures and food demonstrations. *Sponsored by the Embassy of Peru and Restaurant Associates.*

FRIDAY, JULY 16**LADYBUG RELEASES****10 a.m., Outdoor Croplands****Meet near the South (Staff) Entrance**

Join the staff of the NMAI and Smithsonian horticulture as they release native ladybugs in the Native Croplands on the south side of the museum. These natural pest controls are an eco-friendly and fun way to control pests in the landscape. Weather permitting.

PIANO RECITAL WITH LISA THOMAS**Friday, July 23****Noon, Rasmuson Theater**

This concert features music of Native composers and composers from the "Indianist School" and composers of the late 19th and early 20th centuries. Indianist School composers will include Harvey Worthington Loomis, Charles Sanford Skilton, Arthur Farwell and Ferruccio Busoni; works by Louis W. Ballard (Quapaw) and other Native composers will also be performed. Lisa Thomas earned her doctorate in piano performance from the University of North Texas. Thomas will also perform at the Kennedy Center Millennium Stage at 6 p.m. on Saturday, July 24.

include Fidelia Levicoy (Mapuche) from Patagonia who will be weaving textiles on a vertical loom; Daniel Ramos (Omagueña), a potter and musician from Jujuy, who will be making ancient, flute-like ocarinas and animal figurines; and Maria Toribio (Wichi), a textile artist from Formosa, who will be making bracelets and bookmarks from natural fibers. Come ready to talk to the designers and to try your hand at some traditional native designs from Argentina.

This program will also feature the indigenous films of the Argentine Oscar-nominated documentary filmmaker, Jorge Preloran. This program is part of the series "Argentina at the Smithsonian 2010."

Co-sponsored by the Smithsonian Latino Center and the Secretariat of Culture of the Nation of Argentina.

SATURDAY, JULY 31 & SUNDAY, AUG. 1**CORAL CANTIGAS: TRIBUTE CONCERT FOR MERCEDES SOSA****3 p.m., Potomac Atrium**

Mercedes Sosa (1925-2009) remains one of the most beloved folk singers in Latin America, known for her tireless commitment to social justice. Born in northwestern Argentina, she proudly declared her indigenous heritage throughout her career and was a vocal spokesperson for the rights of Native peoples throughout the Americas. Coral Cantigas, the only chorus in the Washington, D.C. area with the mission of increasing awareness and appreciation of the many rich styles of Latino choral music, will perform a concert in honor of her legacy.

SATURDAY, JULY 31 & SUNDAY, AUG. 1**SPECIAL SCREENINGS****ARGENTINA AT THE SMITHSONIAN: SELECTED WORKS BY JORGE PRELORAN**

Pioneer ethnographic filmmaker Jorge Preloran, a cultural icon in Argentina, has donated his oeuvre to the Human Studies Film Archives. The collection includes 46 documentaries on ethnographic topics in the U.S. and Latin America, 11 of which focus

on their protagonists' life-stories. Preloran is celebrated for having developed a cinematic genre known as ethnobiography, which filmmaker David MacDougall describes as sharing the testimonial qualities of Jean Rouch's work while being closely related to the life history genre of ethnography.

11:30 a.m.**CHUCALEZNA**

(1968, 16 min.) Argentina,

Director: Jorge Preloran

In the Quebrada de Humahuaca (Valley of Humahuaca), not far from the Bolivian border, a little western style school serves 30 or so families of the region. In spite of their starched, white cotton dresses and shirts and trousers, the children have become painters of the most intricate and colorful landscapes; of visions that have been passed down from generation to generation.

SENALADA EN JUELLA

(1969, 18 min.) Argentina,

Director: Jorge Preloran

In Juella, Quebrada de Humahuaca, Province of Jujuy, the annual festival of Senalada takes place, where yearling goats and sheep are earmarked and offerings of thanks are given to *Pachamama*.

1:30 p.m.**COCHENGO MIRANDA**

(1974, 90 min.) Argentina,

Director: Jorge Preloran

A poet, singer, trapper, husband, father and cowboy: all these things are Cochengo Miranda. Through his personal story, Cochengo illustrates the seemingly isolated but ever evolving life of the ranchers in the sandy grasslands of the Western Pampas.



PHOTO COURTESY OF IDENTIDADES PRODUCTIVAS

Traditional upright loom of Argentina.

