

ETHNIC FOLKWAYS RECORDS FE 4541

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As Long as the Grass Shall Grow

Library of Congress Catalogue Card No. R73-751187
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An Anthology of North American Indian & Eskimo Music

Compiled and Edited by
Michael I. Asch

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

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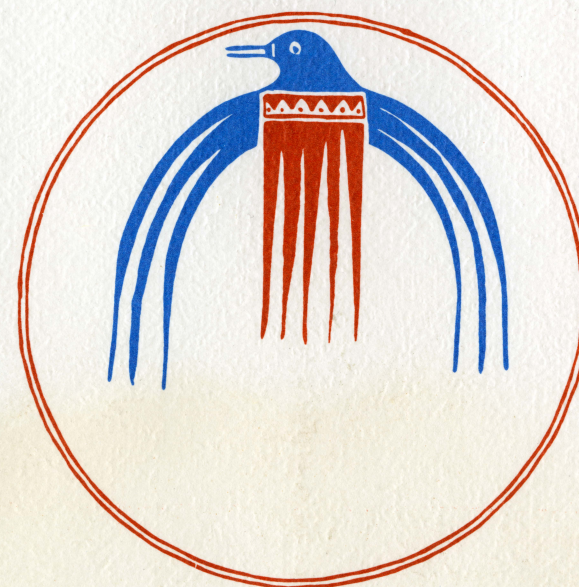
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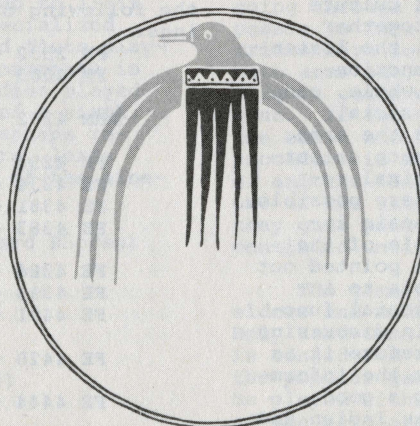
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Recordings and notes were compiled and edited by
Michael I. Asch
Department of Anthropology
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INTRODUCTION

In our society, music is generally thought of as an art form to be appreciated for itself. In contrast, people in many other societies see music in utilitarian terms, that is, as something to be appreciated not primarily for itself but rather as a means to an end. American Indian and Eskimo concepts about music generally fit into this functional conceptual framework. Therefore, to understand their music, it is more important for the listener to be aware of the perceived purpose of a composition than its aesthetics, especially if the latter are derived on the basis of Western Art music.

This record set is organized to facilitate thinking about the music in terms of function. For example, the pieces were selected not primarily for contrasts in musical style, but rather to illustrate the range of social themes explored in the musical life of each group. Of course, space limitations precluded the inclusion of musical examples for every social function in every group. However, to ensure the broadest exposure of tribes as well as social functions, the recording was organized on the basis of culture areas - a concept which acts to group together highly similar societies. In this way, the listener, by examining the range of social function variation within the culture area as a whole, can get an understanding of the variety of social functions found in any one group within the area. Further, while the notes accompanying each selection are primarily derived from the original recordings, they have been edited and, where possible, amplified in such a way as to provide basic information on the social and symbolic role of the musical composition. Again, it must be pointed out that space limitations made it impossible to include all relevant information on the social function for any particular song or to begin discussing the role of music in any society. Therefore it is hoped that the listener will supplement the information contained in the notes by reading a good general anthropological text on American Indian and Eskimo society and, where possible, relevant ethnomusicological studies. (Among the best texts for

this purpose would be Leacock, E. and N. Lurie North American Indians in Historical Perspective together with Spencer, R. and J. Jennings The Native Americans for a general text and for example Merriam, A. The Ethnomusicology of the Flathead Indians and McAllester, D. Enemy Way Music for Flathead and Navajo ethnomusicology.)

In sum, what I am saying is this: it is impossible for an individual who is newly interested in American Indian music to appreciate it merely by listening to these recordings. Rather, he must begin to learn about the society which produced it and how the music fits into it. I hope that the procedures I have outlined above can provide a good way to build this kind of knowledge, and thus enable the listener to gain an understanding of the music contained in these recordings.

The music on this two record set comes from the following original Folkways and Asch Recordings:

- FN 2532 - As Long As The Grass Shall Grow
- FM 4003 - Songs and Dances of Great Lakes Indians
- AHM 4252 - Music of the Plains Apache (An Asch Mankind Record)
- FE 4253 - Music of the Algonkians
- FE 4334 - Music of the Pawnee
- FE 4381 - War Whoops and Medicine Songs
- FE 4383 - Songs of the Seminole Indians of Florida
- FE 4384 - Washo-Peyote Songs
- FE 4393 - Kiowa
- FE 4401 - Music of the Sioux and the Navajo
- FE 4420 - Music of the American Indians of the Southwest
- FE 4444 - The Eskimos of Hudson Bay and Alaska
- FE 4445 - Songs and Dances of the Flathead Indians

- FE 4464 - Indian Music of the Canadian Plains
 FE 4523 - Indian Music of the Pacific Northwest Coast

The Slavey material is previously unreleased. A record of Slavey Indian music is, however, forthcoming on Folkways.

