

BRIDGING WORLD HISTORY

EPISODE #25

Global Popular Culture

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AUDIO	TIME CODE
ANNENBERG/CPB LOGO	01:00:00.00
OPB LOGO	01:00:15.00
WEB TAG	01:00:23.00
<p>NARRATOR: BOB MARLEY WAS A GLOBAL SUPERSTAR. TIME MAGAZINE NAMED HIS 1977 ALBUM EXODUS, THE GREATEST ALBUM OF THE 20TH CENTURY. BUT MARLEY VIEWED THE GLOBAL ENTERTAINMENT INDUSTRY AS AN AGENT OF BABYLON, THE IMPERIALISM AND OPPRESSION HIS MUSIC SOUGHT TO OVERCOME.</p>	01.00.30.00
<p>NARRATOR: MARLEY'S MUSIC WAS POPULAR, FIRST IN HIS JAMAICAN HOMELAND, AND THEN INTERNATIONALLY. LIKE OTHER FORMS OF POPULAR CULTURE, IT CARRIES A MESSAGE THAT SPEAKS TO A BROAD SPECTRUM OF PEOPLE. WHAT ARE THE WAYS THAT POPULAR CULTURE INFLUENCES TODAY'S GLOBAL VILLAGE?</p>	01.01.06.00
<p>HOST: CULTURE HAS ALWAYS HAD POLITICAL AND RELIGIOUS DIMENSIONS - WHETHER IN ITS ELITE FORM, ACCESSIBLE ONLY TO THE FEW, OR THE MORE POPULAR VARIETIES THAT EVERYONE APPRECIATES.</p> <p>IN THE 20TH CENTURY WORLDWIDE TECHNOLOGIES MADE THE POPULAR CULTURE OF THE MASSES AN INTERNATIONAL PHENOMENON. NEW FORMS OF TRANSPORTATION AND COMMUNICATION ENABLED CULTURAL EXPRESSIONS TO MOVE AROUND THE PLANET AS NEVER BEFORE.</p>	01.01.49.00
<p>PETER WINN: As we look at the globalization of the 20th century in particular, it's important for historians to look beyond the obvious facts of the globalization of economic and political power and try to understand how globalization has affected ordinary people, the vast majority of the people around the world.</p>	01.02.14.00