ALL HANDS ON DESIGN! NATIVE DESIGNERS FROM ARGENTINA**Saturday, July 31 & Sunday, Aug. 1****10 a.m. - 4:30 p.m., Potomac Atrium**

This program offers hands-on activities for adults and children with displays featuring the work of indigenous Argentine designers from Argentina's national design program, Identidades Productivas. Visiting designers

CONTINUED ➔

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2010



FRIDAY, AUG. 6 – SUNDAY, AUG. 8

**10 a.m. – 4:30 p.m.,
Various Museum locations**

**Concert at 5 p.m. on Saturday, Aug. 7,
Welcome Plaza**

Join the Museum festival that acknowledges Native contributions to managing the environment and sustaining their lifeways and foodways. Activities will include a symposium highlighting a discussion on water, wind and salmon; a marketplace where you can buy local produce; hands-on family activities including building your own “paper” pottery or spinning your own piece of cotton yarn. Watch our own Iron Chef competition or watch a film about Native cooking. Stay for our rock concert featuring Ivan Neville’s band, Dumpstaphunk with Shakti Hayes (Plains Cree), Murray Porter (Mohawk, Turtle Clan) and Bill Miller (Mohican).

FRIDAY, AUG. 6

LADYBUG RELEASES

10 a.m., Outdoor Croplands

Meet near the South (Staff) Entrance. Join the staff of the NMAI and Smithsonian horticulture as they release native ladybugs in the Native Croplands on the south side of the museum. These natural pest controls are an eco-friendly and fun way to control pests in the landscape. Weather permitting.

FRIDAY, AUG. 6

DINNER AND A MOVIE

Join us for Dinner and a Movie. Our Zagat-rated Mitsitam Native Foods Cafe will offer a full menu from 5 p.m.–6:30 p.m. Film screenings begin at 7 p.m. Admission for the screening is FREE, but reservations are required.

WATERLIFE

(2010, 109 min.) Canada, Director: Kevin McMahon
Consider the water of the Great Lakes; between the five they hold over 20 percent of the world’s fresh surface water. Over 35 million people rely on the lakes, not just for drinking water but for food, for the lakes’ industrial and recreational uses, the climates they create and control, their wilderness and their beauty. All inhabitants on Earth are connected to the health of the Great Lakes, whether they realize it or not. Today the lakes are at great risk due to a constant onslaught of toxins, sewage, invasive species, water evaporation and neglect. *Waterlife* takes us for an unforgettable experience with the lakes from the perspective of the people, the animals and the water itself using new and exciting camerawork and filming techniques to do so. *For more information see the “Waterlife” website: www.waterlife.nfb.ca. Join us after the screening for a Q&A with special guests.*

FRIDAY, AUG. 6 – SUNDAY, AUG. 8

SPECIAL SCREENINGS: “Living Earth Festival”

10:30 a.m.

HIDDEN LANDSCAPES: THE GREAT FALLS - DISCOVERY, DESTRUCTION AND PRESERVATION IN A MASSACHUSETTS TOWN

(2010, 145 min.) U.S., Director: Ted Timrek, Producer: Peter Frechette
The town of Turners Falls, Mass. is attempting to expand the runway to its airport. The plan calls for the removal of a low hill that contains what tribal representatives identify as a ritual site – a ceremonial stone landscape. The surprising discovery and the on-going

effort to understand and protect what may be an extraordinary historical asset is a dramatic story of environmental and cultural preservation.

11:30 a.m.

SEASONED WITH SPIRIT: A NATIVE AMERICAN CULTURAL AND CULINARY EXPERIENCE - RETURN OF THE BUFFALO

(2006, 27 min.) U.S., Co-produced by Native American Public Telecommunications (NAPT) and Connecticut Public Television (CPTV), in association with Resolution Pictures.

The Cheyenne River Sioux Reservation in South Dakota has made a commitment to helping restore the bison herds which will help restore the Great Plains to their magnificent beauty and health. Loretta Barrett Oden (Potawatomi) visits Fred Dubray’s buffalo range and learns several recipes on the way.

12:30 p.m.