(Michael I. Asch)

(The name in parenthesis indicates the author of the notes for the preceding section - editor)

SIDE I

THE PLAINS

Band 1. Sioux: Sun Dance (#4401)

The traditional tribal religion of the Sioux was given its fullest expression in the Sun Dance, an elaborate ceremony which was held each year at the full moon of mid-summer. From far and near the bands and family groups of the tribe assembled to witness the fulfillment of vows made by their members to Wakantanka (Great Mystrious) and enjoy the social life which accompanied this annual rite.

With the government prohibition of the Sun Dance in 1881 the final chapter of the old Sioux culture was completed. In the period of acculturation which followed, the Sioux, after a brief and tragic essay with the nativistic Ghost Dance religion, turned to Christianity and the Peyote Cult, seeking therein the spiritual support and meaning which their old religion had furnished them.

(Willard Rhodes)

Band 2. Sioux: Love Song (#4401)

The flute was used for love charming and serenading. This instrument has become a museum relic of the past and its rarity among North American Indians today suggests that it may never have been as common in their musical culture as is generally believed. The technique of flute making and flute playing, more involved and intricate than that of drum making and drum playing as practiced by the Indians, would tend to limit the instrument to a small group of specialized musicians. The great flute makers and flute players are gone, and we are especially fortunate in preserving here one of the flute melodies played by John Colloff. The upward interval of a sixth, the regular phrases, and the words, perhaps reflecting the influence of white culture, leads one to date the song in the last half of the nineteenth century.

(Willard Rhodes)

Band 3. Blood: Crazy Dog Song (#4464)

(Hand drum and rattle).

The "Crazy Dogs" were members of a military

society noted for their extreme bravery and recklessness. After the return of a successful war party there would be a general celebration during which the Crazy Dogs would re-enact their exploits in song and dance.

(Ken Peacock)

Band 4. Kioua: Buffalo Dance Song (#4393)

The Buffalo Dance is connected with the dependence of the plains tribes on the Bison for a livelihood. The buffalo was a walking commissary, supplying the Indian with food, clothing, tools, housing and fuel. It is not surprising that the dance is dedicated to the buffalo and the hunting of this magnificent creature.

(J. Gordon Thornton & A.H. Sylverne)

Band 5. Pawnee: Man's Love Song (#4334)

(Sung by Mark Evarts of the Skidi Band).

Through inadvertance or by design of Mark Evarts, the text and translation of this song was not made at the time, but the rollicking tune with its refrain of heya he rihe, heya he riara, should be preserved. It is therefore included here, presumably as the first of a love song series.

(Gene Weltfish)

Band 6. Plains Cree: Hand Game Song (#4464)

(Sung by William Peaychew and group, with sticks).

The hand-game or stick-game is the most popular and widespread Indian gambling game on the Plains - indeed, on most of the continent. The number of players varies from two to as many as twenty. The players sit cross-legged or kneel on the ground facing each other, usually six to eight on each team. Between them is a row of ten sticks standing upright in the ground. One of the players holds two cylindrical pieces of bone, each small enough for the hand to conceal. One of the bones is distinguished by a black ring around the middle. The object of the game is to guess which hand conceals the unmarked bone.

When each player has contributed his money to the pot, they draw to see which team will have the bones first. The team in possession then starts singing one of the hundreds of songs which traditionally accompany the game, each player beating in time with a stick on a long pole or lying in front of the players. One of the players, however, does not beat the pole for he has the bones and is going through all sorts of gyrations and trick passes to fool the opponents. Satisfied that his tricks have fooled the opposing players he holds both arms out, inviting a player on the opposite side to guess which hand contains the unmarked bone. If the guess is wrong the same side retains the bones and takes one of the ten sticks. The procedure is repeated perhaps to the accompaniment of another song. If the guess is correct, however, one of the sticks goes to the successful side and they gain possession of the bones. The game is continued until one side has all the sticks.

The game is sometimes played ceremonially by elders and medicine men and a special group of Holy Hand-Game Songs is used for this purpose. It is considered sacrilegious to use these songs for the popular game of course. Although the game can be played with improvised sticks and bones, some of the sets are elaborately carved in ivory as family heirlooms, especially those used for Holy Hand-Games.

(Ken Peacock)

Band 7. Plains Cree: Prisoner's Song (#4464)

(Sung by William Burn Stick, with hand-drum).

The composer of this song was hanged for murder in an Edmonton jail several years ago. A few of his friends who visited him in jail still remember the sad song he sang there, but all agree that the present singer sings it best. Perhaps the fact that he is blind gives him special feeling for the mood of disillusionment which surrounds both the melody and the words. While songs of this sort are not common, they do express the Indian's disillusionment not only with his own traditional values but with all the superficial trappings of modern civilization, both material and spiritual.

Translation:

While I'm living I'll have fun (make love);
When I die, I'll die.
When I die, I'll have no fun,
I'll just keep going on and on.

(Ken Peacock)

Band 8. Plains Cree: W.W. II Song (#4464)

(Sung by George Nicotine and group,
with hand-drum).

As the process of acculturation continues, the Indian is producing an increasing number of songs in English rather than in his native tongue. Each year brings a new crop of pow-wow love songs in English, and during World War II, with so many Indians in the armed forces, it seemed more natural to tell of their exploits in English. Similar songs from the World War I period are all in Cree. The words to this song are:

Oh brave soldier boy,
On the land, on the sea, and in the air,
In Japan, Tokyo-o-o;
Just the same I'm staying with you.