<p>HOST: THIS PROCESS OF GLOBALIZATION HAS HAD AN IMPACT ON POPULAR CULTURE EVERYWHERE. DANCES AND SONGS, SPORTS AND SOFTWARE, SUPERSTARS AND FASHION HAVE GROWN IN POPULARITY AROUND THE WORLD.</p> <p>BUT THE GLOBALIZATION OF CULTURE IS CONTROVERSIAL. MANY REGARD IT AS A FORM OF IMPERIALISM IN WHICH CAPITALIST POWERS WIPE OUT LOCAL CUSTOMS TO MAXIMIZE PROFITS.</p> <p>OTHERS CONSIDER THE GLOBAL MARKETPLACE AN AREA OF FREE CHOICE, ONE THAT ENRICHES INDIVIDUAL PERSPECTIVES WITHOUT REPLACING INHERITED TRADITIONS.</p> <p>THE INFLUENCES WORK BOTH WAYS. THE WORLD IS AFFECTED BY LOCAL TRADITIONS JUST AS LOCAL CULTURES ARE CHANGED BY THE POPULAR CULTURE OF THE WORLD. WHAT WILL RESULT FROM THIS COMPLEX PROCESS? WILL THERE BE ONE HOMOGENIZED GLOBAL CULTURE? WILL LOCAL FORMS OF CULTURE GAIN STRENGTH IN REACTION TO THE CULTURAL INVASION? OR WILL SOME COMBINATION OCCUR?</p> <p>THE OLYMPIC GAMES, JAMAICA'S REGGAE MUSIC, AND THE SPORT OF SOCCER, ARE EACH, IN THEIR OWN WAY, ILLUMINATIONS OF THE GLOBAL INTERPLAY BETWEEN POPULAR CULTURE AND HISTORY IN THE 20TH CENTURY.</p>	01.02.37.00
<p>HOST: THE OLYMPIC GAMES STAND AS A SYMBOL OF GLOBAL HUMANITY. THE ATHLETES WHO COMPETE ARE AMONG THE BEST IN THE WORLD, REPRESENTING THE PEAK IN HUMAN PHYSICAL ACHIEVEMENT.</p>	01.03.56.00
<p>JERRY H. BENTLEY: When the Olympic Games began back in the 8th Century BCE, it was considered a sign of tremendous superiority of a city-state if an individual from that city-state were to win an Olympic contest. Today, it's not city-states that enter the Olympics anymore, rather it's national-states. But still there is tremendous pride taken when an individual from a given national-state wins an Olympic medal.</p>	01.04.06.00
<p>HOST: THE ANCIENT PAN-HELLENIC GAMES DIFFERED FROM CONTEMPORARY OLYMPIC GAMES IN MANY RESPECTS. ONLY MALE ATHLETES COMPETED, WHICH THEY DID IN THE NUDE. THE AUDIENCES WERE EXCLUSIVELY MALE. ALL OF THE GAMES WERE PLAYED IN OLYMPIA, NEAR THE TEMPLE TO ZEUS. THEY TOOK PLACE OVER FIVE DAYS, NOT OVER WEEKS, AND DURING THOSE DAYS WARRING NATIONS OBSERVED A SACRED TRUCE, CONDUCTING DIPLOMACY THAT SOUGHT RESOLUTION OF THEIR DIFFERENCES.</p> <p>AFTER A HIATUS OF MORE THAN TWO THOUSAND YEARS, A 19TH CENTURY CLASSICIST AND EDUCATIONAL REFORMER, PIERRE DE COUBERTIN, REVIVED THE OLYMPIC TRADITION.</p>	01.04.33.00
<p><i>PIERRE DE COUBERTIN:</i> <i>The most important thing in the Olympic Games is not to win but to take part, just as the most important thing in life is not the triumph but the struggle. The essential thing is not to have conquered but to have fought well.</i></p>	01.05.13.00

