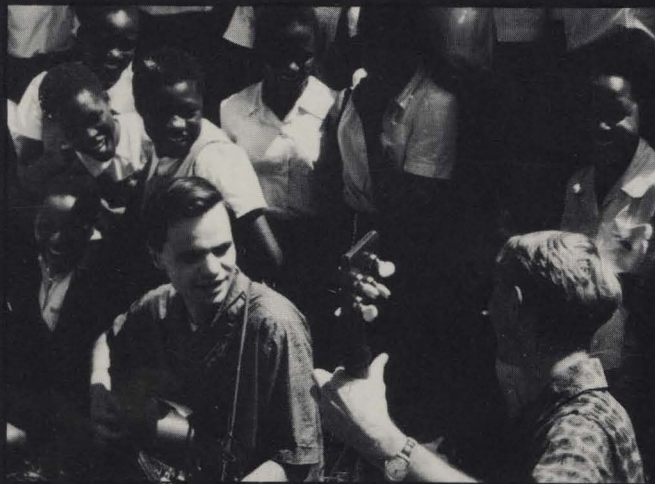




# WORLD TOUR WITH FOLK SONGS

FOLKWAYS RECORDS

FA2405



*STEPHEN ADDISS  
&  
BILL CROFUT*





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FOLKLIFE PROGRAM  
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# **WORLD TOUR WITH FOLK SONGS**

**STEPHEN ADDISS  
&  
BILL CROFUT**

SAKURA  
ARIRANG  
BUDDY BOLDEN  
MOTHERLESS CHILD  
ANGLUNGS  
KISSES SWEETER THAN WINE  
KOM A LADWE  
O SUSANNA  
UHURU NA CASI  
EAST VIRGINIA  
THE KEEPER  
WABASH CANNONBALL  
NAIK NAIK  
ALA TIPANG  
IN THE EVENING  
RAGUPATI

Descriptive Notes are inside pocket

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## WORLD TOUR WITH FOLK SONGS

*With Stephen Addiss and Bill Crofut*



Steve Addiss and Bill Crofut performing in Burma during Water Festival, Steve Addiss wears native longyis

### FOLK MUSIC AMBASSADORS

Since December 1960, Mr. Crofut has been an American Specialist, traveling for the United States under the auspices of the State Department, presenting concerts of folk music in Asia. In February of 1961 Mr. Addiss joined him. Performing together, they have reached a live audience of over a half a million people, and twice that number on radio and television. Singing in nineteen languages, they have included songs from the countries they have visited; Korea, Japan, Taiwan, Hong Kong, Thailand, Burma, Indonesia, Cambodia, Ceylon, India, Kenya, Somaliland, Ethiopia, and the Sudan. In each country they have organized jam sessions with local musicians, and in Burma they played with a Burmese classical orchestra. As a result of their efforts they were asked to make a color movie of Burmese Classical music which will be distributed by the United States Information Service.

After taking six months to perform independently in Europe, Crofut and Addiss plan to resume their activities as musical Ambassadors and tour the Middle East and the few Asian countries they have not yet visited. In spreading good will for the United States they are optimistic in feeling that they will continue to draw their average audience of over a thousand people per concert.

The adventures of their trip are numerous. In Thailand they were asked to take a raft trip down the isolated River Ping to perform for people in remote villages. Equipped with a portable PA system, a gasoline generator and a movie projector, they performed and showed United States Information Service movies to hundreds of people who had never seen

either an American, an entertainer, or a movie. During the trip one of the rafts was attacked and partly demolished by an angry elephant. In order to finish the trip in time to meet scheduled concerts in Bangkok, Crofut and Addiss were forced to abandon their raft and finish the journey with a wild seventeen-hour ride in a dugout canoe, running rapids in the insufficient moonlight.

In another country they were forced to crank up a recalcitrant airplane engine in the middle of a rundown jungle airfield, and then illegally help fly the plane, a 25 year old DC3, to meet their tight schedule.