(Ken Peacock)

Band 9. Assinboine: Warrior Death Song for Sitting Bull (#4464)

(With Bass drum, leg bells)

News of Sitting Bull's exploits had reached the Canadian Plains tribes long before his visits to Wood Mountain, the Cypress Hills and the Qu'Appelle Valley in 1877. A previous visit (without his large band) had taken him to Blackfoot country to visit the renowned Chief Crowfoot. As a result of his flight to Canada in 1876, several hundred descendants of his original band are now living on a Sioux reserve in southern Manitoba. When news of his death in 1890 reached his Canadian friends, a general spirit of mourning spread throughout the region especially among those tribes with whom he had had intimate contact. This song was recorded at an Indian pageant in Fort Qu'Appelle near the site of Sitting Bull's visit.

(Ken Peacock)

Band 10. Flathead: Canvas Dance Song (#4445)

The Canvas Dance was traditionally performed by the Flathead in anticipation of the departure

of a war or hunting party from an advance camp, and while it is still carried on today, its form has changed and its function is no longer important except in prolonging a traditional part of Flathead life. In the Canvas Dance, the last of the day, a small group of people started at one part of the camp circle and sang their songs from teepee to teepee. The occupants of each teepee then joined the singers and went on around the camp circle with them; thus the group grew larger as it progressed. Today this custom is not preserved.

In performance, the singers carry with them a piece of canvas perhaps eight feet square, each person holding it with one hand and pulling until it is stretched tight. With the free hand the performers then strike the canvas to produce a rhythmic accompaniment to the singing. Formerly the members of the war or hunting party made their preparations and departure by the time the singers had completed the circle. This song was recorded late at night during a performance of the Canvas Dance led by Eneas Conko and Baptiste Pichette. The accompaniment on the canvas may be heard clearly, the sound of the war drum in the background more faintly.

(Alan P. Merriam)

SOUTHWEST

Band 11. Walapai: Funeral Song (#4420)

The Walapai Funeral Song or Mourning Song as it may well be called is completely Yuman in its style. Many of these songs were borrowed from the Yuma and the words are no longer understood by the Walapai.

(Willard Rhodes)

Band 12. Papago: Saguaro Song (#4420)

In July the Papago hold their most important communal ceremony, the object of which is the making of rain. In preparation for this event the ripe fruit of the Saguaro cactus is gathered, boiled into a thick syrup and fermented into a liquor which forms the base of a drink of low alcoholic content which the Papago call "tiswin". This is drunk ceremonially. Underhill explains, "The idea is that the saturation of the body with liquor typifies and produces the saturation of the earth with rain. Every act of the procedure is accompanied with ceremonial signing or oratory describing rain and growth".

(Willard Rhodes)

Band 13. Washo: Peyote Song (#4384)

The Peyote Cult, or Native American Church, represents a curious blending of Christian symbolism and beliefs with rituals and practices of Native Indian religions. During the past century, the religion has spread from tribe to tribe, adjusting its practice to the culture of the various tribes while adhering to a central ore of belief and ceremony. At the night - long meetings of the Cult, the central feature of the service is the ceremonial eating of the peyote, the seed pod of a cactus imported from the Southwest which the Indians identify with the Supreme Being. The ecstatic trance induced by eating the peyote is supplemented by the hypnotic music which plays such an important role in the ceremony.

(Willard Rhodes -
4401)

(The song used here is the first song on the First Song Cycle - editor)

SIDE II

Band 1. Taos: Moonlight Song (#4420)

On moonlit summer nights the young men gather on the bridges over the river which separates the two community houses and engage in song contests. The huge masses of the two Pueblos looming against an endless desert sky in the moonlight reflected from the babbling stream present a picturesque setting for these haunting melodies. The moonlight song reproduced here may be regarded as a serenade song with no other function than that of giving aesthetic pleasure to the singers and listeners through the sheer sensuous beauty of its melody. A song without words and without accompaniment, it offers the singers a challenging opportunity to revel in pure vocalism and virtuosity.

(Willard Rhodes)

Band 2. San Ildefonso: Eagle Dance (#4420)

To many American Indian groups the eagle has always been a sacred bird venerated for his supernatural power. The eagle dance, widely practiced among the Pueblos of the Southwest, is reported to be part of an ancient ceremony relating to rain and crops. It is thought by some to be a fragment of an old ceremonial commemorating the saving of the Pueblos from plague through the intervention of the eagle who with his wings fanned the breeze into rain clouds which descended and washed away the evil disease.

The mimetic Eagle Dance is usually presented by two male dancers who with their graceful movements imitate the stepping, hopping, soaring, lighting and mating of the male and female eagles. The feathered headgear simulating the eagle's head, the long feathered wings extending from the neck down the unbent arms of the dancer, combine with the body painting to give the dancers a beautiful and realistic appearance.

(Willard Rhodes)

Band 3. Hopi: Butterfly Dance (#4420)

The Hopi Butterfly Dance, one of the prettiest and most colorful of this western Pueblo people, is presented in August in the sun-drenched plazas of their ancient villages. Like most dances in this area, it is a petition for rain and bounteous crops. The dance occurs in the same pueblo only once in three years following a week or ten days of intensive rehearsals. Two lines of young men and women dancers approach and retreat in a shuffling trot that is carefully coordinated with the changing rhythms of the dance songs sung by a male chorus with drum accompaniment. The girl dancers wear a towering wooden headdress on which a symbolic cloud design is painted in red, green, yellow and black, and to which plumes of turkey feathers are attached. Turquoise earrings, coral beads, silver necklaces, backskin moccasins, dark dress and the ceremonial blanket complete the costume of the female dancers.

