

# HEARTBEAT 2

MORE VOICES OF FIRST NATIONS WOMEN



Smithsonian Folkways

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"We are forged by the dance  
for justice and the absolute  
need to sing." Joy Harjo (Muscogee)



The highly acclaimed 1995 Smithsonian Folkways release, *Heartbeat: Voices of First Nations Women*, introduced the public to a rare and dynamic but little-known Native American music. This new recording offers more material traditionally sung by tribal women and music that is ordinarily sung or played by men, but recently performed by women as well. *Heartbeat 2* includes social and ceremonial dance

songs, war, honor, and story songs from Native North America, as well as music in contemporary styles, including flute songs, poetry set to jazz, and pop-oriented folk song.

Produced in collaboration with the National Museum of American History.

### **Bernice Torrez**

1. Coming Out Song (1:33)
2. Lahuyay (1:46)
3. Feather Dance Song (1:37)

### **Tzo'kam**

4. Women's Honor Song (2:16)
5. Gathering Song (1:53)

### **Mary Youngblood**

6. Children's Dance (2:42)

### **Mary Stachelrodt**

7. Ellangluteng (1:53)

### **Elena Charles and Mary Stachelrodt**

8. War Song (1:51)

### **Jani Lauzon**

9. Wabakii Bezbig (2:21)

### **Tudjaat**

10. Ah hum mum ma (:45)
11. Humma ha ba ba (:41)
12. Kajusita (My Ship Comes In) (3:50)

### **Wabanoag Singers**

13. Igo (3:27)

### **Mary Youngblood**

14. Echoes (2:53)

### **Mary Ann Anquoe**

15. War Mothers Song (1:47)

### **Sissy Goodhouse**

16. Encouragement Song (4:12)

### **Dorothy Whitehorse Delaune**

17. Girl's song for her grandmother (:56)
18. Girl hunting for her boyfriend (:51)
19. Lullaby (:49)

### **Nellie Two Bulls**

20. Honoring Song for Young Man Afraid of His Horses (2:34)

### **Crying Woman Singers**

21. Singers' Honor Song (4:09)

### **Laura Wallace**

22. Potter's Bull (1:34)
23. Beautiful Mountain (2:15)

### **Sharon Burch**

24. Welcome Home (4:32)
25. Trail of Life (2:43)

### **Judy Trejo**

26. Tuhvanga bui wahnay (1:15)
27. Hey Wuhui (1:58)
28. Wovoka (2:10)

### **Mary Youngblood**

29. Tears for Kientepoos (2:54)

### **Joy Harjo and Poetic Justice**

30. The Musician Who Became a Bear: A Tribute to Pepper (4:54)

**Total time 70:05**

Smithsonian  
Folkways

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(Jani Lauzon/Soda Jerk Melodies, SOCAN)

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(Jon Park-Wheeler, Randall Prescott, Madeline Allakariallak/Rescue Music, Rip Roar Music, MAPL)

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**Nellie Two Bulls**

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(Matthew & Nellie Two Bulls)

**Crying Woman Singers**

21. Singers' Honor Song (4:09)  
(Celina Jones)

**Laura Wallace**

22. Potter's Bull (1:34)
23. Beautiful Mountain (2:15)  
(David Kindle)

**Sharon Burch**

24. Welcome Home (4:32)
25. Trail of Life (2:43)  
(Sharon Burch/Yazzie Music, ASCAP)

**Judy Trejo**

26. Tuhvanga bui wahnay (1:15)  
(Judy Trejo/DMG Arizona, ASCAP)

27. Hey Wuhui (1:58)  
(Judy Trejo/DMG Arizona, ASCAP)

28. Wovoka (2:10)  
(Jack Wilson)

**Mary Youngblood**

29. Tears for Kientepoos (2:54)  
(M. Youngblood/Mary Youngblood Music, ASCAP)

**Joy Harjo and Poetic Justice**

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(Joy Harjo and John L. Williams/Katcv Publishing, Irie Culture Publishing, ASCAP)