They were honored to play for Royalty in Japan and Thailand, but they say that their biggest thrill has been singing for and with a great variety of peoples, both in cities and hamlets, from Asia to Africa. They have found the great common root of folk song flourishing everywhere, telling of man's eternal joys and problems: love songs, work songs, lullabys, religious songs, nonsense songs and dances.

During the 1962/3 season, Crofut and Addiss will be touring the United States in a series of benefit concerts to build a Children's Hospital in Burma. This will be done in conjunction with Doctor Seagrave's medical center in Northern Burma. Sponsoring the concert series will be the American Medical Center for Burma.

After that, the two singers plan to accept a State Department invitation to tour Africa for the United States Information Service.





Bill Crofut, Japan, 1961

## Understanding The World Through Folk Music

by Bill Crofut

When we are asked to describe the music of the various parts of the world we visited we frequently find ourselves lost for words. Somehow though, both the classical and folk music of every country we visited seemed to fit, in its technical construction, instrumentation and spirit, the atmosphere of its surroundings. As Gregorian Chants somehow complement the soaring spirit of the great European Gothic Cathedrals, so do the Buddhist chants accompanied by tiny bells fit the spirit of the endless temples of Angkor Wat, the ancient seat of the Khmer Empire in Cambodia.

If we are to sing and understand these songs, or any songs from foreign lands, it seems most important that we understand a bit more about the way of life from which they have come. If one were to sing a Laotian tune with the present Laos crisis in mind he would most likely be doing the music a great injustice. Most of the music is traditional and I never once ran into a new topical or protest song in that part of the world. They may well exist, but I was never told of them. That is not to say that proverbs and folktales are not topical for they most certainly are. We found a fine example of old folk proverbs applying perfectly to present situations in Kenya, East Africa. An old saying, often sung, says that when

two elephants fight it is the ground that suffers. What could apply more to the present political tug of war in Africa between the East and West.

Departing however from certain proverbial and literary similarities between the music of Southeast Asia and Africa the two could, in most respects, not be less alike. As an East African School boy runs in all his loose jointedness from his school shouting "Uhuru" for independence, so does the folk music in that part of the world pour spontaneously forth in its free complexities of rhythm and improvisation. Day to day feelings are coined into verse and song continually. Politicians employ singers to travel with them in their campaigning, and the singers change their songs from one town to the next catering to the needs of the situation.

To oversimplify one might say that Western Music is harmonic and contrapuntal, eastern lyrical, and African free and highly complex in its rhythmic construction. As I said earlier, each in its own way tells of the people and life of its people and society.

I have always felt that it is unfortunate that so many people respond negatively to the "strange" sounds they hear from other lands. It's almost as if we can only enjoy that which is familiar to us. I have heard, time and time again, expressions of dislike for the Chinese violin from westerners. I

have also heard considerable comment on Western instruments from Africans and Easterners, although one must say that they are for the most part much more familiar with our ways than we are with theirs. It is this lack of knowledge which leads us into many difficulties and causes some of our best efforts to backfire. Here's one example of what I mean:

One of our larger family magazines published an advertisement which showed a nice new shoe standing next to a Buddhist head. It was a nice shoe, a lovely statue, and an ad that I'm sure appealed to many westerners. However, when the advertisement was seen in Asia it caused a terrible stink, for in that part of the world the foot is considered to be unclean. One must be most careful not to even cross one's legs at a cocktail party lest the raised foot cause offense. To place a shoe next to a Buddhist statue then becomes a terrible offense similar to dumping garbage on a Christian Altar. Such incidents are bound to happen, and the less we understand of unfamiliar sounds in the largest sense, the more common they will be. There is no easy solution to this problem. Our own personal attempt came in the form of picking up our belongings and heading for the East, to see what we could learn first hand.

I went first to Korea under the sponsorship of the U. S. Army. My



leave time was spent in Japan singing under the sponsorship of the National Recreation Association of Japan. I had learned of this organization through corresponding with folksinger Tony Salatan who had worked with them earlier. As a result of singing in both Korea and Japan I had run across many government people who knew of my work. Their knowledge and approval is what led eventually to my being selected for a government grant.