A GENTE LUTA MAS COME FRUTA/WE STRUGGLE BUT WE EAT FRUIT

(2006, 40 min.) Brazil, Director: Bebeto Piako (Ashaninka) and Isaac Piako (Ashaninka)
In Ashaninka with English subtitles. See film description under Daily Screenings

SATURDAY, AUG. 7

LIVING EARTH SYMPOSIUM

2 p.m. – 4:30 p.m., Rasmuson Theater

Native cultures have long recognized and celebrated the interrelatedness of all life on Earth. As we tackle today’s increasingly complex environmental issues, this wisdom is more important than ever. Join us as Native and non-Native scientists, leaders and innovators offer rich and thought-provoking presentations on the latest climate change science, and the threats and opportunities we face on the road to sustainability. This symposium will be webcast live at www.AmericanIndian.si.edu/webcasts.

Speakers include:

Billy Frank, Jr. (Nisqually), chairman of the Northwest Indian Fisheries Commission and a renowned Native leader.



Dumpstaphunk performs Saturday, Aug. 7

Dr. Nancy Maynard, Senior Research Scientist at NASA and manager of NASA's Tribal College and University Project.

Alberto Mellado Moreno, a member of the Comcaac Nation of Mexico and the founder of a sustainable indigenous aquaculture project.

Dr. Daniel Wildcat (Yuchi member of the Muscogee Nation of Oklahoma), director of the Haskell Environmental Research Studies Center, author, and professor at Haskell Indian Nations University in Lawrence, Kansas.

Jose Barreiro (Taino), NMAI assistant director for research, will moderate the symposium.

SATURDAY, AUG. 7

DUMPSTAPHUNK CONCERT
with **Shakti Hayes (Plains Cree)**, **Murray Porter (Mohawk, Turtle Clan)** and **Bill Miller (Mohican)**

5 p.m. – 8 p.m., Welcome Plaza

Formed in 2003, Ivan Neville's Dumpstaphunk was initially put together by keyboardist

Ivan Neville on a whim in order to perform a solo gig at the New Orleans Jazz and Heritage Festival. Ivan called in cousin Ian Neville (guitar), the double-bass bottom of both Nick Daniels and Tony Hall, and drummer Raymond Webber to round out the show. Named after a song Ivan had recently written, Dumpstaphunk's informal performance became that of immediate legend. The project has since grown from chance side-project into what is now widely considered to be New Orleans' most popular musical export. The band was recently voted 2007's "New Orleans Best Funk Band" by both Offbeat Magazine and Gambit Weekly, and performs at some of the nation's largest music festivals such as Bonnaroo, Voodoo Fest, 10,000 Lakes and High Sierra.

SUNDAY, AUG. 8

COOKING COMPETITION

3 p.m. – 4:00 p.m., Potomac Atrium

Join us as our own Chef Richard Hetzler, Mitsitam Cafe, competes with another local celebrity chef in a throwdown cooking

competition celebrating the use of Native foods featuring a surprise ingredient.

FRIDAY, AUG. 20

LADYBUG RELEASES

10 a.m., Outdoor Croplands

Meet near the South (Staff) Entrance Join the staff of the NMAI and Smithsonian horticulture as they release native ladybugs in the Native Croplands on the south side of the museum. These natural pest controls are an eco-friendly and fun way to control pests in the landscape. Weather permitting.