(Willard Rhodes)

Band 4. Zuni: Lullaby (#4381: Side II, Band 3)

This kind of old melody is probably the first music to be heard by Zuni children.

"Nonie-hi-e -- nonie-he-e

Hey-lun-coo -- hey-len-coo

Nonie-hi-e..."

"Go to sleep, my little baby, while I work. Father will bring in the sheep soon."

(Charles Hoffman)

Band 5. Zuni: Rain Dance (#4381)

Zuni ceremonial life is highly organized and throughout the year colorful ceremonies and dances follow one another in a sequence as ordered as the movement of the planets of the universe. The making of rain is of primary concern in pueblo religions and most of the ceremonies are directed toward that objective. Benedict writes, "The dance, like their ritual poetry, is a monotonous compulsion of natural forces by reiteration. The tireless pounding of their feet draws together the mist in the sky and heaps it into the piled rain clouds. It forces out the rain upon the earth.

They are bent not at all upon an ecstatic experience, but upon so thorough-going an identification with nature that the forces of nature will swing to their purposes."

(Willard Rhodes)
From 4420

(SOUTHERN ATHAPASKAN)

Band 6. Navajo: Night Chant (#4420)

Navaho religion is an elaborate, highly developed complex of beliefs, mythology, rituals, songs, and prayers, which pervades every aspect of Navajo life. It is through the living of their religion, and the careful observance and practice of fixed rituals and ceremonies that "the people" maintain a harmonious relationship with the mysterious forces of the universe and gain a sense of security. There are thirty-five major ceremonials, generally referred to as chants, most of which are directed toward curing sickness. These ceremonials, varying in length from two to nine days, are conducted by a medicine man known as a singer. It is believed that the ceremonials and the esoteric lore of the singer have been transmitted through an unbroken succession of singers from the gods who gave ceremonial power to the first Navajos.

The Night Chant, popularly known as the Yeibichai (Grandfather of the Gods), is an important nine day ceremony which may not be performed until after the first killing frost. It is at this ceremony that boys and girls are initiated into the ceremonial life of the tribe by two masked dancers who impersonate the Grandfathers of the Monsters and Female Divinity. On the last night of the ceremony, the Yeibichai appears with a company of masked gods and dances. After a wierd, unearthly call of the gods, the dancers shake their rattles with a sweeping movement from the ground to their heads, then whirl to the opposite direction and repeat the rattling. Following this formalized introduction, the dancers begin their rhythmic dance and song, accompanying themselves with the rattles.

The hypnotic power of this music is cumulative as an endless profusion of Yeibichai songs follow one another throughout the night. Dance

teams which have spent weeks and months in preparation for the ceremony compete with one another not only in the excellence of their singing and dancing, but in the introduction of new Yeibichai songs.

(Willard Rhodes)
From 4401 - 4420

Band 7. Navajo: Song of Happiness (#4401)

(Children's chorus, drum, harmonica).

This song was sung by the women to sustain the morale and hope of the men during the confinement of the Navajo at Fort Sumner following their capitulation to Kit Carson in 1864. It is recorded here as sung by a group of Junior High School children at Fort Wingate Indian School. One of the boys, having learned to play this native melody on his harmonica, joined the drummer in supplying an instrumental accompaniment to the song.

(Willard Rhodes)

Band 8. Navajo: Silversmith Song (#4401)

(Male voice, anvil).

This song is sung by Ambrose Roan Horse, one of the master silversmiths of the Navajo. He always works with a song in his heart, and often it is voiced to the accompaniment of his anvil.

(Willard Rhodes)

Band 9. Navajo: Corn Grinding Song (#4401)

(Female voice, basket drum).

In maintaining his harmonious relation to the forces of the universe, the most commonplace acts of daily living assume a cosmic significance for the Navajo. Every man and woman knows and performs rituals, prayers, and songs of a personal nature. They may be directed to the planting of corn, the increase and care of sheep and horses, trading, and for general good hope. It is in this category that the Corn Grinding Songs belong. Before beginning the grinding of the corn, white corn meal was offered to the gods, and was ceremonially thrown or sprinkled on the heads, front, back, sides and top of the singer and the persons grinding. The Corn Grinding Songs are becoming rapidly obsolete and rare, as corn meal, once so laboriously ground, is disappearing from the domestic economy to be replaced by white flour from the trader's store.

(Willard Rhodes)

Band 10. Apache: Children's Songs (#4252)

Children's songs, are frequently sung by adults to children. Children sing them too, and are encouraged to do so. The songs are usually about animals, and on occasion, have animal imitative sounds following the song. The songs heard here are the Wolf Song, Turtle Song, Turkey Song, and Puppy Song. The texts are as follows:

Band 1: Wolf Song

The wolves are howling
All are saying "buta" (translation unavailable)
He is eating something good.

Band 2: Turtle Song

The turtle is running on the side -
running in the dust
Every part of him is running in the dust.

Band 3: Turkey Song

Baby turkey struts
I am going to build a fire
Scratching the ground.

Band 4: Puppy Song

Where did everybody move to
I am all alone.

(John Beatty)

Band 11. Apache: Church Song (#4252)

Many Christian sects can be found among the Apache. Methodists, Baptists and Holy Rollers are a few of them.

The words to this song are:

jesus kosiizii
dine ditla yinka eekoseezi
jesus had dizrii
dinde ditla yinka eekoseezi

Jesus is standing in the water
He wants us to get well.
Jesus is calling
He wants us to get well.