<p>HOST: THE HISTORY OF THE MODERN OLYMPIC GAMES REFLECTS THE SOCIAL, CULTURAL AND POLITICAL UPHEAVALS OF THE 20TH CENTURY.</p> <p>THROUGHOUT THIS TIME, CONFLICTS BETWEEN NATIONS, BETWEEN SOCIAL POLICIES, BETWEEN IMPERIAL POWERS AND OPPRESSED PEOPLES HAVE ALL DISRUPTED THE GAMES.</p> <p>ALONG THE WAY, THESE GLOBAL STRUGGLES GAVE BIRTH TO NEW NATIONS, AND INTENSIFIED THE INFLUENCE THAT COUNTRIES HAD ON EACH OTHER.</p>	01.05.32.00
<p>JERRY BENTLEY: The reemergence of the Olympic Games took place at a time of increasing globalization. So rather than coming just from the Hellenic world, athletes came from the entire world. There were global means of transportation that brought them together and there were global means of communication that created worldwide audiences for Olympic contests. So by about the mid to late 20th century the Olympic Games had become truly international and global affairs.</p>	01.05.57.00
<p>HOST: BEFORE WORLD WAR II, WHEN MANY COLONIAL EMPIRES WERE STILL INTACT, MOST OLYMPIC ATHLETES AND SPECTATORS WERE EUROPEAN.</p> <p>MANY OF THOSE SPECTATORS BELIEVED THAT THE WHITE, MALE BODY EPITOMIZED—AS IT HAD IN ANCIENT GREECE—THE IMAGE OF ATHLETIC PROWESS.</p> <p>IN 1936, ADOLPH HITLER’S AMBITION FOR THE OLYMPIC GAMES IN BERLIN WAS TO DEMONSTRATE TO THE WORLD THE SUPERIORITY OF THE ARYAN RACE. BUT THAT PLAN WAS UNDERMINED BY THE REMARKABLE SHOWING OF JESSE OWENS; A YOUNG AFRICAN-AMERICAN RUNNER FROM OAKVILLE, ALABAMA.</p> <p>JESSE OWENS WON FOUR GOLD MEDALS IN TRACK AND FIELD EVENTS. HE SET WORLD RECORDS IN THE BROAD JUMP AND THE 200-METER RACE, AND TIED THE OLYMPIC 100-METER RECORD. OWENS BECAME THE STAR OF THE GAMES AND A DRAMATIC REPUDIATION OF THE MYTH OF ARYAN RACIAL SUPERIORITY.</p> <p>ISSUES OF RACIAL AND GENDER DISCRIMINATION HAVE BEEN REFLECTED IN THE STRUCTURE OF THE OLYMPIC GAMES. AT FIRST, WOMEN WERE ALLOWED TO COMPETE ONLY IN A FEW SELECTED SPORTS. BUT THE WORLD-CLASS PERFORMANCES OF ICE SKATER SONJA HENIE PROVED THAT WOMEN CLEARLY BELONGED IN THE OLYMPIC GAMES. DURING THE 1920S, THE INTERNATIONAL OLYMPIC COMMITTEE BEGAN TO PERMIT FEMALE PARTICIPATION IN A VARIETY OF EVENTS, INCLUDING FENCING, TRACK AND GYMNASTICS.</p> <p>HISTORIANS HAVE OBSERVED THAT THROUGHOUT THE 20TH CENTURY, INTERNATIONAL EVENTS DISRUPTED THE OLYMPIC GAMES MORE THAN DID GENDER-RELATED POLITICS. WORLD WAR I FORCED CANCELLATION OF THE BERLIN GAMES IN 1916, AND THE OLYMPICS DID NOT TAKE PLACE AT ALL DURING WORLD WAR II.</p>	01.06.29.00

<p>JERRY BENTLEY: After the Russian Revolution of 1917, the early Soviet Union considered the Olympic Games to be bourgeois affairs and so they withdrew. But after World War II when the Soviets were again participating in the Olympic Games, the Games got caught up in the politics of the time, so sometimes medals in the Olympics became tokens of the struggles between the superpowers during the Cold War.</p>	01.08.13.00
<p>HOST: IN 1980, THE SOVIET UNION INVADED AFGHANISTAN. IN PROTEST, THE UNITED STATES WITHDREW FROM THE 1980 OLYMPIC GAMES, WHICH WERE HELD IN MOSCOW THAT YEAR. THROUGH THE CULTURAL IMPACT OF TELEVISION, THE BOYCOTT BECAME AN EFFECTIVE WEAPON FOR ONE SUPERPOWER TO WIELD AGAINST THE OTHER. WHEN 50 COUNTRIES JOINED THE U.S. BOYCOTT, THIS COLD WAR CRISIS AFFECTED HUNDREDS OF MILLIONS OF PEOPLE WHO WERE UNABLE TO WATCH THEIR TEAMS COMPETE.</p> <p>A GLOBAL CHASM THAT THE OLYMPIC GAMES HAVE NEVER BRIDGED IS THE CONFLICT BETWEEN PALESTINIANS AND ISRAELIS. PALESTINE HAD COMPETED UNDER THE BRITISH FLAG BEFORE WORLD WAR II. AFTER THE ESTABLISHMENT OF THE STATE OF ISRAEL, ARAB COUNTRIES THREATENED TO WITHDRAW FROM THE OLYMPIC GAMES. THEY WERE UNWILLING TO COMPETE WITH A TEAM WHOSE NATION THEY REFUSED TO RECOGNIZE.</p> <p>THE TENSIONS CAUSED BY ISRAEL'S PARTICIPATION IN THE OLYMPIC GAMES RAN DEEP WITHIN THE ARAB WORLD. DURING THE MUNICH GAMES IN 1972, AN EXPRESSION OF PALESTINIAN NATIONALISM VIOLATED THE INTERNATIONAL "OLYMPIC SPIRIT" IN A HORRIFIC WAY.</p> <p>ON SEPTEMBER 5TH, NATIONALIST EXTREMISTS FROM AN ORGANIZATION KNOWN AS BLACK SEPTEMBER SCALED A PERIMETER FENCE, ENTERED THE HEADQUARTERS OF THE ISRAELI TEAM, KILLED TWO ISRAELIS, AND TOOK NINE HOSTAGES. THE GERMAN GOVERNMENT ALLOWED THE KIDNAPPERS TO LEAVE FOR THE AIRPORT WITH THEIR HOSTAGES. A FAILED RESCUE ATTEMPT AT THE AIRPORT RESULTED IN THE DEATHS OF FIVE KIDNAPPERS AND ALL NINE HOSTAGES.</p> <p>THE INTERNATIONAL OLYMPIC COMMITTEE FACED AN AGONIZING DECISION. BY CANCELING THE GAMES WOULD THEY BE AWARDED TERRORISM A VICTORY? THE GAMES WENT ON, BUT THEY DID SO UNDER THE SHADOW OF POLITICAL VIOLENCE THAT MADE A MOCKERY OF THE OLYMPIC IDEAL.</p> <p>HISTORIANS HAVE NOTED THAT THIS TRAGIC EVENT OBSCURED A SIGNIFICANT ACHIEVEMENT.</p> <p>THE 1972 GAMES REFLECTED THE TRANSFORMATION OF A DECOLONIZED WORLD.</p> <p>ATHLETES FROM NEWLY INDEPENDENT NATIONS, ESPECIALLY IN AFRICA AND ASIA, HAD COME TO MUNICH AS CULTURAL AMBASSADORS. AT LAST THE COMPETITORS AT THE OLYMPIC GAMES TRULY REPRESENTED THE PEOPLES OF THE WORLD.</p>	01.08.41.00