CONTINUED ➔

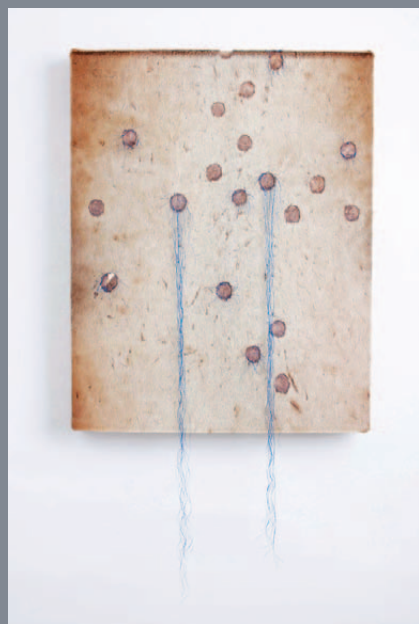


EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2010

**SMITHSONIAN'S NATIONAL
MUSEUM OF THE AMERICAN
INDIAN IN NEW YORK CITY**

NYC EXHIBITIONS



**HIDE: SKIN AS MATERIAL
AND METAPHOR**

PART I: MARCH 6 – AUG. 1
PART II:
SEPT. 4, 2010 – JAN. 16, 2011

**A SONG FOR THE HORSE
NATION**

THROUGH JULY 2011

**RAMP IT UP: SKATEBOARD
CULTURE IN NATIVE AMERICA**
THROUGH AUG. 8, 2010

BEAUTY SURROUNDS US
ONGOING



PHOTO COURTESY WOUNDED KNEE SKATEBOARDS

PUBLIC PROGRAMS

**RAMP IT UP! HANDS-ON WORKSHOP
FOR TEENS**

Thursday, June 3
4 p.m. – 7 p.m.

Rotunda

Join Jim Murphy, founder of Wounded Knee skateboards, and artist Indre McCraw in a hands-on workshop where participants will tour the exhibit *Ramp It Up!* and then decorate their own skateboard deck. This workshop is appropriate for youth, ages 12 – 18. Materials fee, \$10. Registration required, (212) 514-3716.

**FROM THE SHELVES OF THE
RESOURCE CENTER:
STORYBOOK READINGS & WORKSHOP**
Saturday, June 12

1 p.m.

Resource Center/Education Classroom

To celebrate the summer solstice we are having some fun with the sun. Listen to stories that feature the sun and things in nature. After the readings, stamp paper bags with sun designs and receive a sunflower seed giveaway.

Inti Raymi
Saturday, June 19
1 p.m. – 4 p.m.

Diker Pavilion

The *Inti Raymi*, or Festival of the Sun, is a celebration held by the Kichwa and Quechua peoples of the Andes of South America. It honors *Pachamama* (Mother Earth) with music, dance and history. This celebration is being co-presented by the Kichwa Nation of New York and participating music groups Kapary-Wallka and Nanda Manachi.

"Good Day to Die," a skateboard design by artist John Pearson.



Meet Native designers from Argentina on July 29.

**MAKING OUR PRESENCE KNOWN:
THE NMAI AT GOVERNORS ISLAND
Friday, June 25 & Saturday, June 26
11 a.m. to 4 p.m.**

At Governors Island

Located in the heart of New York Harbor, Governors Island is New York's newest outdoor expanse. Visit the NMAI *Making Our Presence Known* interactive program located near Pier 101 next to the Brooklyn Ferry. See a tipi, hear storytelling and flute songs and participate in interactive dancing while enjoying the great outdoors!

For visitor information and the free transportation schedule, visit www.govisland.com.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs.

**FROM THE SHELVES OF THE
RESOURCE CENTER:
STORYBOOK READINGS & WORKSHOP
Saturday, July 10
1 p.m.**

Resource Center/Education Classroom

Celebrate the pow wow season by listening to *A Trip To A Powwow* by Richard Red Hawk (Wyandot) and illustrated by Anne C. Brook, excerpts from *Appleseeds, Powwow*, a Cobblestone publication edited by Susan Buckley and Barbara Burt, and excerpts from *Drumbeat Heartbeat, A Celebration of the Powwow* by Susan Braine (Assiniboine). After the readings learn how to do the Round Dance.

MAKE A LEATHER POUCH!

Thursday, July 22

6 p.m. to 8 p.m.

Education Classroom

Robert Rosario (Taino) leads a workshop in which participants learn how to make a Native leather pouch. This *free* program is excellent for both adults and children. Registration required; (212) 514-3716.

**ALL HANDS ON DESIGN! NATIVE
DESIGNERS FROM ARGENTINA**

Thursday, July 29

10 a.m. – 4:30 p.m.

Diker Pavilion

This program offers hands-on activities for adults and children with displays featuring the work of indigenous Argentine designers from Argentina's national design program, Identidades Productivas. Visiting designers include textile weaver Fidelia Levicoy (Mapuche) from Patagonia, potter and musician Daniel Ramos (Omaguaca) from Jujuy and textile artist Maria Toribio (Wichi) from Formosa. Come ready to talk to the designers and try your hands at some traditional native arts from Argentina! What you make, you can take home as a souvenir.

This program is part of the series "Argentina at the Smithsonian 2010" and is presented in partnership with the Smithsonian Latino Center and the Secretariat of Culture of the Nation of Argentina.

SUMMER DANCE AT THE NMAI

July and August

Tuesdays through Fridays

11 a.m. & 1 p.m.