**Total time 70:05****HEARTBEAT 2****MORE VOICES OF FIRST NATIONS WOMEN**

Howard Bass and Rayna Green

In 1995, we produced a recording called *Heartbeat: Voices of First Nations Women*, a compilation of native women's music recorded by us and others, featuring many singers who had not been heard much outside their own communities. Some were well-known performers, though they had never been presented in the context of music by native women. For most who heard it—including many Indian people—the breadth and depth of this little-known music was a revelation. We said then that this music was traditional, but also "new and innovative—we jokingly called it "trad, rad, and bad"—and the same is true of this new recording.

*Heartbeat 2*, like its predecessor, includes material traditionally sung by tribal women throughout the North American continent, as well as music that is ordinarily sung or played by men but recently performed by women as well. Included too is new music—material that draws on native poetry, politics, and ideas—all packaged in music that might have its stylistic inspiration in folk, rock, reggae, jazz, fusion, and blues, but still rooted in echoes of rhythm, form, line, and content from native traditions of all sorts.

**"We are forged by this dance for justice and the absolute need to sing."**

Joy Harjo (Muscogee)

Since we completed *Heartbeat*, many more singers have issued CDs through both Indian and mainstream recording companies. They are appearing in public performances, and Indian and more general-audience radio stations are playing their songs. In the last several years, many of these native women who sing have met others who make music. More than 50 of them came to Washington in 1995 for the Smithsonian Festival of American Folklife (during which many of the songs heard here were recorded). For two weeks they presented their songs and ideas and histories of that music to a huge audience. But they also began, in Washington and elsewhere—in Banff, Alberta, Canada, with the Aboriginal Women's Voices project, for example—to share their traditions and their new ways of using music. That process has served as an extraordinary support structure for the singers' work at home and their roles as cultural preservers and innovators, reinforcing their sense of mission to strengthen music performed by women.

Most of the music presented here is by people who are not "professional musicians"; they have other lives—as teachers, substance abuse

counselors and therapists, as educators, linguists, herbalists, clerks, mothers, daughters, attorneys, poets, artists. Before her death, one singer on this recording was a healer who used her music as part of her work as an "Indian doctor." But they are all healers in their song. Most of the singers specifically work for the spiritual, mental, and physical health of every one in Indian Country, tying the music to their healing work in prisons, addiction treatment centers, and women's shelters, or to their support of children and women who are homeless, orphaned, or culturally disenfranchised. Somewhere, they have "caught that song," as one singer described her mother's process of song composition, and they use their music to speak to and about Indian people, their histories, their art, their pain, grief, and joy.

All of the singers and musicians here use their music within their own tribal communities. Many perform it in the context of familiar old work in Indian Country—in dances, feast days, hunt celebrations, clan gatherings—the ceremonies and traditions that make them Indian. Many use the music as a vehicle for keeping languages alive, languages that are as endangered as the buffalo once was. So, on this recording, as on the first *Heartbeat*, much of the music is in a native language. While some singers operate comfortably in the

intertribal or "pan-Indian" pow wow language, a cultural idiom shared by Indians throughout the continent, many use the old languages: Salish, Lillooet, Pomo, Lakota, Ojibwa, Cree, Yupi'k, Inuit, Kiowa, MicMac, Maliseet, Nakota, Paiute. These women express their commitment to these languages in various ways—by teaching them in cultural schools, by instructing young people through song, by developing cultural dictionaries and other resources connected with language. Those who work in linguistic revitalization often are also involved in the preservation of tribal material culture. Several of the singers are basketmakers; they make ceremonial regalia, dance outfits, jewelry; they prepare hides, feathers and bone, do the bead-, shell-, and metalwork that expresses their Indian identity.