(John Beatty)

Band 12. Apache: Devil Dance (#4420)

The girls' puberty rite of the western Apache is a major ceremonial which ritualizes the critical transition from girlhood to womanhood. This nine day ceremony calls for a group of masked dancers to impersonate the mountain-dwelling supernaturals and present the Devil Dance, sometimes called the Crown Dance because of the elaborate, forked headpiece which is attached to the backskin mask. In addition to its principal objective, the event provides occasion for minor curing ceremonies and social exchange and entertainment celebrated by social dancing.

Opler states, "The songs of the third and last social dance of each night of the puberty rite may appropriately be called the Morning Dance songs since the dance they accompany begins several hours before dawn and continues until daybreak". It is to this group of songs that the sunrise song belongs.

(Willard Rhodes)

NORTHWEST COAST

Band 1. Kwakiutl-Nootka: Wolf Song (#4523)

Wolf Song, sung by Billy Assu

The totem pole was the ancestral tree with figures and emblems of dozens of clans carved in it. Each figure had its own song. The Indians did not worship the poles nor did they consider the emblems on them as gods. They regarded them mainly as an historic remembrance, a status symbol. Each new crest added to the family tradition required a new song. Whenever a chief acquired a new distinction through war or marriage it was recorded on his totem pole and in new songs. Often there was competition between crests. A person belonging to the clan of any crest could go to any other village and be entitled to the protection of those of the same crest.

The Indians ascribed to the totem emblems the power of manifestation in either human or animal form. Because of this versatility the emblems were accepted, not as gods, but creatures with magical powers who could communicate with both the spirit and human worlds. Thus we find on some poles a human face embodied in the figure of an animal or bird.

The most significant totems of the West Coast are the Wolf, the Raven, the Grizzly Bear, the Eagle and the Whale, but all these crests, once possessed by a family, become hereditary. They might be acquired through marriage, by conquest, or as a payment of debt.

The Wolf crest is identified with hunters. According to the Indian the souls of the hunters go to different places. The land hunter's soul goes to the home of the Wolf, the sea hunter's soul to the home of the Killer Whale. The Wolf represents the genius on land just as the Killer Whale represents the lordship of the sea.

Sometimes the Wolf is considered the head chief of the mythical people in their faraway villages. He is always acknowledged as an ancestor who gives his descendants many supernatural powers and during the winter initiates new dancers into the dance.

On the totem pole the Wolf can be distinguished by long slanting eyes, ears laid down backwards, many teeth, and an elevated nose.

Chief Assu owned the Wolf Song sung here. He explains that "It was the song of We-Wai-Kai. We-Kai was the first man of Cape Mudge. Married a woman of the Nootka tribe. Nootka tribe is a Wolf Tribe. You only acquire these by heritage or through marriage."

The words of the song are:

He je he he
Ji ha ha i ha ha ji

Wa ka gin ko ko kelah
(I am rocking from side to side)
Ise lah in wa uk
(With those are dancing with me)

Gel sa kolah
(I was first made to say)
Wa la sala ju quin
(I was made great)
Que os oguala
(There is no other [than me])
Wa la sa lekua glugwalah

(This one pertains to spiritual greatness)
Spiritual power made great
(literal translation - great made, often used in Indian songs)
Gal sa Kwlah i jun tla
(First to be mentioned)

(Ida Halpern)

Band 2. Kwakiutl-Nootka: Potlatch Song (#4523)

Potlatch Song, sung by Billy Assu

The most important ceremony of the West Coast Indians, and one in which music plays a significant part, has always been the potlatch. The word is derived from the Nootka "patshetl", which means "giving" or "a gift". It was customary for the chief of a tribe to call a potlatch and to distribute to his guests his possessions. The more he could give away, the greater became his honor and prestige. In return, he expected to receive even more worldly possessions at future potlatches given by rival chiefs.

Such feasting and gift giving are almost universal. Similar customs were observed by the Maya and the Melanesians; the Maya considered it compulsory to give the return feast, even in death. Kwakiutl, at least in the nineteenth century, carried rivalry, and distribution of property, to a unique extreme in that they would even destroy possessions in order to indicate superior wealth.

The potlatch was held in the fall when, after the long seasons of hunting and fishing, the Indians were free to indulge in winter dances and in the ceremonies of the secret societies. Occasions such as marriage, birth, and death were marked by the potlatch; but it might also be called in vengeance, to save face, to repair insult, or even to establish rights to certain dances, songs, legends and crests or costumes.

Everything connected with the ceremony had historical meaning and the most stringent rules in dress and ceremonial were followed. At funerals, significant objects were displayed and people would pay for the opportunity of seeing them. At winter dances, small gifts were given; sometimes they were true gifts, but more often they had to be returned with added value, according to set rules. Guests of the potlatch were welcomed by the chief and led, each to his appointed place, according to rank and tribe. Each procedure was accompanied by ceremonial singing, appropriate dances were performed by the host chief and speeches and orations were made glorifying his own position.

Entertainment played a major role in potlatch ceremonies and many theatrical tricks were performed, such as pretending to burn a woman alive, or to behead the dancers. Such tricks were pure theatre, but, as Chief Billy Assu said, "The white man misunderstood such tricks, and so forbade them, thinking the Indians were very cruel."

The song sung here belongs to Kai-Awt. "He is singing of recognized leaders of his tribe. No other people could equal them. A more recent leader might appear but he speaks about his forefathers. They can never be equaled. He is giving the history of his tribe."