<p>DURING THE 20TH CENTURY, MANY OLYMPIC ATHLETES EXEMPLIFIED PIERRE DE COUBERTIN'S IDEAL OF EXCELLENCE IN MIND AND BODY. AND GREAT NUMBERS OF PEOPLE TRIED TO LIVE UP TO HIS DREAM OF MAKING THE WORLD MORE PEACEFUL THROUGH INTERNATIONAL SPORTS. YET EVEN TODAY, THE GAMES CONTINUE TO BE DEEPLY AFFECTED BY GLOBAL POLITICAL EVENTS.</p>	
<p>HOST: A NEW FORM OF MUSIC, COMBINING POLITICAL EXPRESSION AND RELIGIOUS INSPIRATION, ORIGINATED IN JAMAICA DURING THE 1960S. ITS BEAT WOULD CROSS BOUNDARIES OF RACE, CLASS, AND NATIONALITY.</p>	01.11.36.00
<p>A.E. GORDON BUFFONGE: Reggae music represents a particular moment in Jamaican history where the struggles of the Afro-Jamaican poor in particular and the insights generated by the Rastafarian movement in general come together to create a music that represents the energy, the love, the pain, the suffering of that community in a way that was palatable, useful, informative for the world at large.</p>	01.12.06.00
<p>HOST: NINETEENTH CENTURY MISSIONARIES BROUGHT BIBLES AND HYMNALS TO JAMAICAN SLAVES AND THEIR DESCENDANTS. IN THESE COMMUNITIES, EUROPEAN RELIGION FUSED WITH AFRICAN TRADITIONS. SERVICES CONTAINED AFRICAN-STYLE DRUMMING, SINGING, HAND-CLAPPING, AND EVEN SPIRIT POSSESSION, WHILE THE MORAL PHILOSOPHY WAS DERIVED FROM WHITE EUROPEAN AND AMERICAN CHURCH DOCTRINE.</p> <p>THEN EARLY IN THE 20TH CENTURY A JAMAICAN BEGAN TO PREACH THAT AFRICA WAS THE PROMISED LAND. MARCUS GARVEY, WHOSE BACK-TO-AFRICA MOVEMENT HAD ALREADY ENCOMPASSED ABOUT A MILLION FOLLOWERS IN THE UNITED STATES, SOON BECAME A NATIONAL HERO IN JAMAICA. GARVEY'S PAN-AFRICAN NATIONALISM LAID A FOUNDATION ON WHICH A NEW RELIGION AND A NEW STYLE OF MUSIC WOULD BE BUILT.</p>	01.12.44.00
<p>GORDON BUFFONGE: The Rastafarian movement begins in Jamaica in the 1930s with the coronation of the Emperor Haile Selasse of Ethiopia. Haile Selasse's name prior to his taking on the name Haile Selasse was Ras Tafari, Tafari being his given name, Ras being the amharic designation of prince or lord or some noble title. Haile Selasse claims descendance from the union of King Solomon and the Queen of Sheba, and King Solomon is of course the son of King David, so that the entire Ethiopian noble house then claims descendance from David. So the Rastafarians read quite logically that Selasse is the root of David, ergo the Christ returned, so therefore the Messiah.</p>	01.13.31.00
<p>HOST: THE 60S WERE A VITALIZING TIME IN JAMAICAN HISTORY. PEOPLE WERE INSPIRED BY THE RASTAFARIAN FAITH, EXCITED BY THE DEMISE OF COLONIAL GOVERNMENTS IN AFRICA, AND EMPOWERED BY JAMAICA'S INDEPENDENCE FROM BRITAIN IN 1962.</p> <p>AT THE SAME TIME, JAMAICANS WERE INFLUENCED BY ARTISTS FROM ABROAD.</p>	01.14.21.00