Whether their music is traditional or contemporary, one thing is certain. It has a particular character that has to do with the ancient roles of women in Indian societies: raising children; gathering, growing, and preparing the food they eat; performing the rituals; mourning the dead; remembering the stories of those who have sacrificed their lives for the People; doctoring the ill; telling the stories that teach people how to behave; bringing people together and sending them home safely. The singers have amended these ancient roles—commemorated in music and

dance—in ways appropriate to the modern world. Today they teach the young people the old ways because so many have been alienated from them: someone must keep these things alive. So, the women create new dance groups, drum groups, new singing groups, anything to make certain that no one forgets.

The songs presented here cannot necessarily be called "women's music." All over Indian Country, no matter what the cultural dispositions of the group, these songs are all associated with a particular family or related clan. Children, aunties, uncles, sisters, brothers—biological or social bonds govern the way people learn songs and pass them down. These complex and diverse relationships dictate, directly and indirectly, who can sing what song, for what purpose, and in which circumstances: who has the "right" to sing.

Where you find Indian singers, musicians, and dancers, you will find family—visible or invisible—as teachers and learners, "helpers" to the drum, to the singers, to the dancers. The family model for cultural performance extended by adoption and clan relations is normative, virtually a requirement in many native cultures; thus many women sing with or "help" male relatives—and are helped in turn. So, sometimes, the women on this recording,

and in their community events, sing with men. They have, especially in "professional" performance contexts, added male musicians to their group.

Yet, whomever they sing with and whatever the circumstances, the songs will not sound like the men's music. Sometimes they are not even like the music women sing when they join men. The songs are governed by the women's community-based sensibilities and roles. Some are stories of people's adventures and life histories. A considerable body of the material here concerns the removal, relocation, and, rarely, the return of a people exiled from their homes by the United States or Canadian governments. Other songs are about laughter or love or a general celebration of an experience. Much of the material, even some of the contemporary music, is in the form of honor songs for warriors, cultural leaders, kin who have distinguished themselves on behalf of the People. Some of it is about artistry, a way of revealing an individual's desire to invent, to make beauty, to make people laugh, to sing, to sit at the drum, to echo a warrior's victory song. Indian women celebrate, mourn, honor, console, and commemorate; their music is the heartbeat of their people.



## Performers and Their Songs

### Bernice Torrez: Kashaya Pomo Morning Songs

Named Flower Lady and Crashing Water, Bernice was a Kashaya Pomo "Indian doctor," a medicine woman, who died in 1996. She was a western Pomo, from the Pacific coast of northern California, who came from a line of Pomo women who helped renew Kashaya culture. Confinement to reservations called *rancherias*, repression of traditional religious behavior, peonage, and disease forced the Pomos to turn to religious movements like the Ghost Dance to restore their lives. Essie Parish, Bernice's mother, was a so-called sucking doctor, a diagnostician of physical and spiritual illness, and one of the significant figures in the Bole-Marú religion, a form of Pomo revitalization.

Identified as a spiritual person while she was very young, Bernice learned her songs and her skills in the ritualistic treatment of the ill from her mother and other elders. "I learned the songs when I was a child . . . two or three years old," she told us. "I used to visualize antenna . . . whenever I heard a song, these little peepers would come out and zero in on the song and the peepers would come back and I would store it and a voice would say 'for future use.'" Though she never became a "shaman who had seen God" or a sucking doctor like her mother, who was both, she was a healer: She participated in the dances, rituals, and ceremonies led primarily by women, which acted to bring good health, food, and



**Bernice Torrez**

other resources to the Pomo people. She sang a wide repertoire of Pomo songs—gambling songs, morning songs, girls' puberty ceremony songs, war dance songs, songs for ritual mourning—using both the elderwood clapper rattle and the butterfly cocoon rattle as accompaniment. For her insistence on sharing the songs in a more public way and with a wider audience than some deemed appropriate, she opened herself to criticism that did not abate even with her death. She was, however, quite clear on what she would and would not record, offering for this recording only a series of songs that she felt appropriate to share with a larger, non-Pomo audience.