I returned to the United States for discharge, flew to Washington and went through the necessary interviews with the State Department. I then returned to Japan on borrowed money to continue working with youth groups there. Some months later Steve Addiss joined me and I was given what is called an American Specialists Grant to present concerts for 90 days in Cambodia, Hong Kong and Taiwan. Both Steve and I managed to live on the one grant and eventually he too was given a grant, and both were extended to include further Asian and African programming.

Although financed by the U.S. State Department, we were programmed by the United States Information Service. The USIS office in each area programmed us according to what they felt would be most effective under the varying circumstances. This meant that we gave both formal concerts in full dress attire, as well as at one time being sent into the jungle on bamboo rafts under armed guard to sing in remote tribal villages. In some areas we were asked to sing for high officials, in others peasants, working people,

victims of the April 1960 student revolution in Korea, and lepers in their sad communities.

As our audiences varied so did our way of life. At times we traveled in Boeing 707 jets, at others in jeeps, rafts, and even on elephants. We ate everything from tender Kobe beef in Japan to Chicken Kiev in Hong Kong, raw fish, fresh bananas, seaweed, and even dog. As the food varied so did our health. We both had bouts with dysentery and parasitic diseases which caused frequent concert intermissions and, in Africa, the use of childrens diapers. We met with both receptive and hostile audiences and at one concert in Indonesia armed military men were stationed about the audience to prevent political disturbances of any sort.

We discussed varied topics with leftists, communists, rightists and neutrals and in so doing developed a great respect for the complexity of the world situation. We observed the so called "Ugly Americans" and at the same time we met and worked with many government people whom we greatly respected, men who knew their jobs and areas well and spoke the languages of those areas fluently. We observed contrasts in various customs which at first seemed inhuman, such as female circumcision in Africa, yet out of such observations we found sometimes obscure, sometimes obvious, but usually comprehensible reasons behind their development.



Steve Addiss & Bill Crofut, Burma, 1961, USIS Photo

As a result we learned a great deal, not only about ourselves and our unknown prejudices but about America as well, as we were continually, both consciously and unconsciously, making relative comparisons and judgments, seeing ourselves as it were, reflected through the eyes of many varied religious, ethical, cultural, economic and social mirrors.

Such an experience is a great instructor. With or without a grant, by boat or plane, car or scooter I would recommend such a venture to all people young enough to stand the change of climate and travel. Don't worry about having a job. You can always look for work after you get there. Something invariably crops up.

Steve Addiss and Bill Crofut singing to schoolgirls in Kenya





Notes to the songs by Steve Addiss

The songs from Sakura to Uhuru were recorded during a live concert during the Water Festival in Burma. For four days preceding the New Year everybody sprinkles, splashes, pours, and hoses water on everybody else, and it is the season of great rejoicing and festivities.

The last two songs on the side were also recorded in Burma, as part of a color movie made by USIS which showed two American musicians joining a Burmese classical orchestra for a musical exchange, or kind of a Rangoon Hoot.

Sakura is our impressions of Japan, using the familiar melody of the cherry-blossom song as well as the tune of the soba noodle-man's horn and other Japanese sounds. Bill manages some strikingly Koto-like effects on the Banjo.

Arirang is the most popular folk-song in Korea. During the revolution that overthrew Syngman Rhee, Bill heard truckloads of students going by singing this wonderful tune.

Buddy Bolden is one of the oldest of American Blues, dating back to the first important jazz band in New Orleans. This song was made popular, and possibly written, by Jelly Roll Morton.

Motherless Child is a spiritual that was a favorite of audiences from Sumatera to the Sudan.

Anglungs are bamboo instruments found in Thailand and Indonesia. They are hollow, and shaken against a fixed wooden clanger. Usually Anglungs are played in groups of thirty or forty, but as we could only carry four with us we improvised our own tunes.