ELITES IN THE CITIES GRAVITATED TOWARD U.S. AND ENGLISH POP MUSIC ON TELEVISION. AND WHILE THERE WAS CERTAINLY CROSSOVER, GENERALLY THE POOR BLACK MAJORITY TENDED TO TUNE INTO AM RADIO STATIONS FROM NEW ORLEANS AND MIAMI TO HEAR R&B AND SOUL.

STIRRED BY RELIGIOUS, POLITICAL, AND MUSICAL INFLUENCES, SOME JAMAICANS BEGAN TRANSFORMING AFRICAN-AMERICAN RHYTHM AND BLUES INTO HOMEGROWN STYLES OF MUSIC.

"SOUND SYSTEM MEN" TRAVELED AROUND THE ISLAND BRINGING MUSIC TO JAMAICANS TOO POOR TO AFFORD TELEVISIONS, PHONOGRAPHS, OR RADIOS. AT THESE OUTDOOR DISCOS, JAMAICANS OFTEN DANCED TO A SPEEDED UP R&B BEAT THEY CALLED SKA.

REGGAE, ITS BEAT SLOWER AND ACCENTED DIFFERENTLY THAN SKA, CAUGHT ON ABOUT THE SAME TIME.

ACCORDING TO MUSICIAN TOOTS HIBBERT, THE WORD REGGAE- IN JAMAICAN ENGLISH SLANG - MEANT "COMING FROM THE PEOPLE." HIS 1968 DANCE RECORD "DO THE REGGAY" FIRST MADE THE MUSIC FORM POPULAR.

REGGAE'S BREAKTHROUGH TO INTERNATIONAL POPULARITY CAME WITH "THE HARDER THEY COME" A FILM ABOUT A FICTIONAL KINGSTON SINGER. THE 1972 MOVIE WITH A SOUNDTRACK FEATURING JIMMY CLIFF AND OTHER ARTISTS BROUGHT REGGAE MUSIC TO THE MASSES.

BUT IT WAS A BAND OF YOUNG MEN FROM THE SLUMS OF KINGSTON, THE WAILERS, LED BY BOB MARLEY, WHO WOULD FUSE REGGAE AND RASTAFARI INTO A PHENOMENON THAT WOULD REACH FAR BEYOND SHOW BUSINESS.