The words of the song are:

Wa ja su las
(You go ahead)
E a ka gee-lee sa
(And have a good time all over the world)
Gk-ik-sus ta li sa la
(Chief all over the world)
Nik kus to la
(Shouting out)
Kin glaw wies kas owa
(Wonderful way I stand)
Gik sis ta li sa la
(Chief all over the world)
Wa kas u las
(Go ahead wonderful one)
Kin has kas owa wa
(O wonderful one)
Ya wa-mis kas awa
(You Wamiss (Chief Wamiss) Wonderful one)
Ya gin Wa-mis kas awa
(Mine Wamiss Wonderful one)

(Ida Halpern)

Band 3. Kwakiutl-Nootka: Hamatsa Song (#4523)

Ceremonial rites were strongly interwoven with religious and social functions. The Northwest Coast Indian believed in a supreme being who was neither moral nor immoral. The source of both good and evil came from the same spirit. The great power did not mix with individuals; but the spirits of animals had the supernatural power to enter into, and disappear from, the bodies of medicine men, Hamatsas, dancers, and all participants in different ceremonial functions.

The "Hamatsa" was a secret society composed of men who had come under the protection of the cannibal spirits. They were called Wild Men of the Woods (Hamatsa) and in their ceremonies were mistakenly referred to by white men as Cannibal Dancers. In their ceremonies, dances and songs were used extensively. The secret society, ascribe to the Kwakiutl, was held in highest esteem and given the greatest prestige within the tribe. One must first have the hereditary right to belong and, beyond that, must be chosen and initiated. Every chief had to be a Hamatsa, and the achievement was a rigorous and demanding ordeal.

Although men predominated the society, sometimes there were women Hamatsa. The rank was hereditary and a woman, being the only daughter of a Hamatsa, could become a member.

Band 3. Kwakiutl-Nootka: Hamatsa Song (#4523)

This Hamatsa song is sung by Mungo Martin. He says the song is "Hamam -- first in set. Song belongs to Cho Sam Tas. He was a Hamatsa and this was his song. Quikam tribe. He is dead now. He comes in and starts dancing at night time. He does this for four nights and every night he sings the same song. Every Hamatsa has four songs."

This song is also known as a Cedar Bark dance because it is performed in Cedar Bark dress. A woman may participate in this dance.

The words for this song are:

Kin kawa ya

(Why wonder)
Sus km wm so mut ta sus
(Things you think too small)
Sus glaw la a sus
(On account of your magic touch)

(Ida Halpern)

Band 4. Kwakiutl-Nootka: War Song for Marriage (#4523)

Marriages were arranged by parents and based on status and family stature and not, primarily, on the romantic sentiments of the young people to be married. Often such unions were planned when the children were mere infants. The bride was bought by the parents of the bridegroom and presents were sent as payment from the groom's parents to those of the bride. In some tribes, the young husband served his bride's parents until after the birth of their first child.

If a married man developed an interest in another married woman, the husband and the rival could settle the dispute with fists and spears. The winner got the woman, but had to pay for her. So, occasionally marriages became not only a matter of business but also of sentiment.

Northwest Coast Tribes were divided into groups controlling marriage and descent. Among the Haida the two groups were called "Raven" and "Eagle". All persons were born into one group and had to marry into the other. When a man was a "Raven" his wife and children were "Eagles" because of matrilineal descent.

With the Kwakiutl the object of marriage was to acquire clan crests, privileges and song, which the wife brought in as a dowry and handed down to the children.

The words for the song are:

Ya la min gwa gwa la la sus sin si dzi kav lus
Ya la mus kwm kwm gi la sus
Ya la ams gwm gwm ki la sus sis kla-kwa us
Ya la am glu-gwala

In a humble way I am asking you, great one
You are the one that has copper in your possession as your dowry.

(Ida Halpern)

WESTERN SUB-ARCTIC

(NORTHERN ATHAPASKAN)

Bands 5 and 6. Slavey: Rabbit Dance and Cree Dance Songs

The Drum Dance is an event which takes place to mark holidays and special occasions such as when people return home from a long stay outside the community or important visitors arrive in the community. The Dance generally occurs in the evening and often lasts throughout the night. While the primary focus of the event is on dancing, it is the only occasion at which all residents of the community are expected to be in attendance, so it also serves as a time for socializing and gossiping. Drum Dances begin with either a speech and/or a Religious Song (no Slavey term). After this, songs for dancing are played. Three kinds of dances are performed: The Tea Dance (*nola dakothe*), The Rabbit Dance (*ga dakothe*), and The Cree Dance (*enda dakothe*).

(Band 5) This song is an example of the type used in Rabbit Dances. In this dance, the dancers form a circle one-behind-another and do a hop-skip step in duple rhythm.

(Band 6) This song is an example of the type used in Cree Dances. In this dance, the dancers form a circle as in the Rabbit Dance, but performs a "triplet" dance figure instead of a duple one.

(Michael Asch)

Band 7. Slavey: Fiddle Dance Song

Fiddle dances are quite popular among the Slavey. These dances generally take place on summer evenings and serve an entertainment function. At least two types of fiddle dances are used: the jig and the square dance. The song performed here is a jig. These songs were learned both from Europeans, especially Hudson Bay Company managers, during the 19th and early 20th century and, surprisingly, from United States Army Air Corps personnel who were stationed along the Mackenzie River during World War II.

(Michael Asch)

EASTERN SUB-ARCTIC

(ALGONKIAN)

Band 8. Naskapi: Bear Hunting Song (#4253)

(sung by Sebastian McKenzie)

This song is about hunting black bear in the winter time. In order to do this, a sharpened pole is poked through the snow and wakes the sleeping bear who, as he emerges, is shot.

