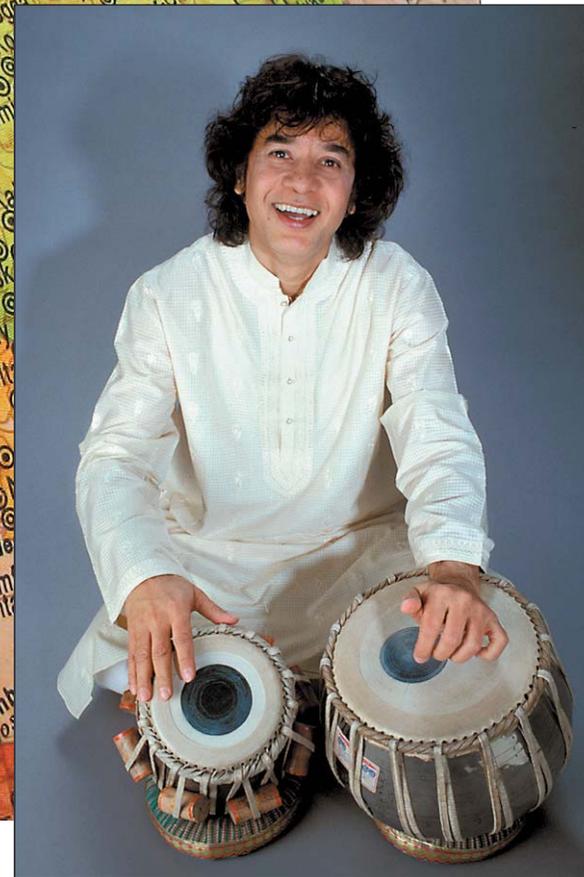


Still truckin': Mickey Hart of Global Drum Project and the Grateful Dead



Give this a whirl: Anjani's Kathak Dance of India



Setting the tabla: Zakir Hussain of Global Drum Project

real festival. There's not that kind of major growth this year in terms of programming, though one area that has really taken off this year for us is the Global Village.

"Last year was the first year we had vendors. We had maybe eight or 10. We didn't get a good critical mass to build what we had hoped for. This year, we have around 30 vendors. We say we have crafts, culture, and cuisine."

Having the festival at the cultural center offers several excellent opportunities, Copperman pointed out. One of the best is the simplest: the facility is modern, well-maintained, and centrally located, and there's plenty of parking. "The center's just stunning," he said. "To come to a place with great architecture like that — to be in a state-of-the-art performing center, or on the plaza facing the main building, or just strolling around — it gets a great response from both the performers and the audience.

"Since we broadcast live, they [festivalgoers] may be listening on their car radios to KUNM as they come up the drive," Copperman said. "And the bands seem to enjoy the festive atmosphere and the chance to interact both backstage and in front of the stage. We've had bands say, 'Oh, that music sounds good; I need to get a CD of that!' when they hear someone else's performance."

Even though the cultural center is one facility, Frouge stressed how different the three venues are and how appropriate for different repertoire and performers. "It's not just three stages; it's three very distinct concert-going ambiances," he said. "So that, in some ways, dictates who's going to be on what stage.

"The Fountain Stage, which is like an outdoor café setting [the patio outside La Fonda del Bosque restaurant], we couldn't put Koko Taylor on that stage. She'd blow it apart. It's more a 'listening room' environment. The big outdoor stage at the Plaza Mayor is going to have more funk-up acts because there's room to dance. The Journal Theater, inside, tends to have more acts like Marta Gómez who need a closed room.

"But Yungchen is going to play one night in the Journal Theater, one night outside. She's mesmerizing. It doesn't matter if you don't understand what she's singing; it's not like word music. It's all about sound. Actually the Journal Theater and the Fountain Stage, in many ways, can go back and forth. One act or another can be on either side. But for the Plaza Mayor, you have to have a group that can command a major space."

Copperman said that while last year's ¡Globalquerque! was heartily embraced by those who came, he and Frouge hope to draw a bigger audience this year. "That's certainly our hope — that people will come out for this kind of music. We were a little under what we projected last year, though it wasn't a bad second year.

"This year, we hope to bring in a few hundred people more than we did last year, which is why we opted to bring in more name-recognition performers. But part of what we love about it is that while all the big-name performers are amazing, the lesser-known ones are also amazing." ◀

details

- ▼ ¡Globalquerque!
- ▼ 6-11 p.m. Friday & Saturday, Sept. 21 & 22; free family events 11 a.m.- 4 p.m. Saturday
- ▼ National Hispanic Cultural Center, 1701 Fourth St. S.W., Albuquerque
- ▼ Adult two-day pass \$60, one-day pass \$35; 12 & under two-day pass \$30, one-day pass \$17.50; no charge 3 & under; tickets available at NHCC box office
- ▼ 505-246-2261, www.globalquerque.com