**HOST:
AS THE WAILERS TOOK THEIR MUSIC ON TOUR TO THE U.S., EUROPE, AFRICA AND OTHER PLACES AROUND THE WORLD, THEIR SONGS HIT THE MUSIC CHARTS IN COUNTRY AFTER COUNTRY. THE INTERNATIONAL APPEAL OF THEIR HOME-GROWN, NON-COMMERCIAL STYLE OF MUSIC WAS EXTRAORDINARY.**

IN PLACES LIKE MAURITIUS AND ZIMBABWE, REGGAE'S MESSAGE OF STRUGGLE AGAINST OPPRESSION INSPIRED POLITICAL RESISTANCE AND FOSTERED NEW FORMS OF AFRICAN IDENTITY.

GORDON BUFFONGE:

As an instrument of the dissemination of the Rastafarian faith, reggae was hugely important, perhaps the most important. One way in which it differs from other kinds of popular music is the faith element. All right? By having that underlying religiosity and that underlying philosophical quality, I think it allows it to persist in ways that other kinds of popular music might not.

**HOST:
AT WAILERS CONCERTS, NON-JAMAICAN AUDIENCES, WHICH WERE PREDOMINANTLY WHITE AND MIDDLE-CLASS, MAY HAVE BEEN SURPRISED BY WHAT THEY EXPERIENCED. MARLEY OFTEN BEGAN HIS**

01.16.16.00

01.16.43.00

01.17.13.00

<p>SET BY PLAYING A WEST AFRICAN DRUM. THEN HE WOULD MAKE A RITUAL INVOCATION TO RAS TAFARI AS BANNERS ABOVE HIM DISPLAYED THE ETHIOPIAN FLAG, A PICTURE OF HAILE SELASSIE, AND ANOTHER FLAG DEPICTING MARCUS GARVEY.</p> <p>IN THE SECOND HALF OF THE 20TH CENTURY, THE VAST MAJORITY OF POPULAR MUSIC AND ENTERTAINMENT HAD COME FROM THE U.S. AND EUROPE. AND THE MAJOR LABELS IN THE RECORDING INDUSTRY WERE SUBSIDIARIES OF GLOBAL CORPORATIONS. BUT IRONICALLY, THESE CHANNELS OF WHAT MARLEY CALLED "THE BABYLON SYSTEM" GAVE REGGAE A WORLDWIDE AUDIENCE. THIS APPEAL AND POWER OF REGGAE CLEARLY DEMONSTRATED THAT THE GLOBALIZATION OF POPULAR CULTURE WAS A TWO-WAY STREET.</p>	
<p>HOST: IN 2002, BRAZIL DEFEATED GERMANY, WINNING SOCCER'S WORLD CUP. THE GAME WAS VIEWED BY A WORLD-WIDE TELEVISION AUDIENCE OF MORE THAN TWO BILLION PEOPLE.</p> <p>THAT WORLD CUP, IN WHICH A FORMER COLONIAL POWER LOST TO A ONCE COLONIZED NATION, DRAMATIZED TWO HISTORICALLY SIGNIFICANT PHENOMENA. THE DEMISE OF THE COLONIAL EMPIRES, AND THE SPREAD OF POPULAR CULTURE AROUND THE GLOBE IN THE 20TH CENTURY.</p>	01.18.11.00
<p>PETER WINN: People have been kicking a round ball around the world for millennia. It was a pastime in ancient China and also in Pharaonic Egypt. During the Roman Empire, it's soldiers brought the game to England. And by the Middle Ages, games involving as many as 500 to a side were being played in places like rural Darbshire. But it was in the 19th century that soccer as we know took shape. Then rural villagers were attracted to the industrial cities where they worked in dark factories, and playing soccer outdoors for them was a release and an inexpensive one.</p>	01.18.36.00
<p>HOST: IN 1883, THE BLACKBURN ROVERS, A TEAM OF ENGLISH TEXTILE WORKERS, DEFEATED THE ELITE OLD ETONIAN TEAM FOR THE FOOTBALL ASSOCIATION CUP. BY THEN, SOCCER HAD GAINED POPULARITY AS THE GAME OF THE WORKING CLASS. IN THE 1880S IT BECAME A PROFESSIONAL SPORT IN ENGLAND AND SOON SPREAD TO EUROPEAN COUNTRIES.</p> <p>AND BY 1904, SEVEN WESTERN EUROPEAN NATIONS HAD FOUNDED THE INTERNATIONAL FEDERATION OF FOOTBALL ASSOCIATIONS, KNOWN AS FIFA.</p> <p>HOW DID THIS GAME TRAVEL SO FAR AND WIDE, AND WHAT MADE IT SO POPULAR?</p>	01.19.12.00
<p>PETER WINN: As the British Empire grew, the soccer ball went with it, a perhaps unlikely symbol of European imperialism. English railway workers took soccer to Argentina. British soldiers brought it to India and South Africa. But throughout Africa, European missionaries and colonial officials used soccer as a recruiting device for their schools and as a tool or instrument in their civilizing mission.</p>	01.19.45.00