(Owen Jones, Jr.)

ARCTIC

(ESKIMO - INUIT)

Band 9. Point Barrow: Inviting in Dance Song (#4444)

In the region of the lower Yukon River and Norton Sound, considerably south of Barrow, the "Inviting-in-Feast" (Aithukaguk), is given in January following the "Asking Festival" and the "Bladder Festival", which placated the spirit of animals killed in the hunt, held in November and December. At Barrow, there have been only two types of festivals, the Whale Feast and the Inviting-In or Messenger Feast, so called because messengers were sent to invite other villages.

The principal sponsor of the Messenger Feast has to save for years for he has to feed the whole crowd the first day of the festival. He is often impoverished by this, but he gains fame and all his guests are forever obligated to him. A head man announces his intention to hold a feast, sends a messenger forth with the invitation to the visitors. His group then gathers every night to rehearse. In some villages the songs belong to one old man who "sells" them to different dancers, and he teaches the people the proper dances for the festival. Weeks are spent in learning the songs; every intonation must be exact. The chorus consists of five or six men led by an old man. Everyone may join in only after the song has begun. At the feast each group presents its best actors and

they try to out-sing and out-dance each other. Face masks are worn: some are to make the guest amused, some are to honor the spirits of the animals for which the dance is given.

(Laura Boulton)

Band 10. Chesterfield Inlet: His First Hunt (#4444)

Many songs concern the hunt, as life itself depends on successful hunting, and the gods who control the animals of land and sea must be pacified by certain songs and ceremonies. Weather incantations help to prevent or abate storms that bring ill luck to the hunt. Still other songs are merely narratives of the exploits of the hunters.

The words of this song are:

"On his very first hunt
He killed a fine seal
Even in the dark."

(Laura Boulton)

Band 11. Chesterfield Inlet: Hunting for Musk Ox (Dance Song) (#4444)

This dance song about a strenuous musk ox hunt is accompanied by a big drum.

The dance songs, according to all accounts, may be about practically any subject, for example, games, friends or family, spirits, hunting animals, weapons, and animals.

(Laura Boulton)

SIDE IV

NORTHEAST

(IROQUOIAN)

Band 1. Cayuga-Tutelo: Corn Dance (#4003)

The horticultural aspects of Iroquois ritual, the summer's first fruit rites are identified with the women. The Corn Dance, which recurs at all these rites as well as the big Green Corn Feast, is addressed to the female corn diety. It can also appear at other times as a so-called social dance.

(Gertrude Kurath)

Band 2. Onondaga-Tuscarora: Stomp Dance (#4003)

The Stomp Dance is called gadashot, gadat-sheta, etc. in the various Iroquoian dialects. The Stomp can be attached to a number of dance cycles, especially to Corn, Bean, and Shake-the-Squash Dances. It is also included separately in the Food Spirit festivals and in all social evenings as opening or climactic finish.

The words at the end of the song are:

"ohwari ose", the bear is fat (in Mohawk).

(Gertrude Kurath)

Band 3. Winnebago: Song of Welcome (#4381)

The Indian people often borrowed songs when visiting other tribes. This Song of Welcome came from Oklahoma and the Winnebago brought it back to use in Wisconsin as a social song. The words, in English, are as follows: "Brother, you are welcome! Come sit at our fireside. Be one of us! Brother, you are welcome!"

(Charles Hoffman)

Band 4. Winnebago: Buffalo Feast Song (#4381)

The Buffalo Feast Song is part of a religious song-cycle describing the relationship of animal and human life. These songs relate the co-operation of this relationship. It is understood by man and beast that one must be sacrificed that the other may survive. In prayers to the Great Mystery they make these sentiments known. To many tribes the buffalo meant everything to the well-being of the group, a chief of all spirits, a medium for deriving supernatural good.

(Charles Hoffman)

Band 5. Winnebago: Morning Song (#4381)

These songs, accompanied by a gourd rattle, are concerned with the spiritual instruction of young children and are sung by the parents, later the grandparents, until the children are awake in the morning.

The words to this song are:

"Do not weep any more: the daylight of life is on the way.

"Listen: I am telling you to go and tell the (great) stories of life, that you may be where I am.

"The work of the laborer (singer) is ended. This is what I have told you to say and repeat: I love you and pity you, my child."

(Charles Hoffman)

Band 6. Winnebago: Song of the Unfaithful Woman (#4381)

This flute melody was explained as "the story of an unfaithful woman whose husband had died. She wept, but it was not heartfelt; for while she was weeping her new lover was playing this flute melody to her from a nearby cliff."

(Charles Hoffman)

Band 7. Ottawa: Hoot Owl Song (#4003)

This is a popular version of the Hoot Owl song known to every Michigan Indian singer in some variant. The function of this song may have been shamanistic at one time, but now the song is for children. Says Blue Cloud, "This is the song they used to use when teaching our youngsters how to dance." It can be used as accompaniment to a variety of dances that have lost their own songs.

(Gertrude Kurath)

Band 8. Ojibwa: Oh Mary (#4003)

This is a French-Indian love song. With much difficulty and many promptings from his wife,

Lacasse narrated the story, "The girl was named Mary, his sweetheart. He seen her walkin' to the store. They call, she didn't answer. He followed her in the store. The girl didn't spoke. That fellow he was damn mad."