Kisses Sweeter than Wine was a good song with which to start audience participation. The Burmese people almost all speak English, so we had no trouble in communicating or in teaching them the words.

Kom a Ladwe, played with the Burmese gamelon orchestra, tells the story of a Burmese girl who is crying because her mother has beaten her. And why did she get beaten? Because she had too many boyfriends.

C Susanna gets a new treatment by the Burmese musicians. I am playing the local version of a xylophone, and U Ant Gyi joins in the singing.

Uhuru na Casi means "Freedom and Hard Work" and is the slogan for independence in Kenya. As in many African songs, there are multiple parts in cross-rhythms, with a leader improvising on top of the repeated chants.

The songs on this side were recorded during a performance at the Amerika Haus in Munich, Germany. It was a more formal concert than usual, but the audience loosened up considerably as the program went on and at the end was singing African songs with great gusto.

East Virginia is one of the oldest and best-preserved of American folk songs. Despite some recent versions of the song by contemporary singers, it belongs in the Dorian Mode with its gaunt and square sound.

The Keeper is an old English song that is usually sung at a rousing tempo. Bill and I found an old version of the song that requires a more moderate pace, with imitations of old haunting-calls on the banjo.

Wabash Cannonball was a big hit everywhere we went, with the sound of the railroad whistle always delighting foreign audiences who might not understand the words.

Naik Naik is a gentle waltz from that most musical of countries, Indonesia. The words tell of climbing an island mountain until all one can see is sky and water. But at night, the girl is called home.

Ala Tipang, also from Indonesia, is in the Batak dialect. This version hails from Tapanooli, Sumatera, and tells of a girl out looking for a husband. The words are symbolic, and the girl is building a nest for a bird.

In the Evening is one of our favorite blues, capturing the sad sunset mood I think everyone in the world has felt at one time or another.

Ragupati is a song we learned in India. It was one of Gandhi's favorite Hindu Hymns. The words say that although there are many different names for God, under any name all people worship the same God.

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Stephen Addiss was born in New York City. He met Bill Crofut in Putney, Vermont, where they both went to High School. Thereafter he went to Harvard, where he studied composition with Walter Piston, and graduated with honors in music. Further work in music at Mannes College and at the New School in New York, the latter under John Cage, led to teaching jobs at the Dalton School and at Mannes. Since 1957, he has also been a contributing editor of Musical America magazine, reporting on folk music as well as reviewing opera and concerts. Mr. Addiss' compositions have been performed in many cities in the United States as well as abroad, and include several premieres in Carnegie Hall. His latest work is an opera based on a story by Carson McCullers, "A Tree A Rock A Cloud." Originally a banjo player as well as a pianist and oboist, Mr. Addiss took up the guitar in 1950 at the age of 15, and had performed in America, Mexico, and Europe before joining Bill Crofut in Hong Kong for the government-sponsored tour of Asia and Africa.

Bill Crofut was born in Cleveland, Ohio. He attended Putney School and was sent on scholarship to study music in England in 1953. The next year he entered Allegheny College, went to Europe to present American folk music in 1957 and returned to complete his degree in English Literature and Music in 1958. He was then inducted into the armed forces where he served in Special Services, directing and playing in musical shows throughout Korea. After being discharged from the service he accepted an invitation from Prince Mikasa's Recreation Association of Japan to give concerts throughout that country. He then accepted an offer from the American State Department to tour in Asia and Africa. He has also given concerts of folk music and lectured as a guest speaker in colleges and universities of the Eastern United States.

This record was recorded in Burma and in Germany during live concerts for local audiences.

Recording Editor: Gunther Jerzabek.

A book about the tour, by Mr. Addiss, with words and music to foreign and familiar songs, plus many photographs, will be published soon.

The photos in this booklet as well as on the record cover, were taken by Bill Crofut, Steve Addiss, and the United States Information Service.

The arrangements of the songs were all made by the singers.

The cover is by Bill Crofut