Rotunda

Join us Tuesdays through Fridays for interactive dance programs with different Native artists each week. First come, first served. Schedule artists and performance dates are:

**Louis Mofsie (Hopi/Winnebago)
and Michael Taylor (Choctaw)**

Tuesdays, July 6 & 13

Wednesdays, July 7 & 14

Thursdays, July 8 & 15

Fridays, July 9 & 16

**Joe Cross (Caddo) and Donna
Couteau (Sac and Fox)**

Tuesdays, July 20 & 27

Wednesdays, July 21 & 28

Thursdays, July 22 & 29

Fridays, July 23 & 30

**Hawaiian Dance with Luana
Haraguch (Native Hawaiian)**

Tuesday – Friday, Aug. 3 – 6

**Mexica Dance Workshop with
Cetiliztli Nauhcampa Quetzacoatl
in Ixachitlan**

Tuesday – Friday, Aug. 10 – 13

This Summer Dance Program is made possible by a grant from the Lower Manhattan Development Corporation (LMDC), which is funded through Community Development Block Grants from the U.S. Department of Housing and Urban Development. New York Governor David Paterson, New York City Mayor Michael Bloomberg, chairman of LMDC Avi Schick and president of LMDC David Emil.

Additional support for this program is funded by a grant from the Nathan Cummings Foundation, with the support and encouragement of Andrew Lee and Jason Cummings.

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2010

NATIVE SOUNDS DOWNTOWN PRESENTS NATIVE ROOTS

Thursday, Aug. 5

5:30 p.m.

Bowling Green Cobblestone (Pavilion, if rain)

This award-winning, Albuquerque-based band is the premier American Indian reggae group. Native Roots blends solid reggae with traditional Native influences to create a sound of its own.

Black Ash Basket Workshop

Thursday, Aug. 12

6 p.m. to 8 p.m.

Education Classroom

Kelly Church (Ojibwe), a fifth-generation basket weaver, will lead this hands-on workshop in which participants will make a basket from the growth rings of the black ash tree. Participants must register by July 29. \$35/\$25 for members. Check or money order only. To register call (212) 514-3716.

FILM AND VIDEO

PACIFIKA SHOWCASE 2010

Award-winning short and feature films tell traditional stories and stories about life in contemporary indigenous communities throughout the Pacific region, including Australia, New Zealand, Samoa and Hawai'i. For program information and reservations, go to www.nativenetworks.si.edu.

Thursday, May 20, 6:30 p.m. – 8:45 p.m.
Auditorium

The Strength of Water (2009, 86 min.)

New Zealand. Armagan Ballantyne. Writer: Briar Grace-Smith (Maori).

In this spare, naturalistic portrait of a Maori family struggling to stay above water, events unfold when the 10-year-old twins encounter a young stranger. Set in an isolated part of the Hokianga valley, the film is visually and emotionally rich, with moody images of earth and sea, loss and new beginnings. New York premiere. Discussion follows with lead actress Nancy Brunning (Maori).



Saturday, May 22
1 p.m. to 2:45 p.m.

Crocodile Dreaming (2007, 27 min.)

Australia. Darlene Johnson (Dunghutti). A modern-day story about the power of traditional law and ceremony, starring iconic Australian Aboriginal actors David Gulpilil (Yolngu) and Tom E. Lewis (Morrungun) as two estranged brothers.

Taua/War Party (2007, 15 min.) New Zealand. Tearepa Kahi (Maori). In war, leaders fall and leaders rise. New York premiere.

The Turtle and the Shark (2008, 4 min.)

U.S. Ryan Woodward. In a culturally rich animation of a popular Samoan legend, a man and a woman are transformed into a turtle and a shark in order to live together forever.

Stones (2009, 20 min.) U.S. (Hawai'i).

Ty Sanga. *In Hawaiian with English subtitles.* A mythical Hawaiian tale about a family torn between preserving its native land and life and embracing new people and cultures. New York premiere.



PHOTOS BY EMERGENCE PRODUCTIONS

Haku Inoa: To Weave a Name (2009, 12 min.) U.S. (Hawai'i). Christen Marquez (Native Hawaiian). The filmmaker documents her own journey to heal her family relationships, which have been devastated by her mother's mental illness. U.S. premiere. Discussion follows with the director.