(Gertrude Kurath)

Band 9. Ojibwa: Catholic Hymn (#4003)

The Baraga Ojibwa, L'Arbre Croche Ottawa, and other groups sing hymns in the native language. The words to these songs were translated by Bishop Baraga and other priests of L'Arbre Croche a century ago. The tunes are apparently as old as most of the surviving traditional Indian songs. This song, "Jesus wegwissian" (Jesus who art the Son), is identified as "Ave Maris Stella", but is set to a fine French folk tune in Dorian mode instead of to the Gregorian chant.

The words to this song are:

Marie, abiskon neta'batadidjig,
(Marie, deliver the sinners,)
Wassenemaw gaie te bikadisidjig.
(Remove indeed the powers of darkness.)
Miwitawishinam anotch maianadak,
(Help us against evil,)
Bidawishinam dash mo jag wenijishing.
(Bring us verily always virtue.)
Wabanaishinam eji-ogimik Jesus,
(Look upon us, thou Lord Jesus,)
Kinki ginigia, tchi widagwishinged.
(Thou wert born so I might arrive [in heaven].)

(Gertrude Kurath)

SOUTHEAST

Band 10. Seminole: Corn Dance Song (#4383)

The only tribal gatherings of the Seminole are the Corn Dance in June and the Hunting Dance in September.

The Corn Dance, is held in June "after the corn is ripe and when everyone can get together." No one eats any of the new corn until after the ceremony.

For three or four days, while the people are gathering for the Corn Dance, those who wish to dance may do so for two or three hours in the evening. During the Corn Dance there is dancing most of the day and part of the evening, and on the night before the people disband they dance until morning. The dance lasts from four to eight days, according to the time that the people can remain together.

On the morning before the Corn Dance, the medicine men begin a fast which continues until the next morning. In the early evening of this day a "sacred bundle" is opened and the contents exposed to view for about ten minutes. The medicine men are seated in a row, the bundle in front of its owner. A fire, with a kettle of medicine, is in front of them, and beyond is another fire around which the people move in the Buffalo Dance, after the opening of the sacred bundle. The man who owns the bundle "sings and talks about long life" when the bundle is opened.

After the bundle has been closed, the men and women dance the Buffalo Dance which continues about ten minutes and has only four songs.

The Corn Dance ceremony is the time for the trial and punishment of offenses that have not been tried and punished by the families of the offenders. The punishments are said to consist of whipping and cutting gashes in arms and legs.

(Charles Hoffman)

Band 11. Seminole: Song of Removal (#4383)

The removal of the Seminole to Oklahoma took place in 1836-1840. The songs concerning that event were recorded.

The words of the song are:

They are taking us beyond Miami,
They are taking us beyond the Caloosa River,
They are taking us to the end of our tribe.
They are taking us to Palm Beach,
Coming back beside Okeechobee Lake,
They are taking us to an old town in the west.

(Charles Hoffman)

CONTEMPORARY - PAN INDIAN

Band 12. Pan-Indian Movement: Fortyniner Song (#4003)

The Fortynine Dance is a recent Pan-Indian derivative from the Scalp Dance of yore. It now engages couples who face clockwise, arms in skater's clasp, and balance forward and back with a limping technique similar to that of the Soldier Dance. It is a specialty of the younger set, who call it the "Indian two-step".

(Gertrude Kurath)

Band 13. Peter LaFarge: The Seneca: As Long as the Grass Shall Grow (#2532)

Words and Music by Peter LaFarge

The Senecas are an Indian tribe,
Of the Iriquois nation,
Down on the New York - Pennsylvania line,
You'll find their reservation,

After the U.S. revolution,
Corn planter was a chief,
He told the tribe these men they could trust
That was his true belief,
He went down to Independence Hall,
And there a treaty signed,
That promised peace with the U.S.A.,
And Indian rights combined,
George Washington gave his signature,
The Government gave it's hand,
They said that now and forever more,
This was Indian Land.

As long as the moon shall rise,
As long as the rivers flow,
As long as the sun will shine,
As long as the grass shall grow.

On the Seneca reservation,
There is much sadness now,
Washington's treaty has been broken,
And there is no hope, no how,
Across the Allegheny River,
They're throwing up a dam,
It will flood the Indian Country,
A proud day for Uncle Sam,
It has broke the ancient treaty,
With a Politician's grin,
It will drown the Indians' grave yards,
Cornplanter can you swim?

The Earth is Mother to the Senecas,
They're trampling sacred ground,
Change the mint green earth to black mud flats
As honor hobbles down....

The Iriquois Indians used to rule,
From Canada way south,
But no one fears the Indians now,
And smiles the liars mouth,
The Senecas hired an expert,
To figure another site,
But the great good army engineers,
Said that he had no right,
Although he showed them another plan,
And showed them another way,
They laughed in his face and said no deal,
Kinzua dam is here to stay,
Congress turned the Indians down,
Brushed off the Indians' plea,
So the Senecas have renamed the dam,
They call it Lake Perfidy....

Washington, Adams and Kennedy,
Now hear their pledges ring,
The treatys are safe, we'll keep our word,
But what is that gurgling?
It's the back water from Perfidy Lake
It's rising all the time,
Over the homes and over the fields,
Over the promises fine,
No boats will sail on Lake Perfidy,
In winter it will fill,
In summer it will be a swamp,
And all the fish it will kill,
But the Government of the U.S.A.,
Has corrected George's vow,
The Father of our country must be wrong,
What's an Indian, anyhow....

(Peter LaFarge)



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