<p>HOST: BEFORE THE BRITISH COLONIZED BURMA, THE BURMESE HAD PLAYED THEIR OWN HEAD-AND-FOOT GAME, WHICH INVOLVED A HARD RATTAN BALL. AFTER INTRODUCING THE ORGANIZED SPORT IN THE LATE 19TH CENTURY, THE COLONIZERS INSISTED THAT THE BURMESE PLAY BY ASSOCIATION RULES TO SHOW RESPECT FOR AUTHORITY, AND THE IDEAL OF FAIR PLAY. THE BURMESE SAW AN OPPORTUNITY TO THRASH THEIR COLONIAL MASTERS AT THEIR OWN GAME.</p>	01.20.14.00
<p>PETER WINN: But this European game could also be used for anti-imperialist purposes, as African nationalist leaders soon recognized. One example was Kwame Nkrumah, the father of Ghanaian independence, who used soccer to generate a sense of national identity in a new nation divided by ethnic rivalries.</p>	01.20.38.00
<p><i>KWAME NKUMAH:</i> <i>I discovered that sportsmanship was a vital part of a man's character, and this led me to realize the importance of encouraging sport in the development of a nation.</i></p>	01.21.01.00
<p>HOST: ALTHOUGH BRITAIN HELD NO TERRITORIES IN SOUTH AMERICA, BRITISH ENTERPRISES AND COMMERCE WERE EXTENSIVE. ENGLISH RAILWAY WORKERS BROUGHT SOCCER TO URUGUAY, ARGENTINA AND BRAZIL IN THE 1870S.</p> <p>OVER TIME, THE BRAZILIANS DEVELOPED A UNIQUE STYLE OF SOCCER THAT CONTRASTED STRONGLY WITH EUROPEAN TECHNIQUES. THEY AVOIDED FIXED POSITIONS, TEAM STRATEGIES AND LONG PASSES. INSTEAD, BRAZILIANS DISPLAYED AN UNPREDICTABLE FLUIDITY, WITH INDIVIDUALS BREAKING AWAY, CONTROLLING THE BALL, AND MAKING LIGHTNING MOVES WITH SUDDEN CHANGES IN DIRECTION. AND LONG SHOTS FROM UNEXPECTED ANGLES BROUGHT FURTHER EXCITEMENT TO THE GAME.</p>	01.21.16.00
<p>PETER WINN: Brazilians call their elegant style of fucci ball 'the beautiful game.' It's based on long-standing Afro-Brazilian traditions, such as capoeira, a martial art form created by Angolan slaves who disguised their military training as a form of dance. In capoeira, opponents taunt each other with illusive moves, spectacular acrobatics, but they never ever touch. One sees this game of keep away in the style of Brazilian soccer players.</p>	01.21.58.00
<p>HOST: ANOTHER INNOVATION THAT BRAZILIANS BROUGHT TO SOCCER WAS PERFORMANCE ART IN THE STANDS. BRAZILIANS WERE THE FIRST FANS TO PAINT THEIR BODIES WITH TEAM COLORS, WEAR WIGS AND WILD OUTFITS, AND SET OFF FIREWORKS WHEN THEIR TEAM SCORED. EVERY MATCH HAD SHADES OF CARNIVAL.</p> <p>IN RECOGNITION OF BRAZILIAN PRE-EMINENCE IN SOCCER, FIFA SELECTED A BRAZILIAN, JOAO HAVELANGE, AS ITS FIRST NON-EUROPEAN PRESIDENT IN 1974. DURING THE QUARTER CENTURY HE HELD THAT POSITION, HAVELANGE HELPED MAKE SOCCER THE WORLD'S GAME.</p> <p>DOUBLING THE NUMBER OF TEAMS THAT COULD PLAY IN THE WORLD CUP, HE GAVE COUNTRIES FROM EVERY CONTINENT A SHOT AT THE</p>	01.22.30.00