3 p.m. – 3:40 p.m.

Journey to Ihipa (2008, 15 min.) New Zealand. Nancy Brunning (Maori). When a young Maori soldier dies during World War

Native Sounds Downtown presents Native Roots on Thursday, Aug. 5

Clockwise from far left: Emmett "Shkeme" Garcia (Santa Ana Pueblo), Jason Garduno (Hispanic), Carlo Johnson (Navajo/Isleta Pueblo) and John L. Williams (Sisseton-Wahpeton Sioux).

CONTINUED ➔

EXHIBITIONS + EVENTS CALENDAR

JUNE/JULY/AUGUST 2010

Il, the extended family protects the bloodline by taking his son from the baby's European mother. She waits her whole life for her son's return, but when he finally does, it's not what she hoped for. U.S. premiere. Discussion follows with the director.

3:40 p.m. – 4:30 p.m.

Yolngu Guya Dammar (2008, 6 min.) Australia. Garawirrtja. *In English and Yolngu Matha with English subtitles.* A performance by the Chooky Dancers from the Yolngu community in northern Australia, set to the theme music from *Zorba the Greek*, became an overnight sensation on YouTube. This is the poignant story behind the dance.

Nana (2007, 5 min.) Australia. Warwick Thornton (Kaytetye). Who wouldn't agree that when we're little our grandparents are superheroes who know and can do everything. Nana tells us one of these stories from the perspective of a little girl. New York premiere.

Green Bush (2005, 26 min.) Australia. Warwick Thornton (Kaytetye). Over one heartbreaking but empowering night, radio DJ Kenny discovers that his job at an Aboriginal radio station is about more than just playing music. New York premiere.

6 p.m. – 8 p.m.

Bran Nue Dae (2009, 88 min.) Australia. Rachel Perkins (Arrernte/Kalkadoon). Set in the 1960s, this lighthearted musical romp follows the life and times of a young man whose love-life, family life and religious education meet head on in a comedic collision. New York premiere. Discussion follows with actor Ernie Dingo (Yamatji). *This film includes mature content.*

Pacifika Showcase 2010 is presented in association with New York University's Asian Pacific American Institute; Program in Media, Culture and History, and Program in Media and Religion. The showcase has been made

possible with public funds from the New York State Council on the Arts, a state agency. Additional support has been provided by the Australian Consulate General, the Asian Pacific American Institute, the Consulate General of New Zealand and the New Zealand Film Commission.

DAILY SCREENINGS

Daily at 1 p.m. and 3 p.m.

Thursdays at 5:30 p.m.

The Screening Room, Second Floor

Join us at 5:30 on the first Thursday of each month for an in-person introduction to the screening.

Monday, May 3 – Sunday, June 6
Pacific Heritage

Rolling Down Like Pele (2004, 4 min.) U.S. Laura Margolies. A mixed-media animation visualizing hula and Hawaiian musical traditions.

American Aloha: Hula Beyond Hawai'i (2003, 55 min.) U.S. Evann Siebens and Lisette Marie Flanary. Produced in association with Pacific Islanders in Communications, Independent Television Services and P.O.V./American Documentary. Hula, the "heart of the Hawaiian people," is celebrated in this view of California's vibrant Hawaiian community and three of its *kumu hula*, hula masters. Embodying culture and history, the dances taught at the *hula halau* keep the Native Hawaiian spirit alive and growing on the mainland.

Monday, June 7 – Sunday, July 11
In Brazil

Good Trip Ibantu (2000, 18 min.) Brazil. Vincent Carelli. Produced by Video in the Villages for the General Coordinator for the Support of Indigenous Schools. Brazilian teens travel to a Kraho Indian village in northern Brazil, where they are welcomed in a ritual that recognizes them as *ibantu*, nephews.

Hepari Idub'rada/Thank You, Brother (1999, 19 min.) Brazil. Divino Tserewahu (Xavante) and Tutu Nunes. Produced by Video in the Villages. A personal profile of the Xavante videomaker also documents

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Nathan Youngblood
Photo Courtesy of King Galleries

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video's important role in recording cultural practices and language for future generations.