<p>CHAMPIONSHIP.</p> <p>HE ALSO CREATED THE WOMEN’S WORLD CUP THAT TODAY INCLUDES OVER 100 COMPETING TEAMS. AND NOW, THE PASSION FOR SOCCER HAS SPREAD TO PLACES WHERE IT HAD NEVER BEEN POPULAR BEFORE, SUCH AS KOREA AND SAUDI ARABIA.</p>	
<p>PETER WINN: When the World Cup was played in East Asia in 2002, two billion people around the world watched it. I remember being in Bolivia, and where a woman of indigenous origin had her nose pressed up against the glass of a store selling computers and watching on the screen Brazil and Germany play in Korea. That is globalization of popular culture. That shows how globalization has affected all of us, no matter where we are and no matter who we are, all around the world.</p>	01.23.25.00
<p>HOST: YET EVEN THOUGH THE WORLD MARKET IN POPULAR CULTURE BRINGS PLEASURE TO SO MANY PEOPLE, SOME WONDER WHETHER ITS NEGATIVE EFFECTS OUTWEIGH THE BENEFITS. IS GLOBALIZATION ENRICHING THE WORLD OR STRIPPING IT OF CULTURAL DIVERSITY?</p>	01.23.58.00
<p>OBO ADDY: I was born in Accra a village called Avena. Accra is the capital of Ghana. And I was born, I was raised among 55 brothers and sisters. My father married ten women. And my father was a medicine man who performed ceremonies with drumming, dancing and singing. And through that, I became a musician.</p> <p>In 1972, me and my brothers were invited to come to the Olympic Games in Munich, to perform there. And after the Olympic Games, we met an agent who took us to England and we stayed in England. We came on tour in the United States.</p> <p>Here I am now in the United States with two bands, two groups. One is a traditional group – music and dance group. And the other is a band using American musical instruments.</p> <p>Most of the things that brings us down, or get us away from what we should be doing, traditionally, is money. When people started getting money, they forget about what they have to do. They forget about their culture. But to me, I think you can make money with everything you want to make money with - but one thing is - don’t forget where you come from.</p> <p>I’m writing it for the world, and whatever they think it sounds like – all I want is for them to enjoy it. If they enjoy it, good, just call my name and I’ll call my father’s name to it.</p>	01.24.25.00
<p>HOST: CLEARLY, THE GLOBALIZATION OF POPULAR CULTURE IS A COMPLEX, MULTI-DIRECTIONAL PROCESS. IT INTERACTS WITH LOCAL AND INTERNATIONAL POLITICS, NEW TECHNOLOGIES AND GLOBAL ECONOMIC CURRENTS. WITHOUT A DOUBT, THE GLOBALIZATION OF POPULAR CULTURE REMAINS A DYNAMIC PROCESS, CHANGING THE WAYS PEOPLE AROUND THE PLANET LIVE, THINK, AND CREATE.</p>	01.26.35.00
<p>WEB TAG</p>	1:26:57.00
<p>PROGRAM CREDITS</p>	1:26:58.00

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