Monday, July 12 – Sunday, Aug. 8

HIDE: Short Works

Five short films by Native directors – Andrew Okpeaha MacLean (Inupiat), Cedar Sherbert (Kumeyaay), Zoe Leigh Hopkins (Heiltsuk/Mohawk), Joseph Lazare (Mohawk) and Kevin Lee Burton (Cree) – capture the spirit of the exhibition.

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.

The Screening Room, 2nd Floor

Monday, May 3 – Sunday, July 11

The Legend of Quillwork Girl and Her Seven Star Brothers

(2003, 14 min.) U.S. Steve Barron. Courtesy of Hallmark Entertainment. This Cheyenne legend about a skillful girl and her brothers explains how the Big Dipper originated. A selection from Hallmark's award-winning television feature *Dreamkeeper*.

Wapos Bay: Guardians (2008, 24 min.) Animation. Canada. Dennis Jackson (Cree). Wapos Bay series. Three Cree children in remote

Saskatchewan contend with the impact on their community of a sighting of a Big Foot-like creature and find it's usually better to act together than alone.

Monday, July 12 – Sunday, Aug. 8



Tales of Wesakechak: The First Spring Flood (2002, 14 min.)

Animation. Canada. Producers: Gerry Cook, Ava Karvonen, Gregory Coyes (Métis /Cree), and George Johnson. *Stories from the Seventh Fire* series. For the Anishnaabe peoples in the time before people lived on Turtle Island (North America), the Creator put the trickster Wesakechak on earth to take care of all the creatures. When he is tricked by the jealous spirit Machias, his friends come to his aid.

Wapos Bay: As Long as the River Flows (2008, 24 min.) Anima-

tion. Canada. Dennis Jackson (Cree). Wapos Bay series, episode 11. With elections, the three Cree children – T-bone, Talon and Raven – find they must support each other and speak up to avoid misunderstandings.

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HIDE

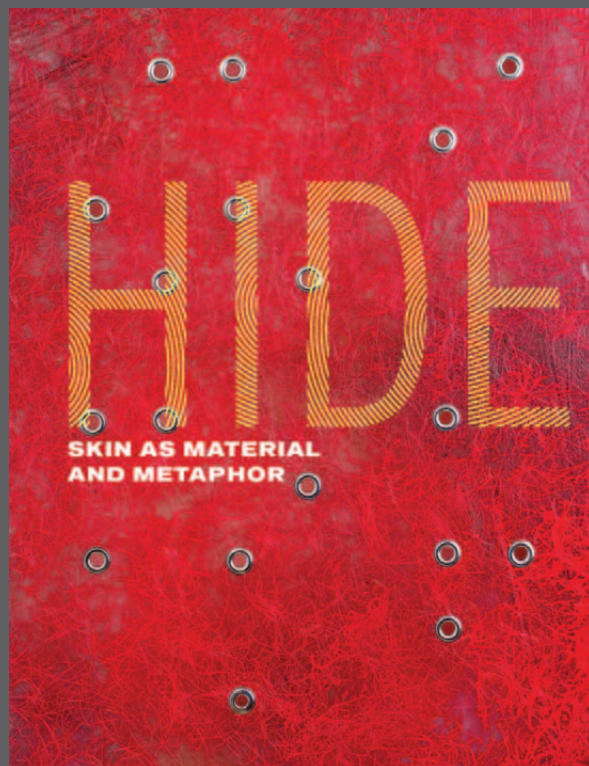
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"Provocative, insightful, and intelligent, this fine volume defines the leading edge of American Indian art and criticism. It is not to be missed!"

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Published in conjunction with the NMAI exhibition of the same name, *HIDE: Skin as Material and Metaphor* includes insightful essays by noted art historians and critics that investigate the multiple layers of meaning behind the concept of skin and show how this symbolism emerges in contemporary Native art. The essays are accompanied by stunning illustrations of art and photography in a beautifully designed volume of work.



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MUSEUMGUIDE

NMAI ON THE NATIONAL MALL IN WASHINGTON, D.C.

HOURS: 10 a.m.–5:30 p.m. daily, closed Dec. 25.

LOCATION: 4th St. and Independence Ave. SW, Washington, D.C. 20560 (Located on the National Mall between the Smithsonian's National Air and Space Museum and the U.S. Capitol)

PHONE: (202) 633-1000

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L'Enfant Plaza (Blue/Orange/Green/Yellow lines).

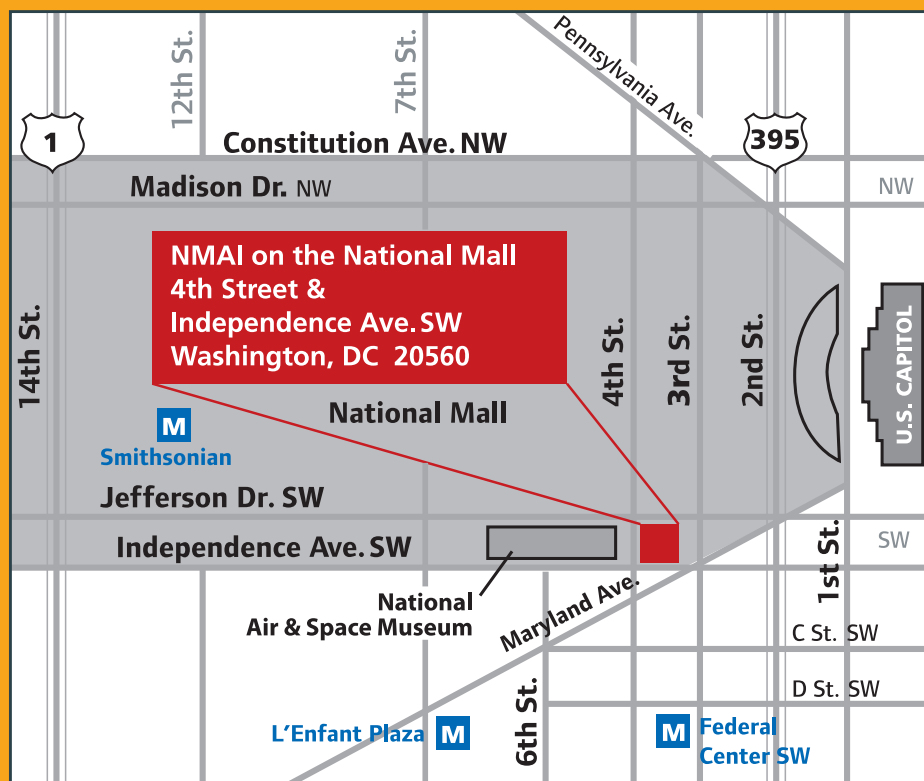
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DINE & SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Chesapeake and Roanoke Museum Stores; open daily from 10 a.m. to 5:30 p.m.

GROUP ENTRY: Groups of 10 or more may schedule an entry time for admission through the reservations office via the education office: (202) 633-6644 or (888) 618-0572 or email NMAI-GroupReservations@si.edu. School groups can also arrange for an educational visit by calling the numbers above.



NMAI IN NEW YORK CITY

HOURS: The museum is open daily 10 a.m.–5 p.m., Thursdays until 8 p.m.; closed Dec. 25. Free admission.

SHOP: The Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and handcrafted jewelry and has a variety of children's books, posters, toys, souvenirs and musical instruments. Open daily 10 a.m.–5 p.m. Call (212) 514-3767 for more information.

LOCATION: National Museum of the American Indian in New York, One Bowling Green, New York, NY 10004

Call (212) 514-3700 for more information.

For program updates, visit www.AmericanIndian.si.edu and click "events." For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



All programs are subject to change. For membership information, call (800) 242-NMAI.

Produced by NMAI. Leonda Levchuk (Navajo) and Ann Marie Sekeres, Calendar Editors.

JUNE 10: Honoring Reception: Allan Houser and Povi'ka Awards and Artist Fellowship Winners

JUNE & JULY: Lecture Series: Issues of Authenticity in Native Art

AUGUST 13: Indian Market Week Luncheon

AUGUST 16: Film Screening of Class X Winners

AUGUST 19: Evening of Native Literary Arts

AUGUST 20: Best of Show Ceremony and Indian Market Previews of Award Winning Art

AUGUST 21-22: The Santa Fe Indian Market

AUGUST 21: Gala Dinner & Auctions

NOVEMBER 26-28: SWAIA Winter Market

Gathering Peppers (detail) - 1935 - Geronima Cruz Montoya (Ohkay Owingeh)
2010 Indian Market Poster Artist - Image of artwork Courtesy of Museum of Indian Arts and Culture/Laboratory of Anthropology.
Photo of artwork by Blair Clark.



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