**1. Coming out song for morning.** The beginning song type of a series of songs made by men, who had undertaken spiritual retreats to Mt. St. Helens, a sacred site for the Pomo and for many other California Natives.

**2. Lahuyay.** A song designed to bring visions to prophets and shamans.

**3. Feather Dance Song.** The last song sung in the morning song cycle, which honors the spirits of the birds and animals killed for their feathers and hides. The song, said Bernice, "brings on a tongue so that we can talk about the beginnings of our religions, to tell them about the feathers and the scriptures.

All our designs and symbols are scriptures. We kill animals to get the feathers and hides."

*Recorded by John Tyler at the National Museum of American History, June 1995. Bernice Torrez, vocals and elderberry wood clapper.*

### Tzo'kam: Interior Salish Songs

Tzo'kam was formed by Flora Wallace, a Lillooet from British Columbia, who has gathered and performed songs of the Interior Salish people of western Canada. Following her participation in the Aboriginal Women's Voices project in Banff, Alberta, Canada, in 1997, she returned to her home in Vancouver to form Tzo'kam (which means "chickadee" in Salish) with several of her family members. The group has since performed at the Vancouver Folk Music Festival. Flora's "Women's Honor Song" became the theme for the film "Hands of History," produced by the National Film Board of Canada.



**Tzo'kam**

Like many of the women who preserve song in their communities, Flora, her daughters, and her son, Russell, also contribute in other ways, working for Indian health, for the Indian schools, and for native arts preservation. Accompanied only by Russell's hand drum and vocals, the women use some harmonies that may be influenced by European church song, although they sing in the vocalized syllables, native language, and choral song styles common to the Interior Salish people.

**4. Women's Honor Song.** This song, which says, "Give great honor (respect) to the women," was made by Flora and Russell Wallace.

**5. Gathering Song.** Flora learned this "invitation" song from a student in the Lillooet area when she was in boarding school in the 1930s. Since students were punished for speaking their native language, the song was sung in private. Such songs provided a sense of belonging at times it was most needed. The first three verses begin, "Come here, girls," followed by "Let's go play," "Let's go pick berries," and "Let's go swimming." The next three verses say, "Come

here, boys, let's go fishing, let's go hunting, let's go play.' The song concludes with everyone saying, "Shimuwee," which means, "Come on, let's go."

*Recorded by Matt Sakakeeny at Russell Wallace's home in North Vancouver, May 1997. Flora Wallace, Joyce Fossella, Irma Rabang, Maria Stiglich, Freda Wallace, Judy Lemke, wood clappers, and Russell Wallace, drum.*

### Mary Youngblood: Contemporary Flute Songs

A Chugach Aleut and Seminole, Mary Youngblood was raised in Seattle and now lives in Sacramento, California. She is active in the Indian community there, working with the Urban Indian Health Project and the American Indian Women's Talking Circle. Trained in guitar, piano, voice, and flute, she is also a songwriter and poet; music has played a pivotal role



Mary Youngblood

in her life. She began playing the Plains-style cedar and redwood flute in 1993, taking up an instrument played until the last several years primarily by men. "I wear pants and vote too," she says.

Joining other female Indian flute players—like those on *Heartbeat*—Mary took her musical interests to a wider range of native and innovative flutes and personalized style. While she does play some "traditional" songs, she writes most of her own and has rather quickly become known in the native arts community for her interpretive music. She released her first commercial recording in 1998; she has appeared at the 10th Annual American Indian Music Festival and been heard on a PBS production.

**6. Children's Dance.** Of this song, Mary Youngblood writes, "May the child who dwells within us always remember to play." Mary Youngblood, western red cedar flute.

*Tracks 6, 14, and 29 recorded by Tom Wassinger, The Offering, 1997, Silver Wave Records, at Moaning Cavern, Vallecito, California. Background sounds of water dripping can be heard on some selections. Song descriptions are taken from the CD liner notes.*

### Elena Charles and Mary Stachelrodt: Traditional Yupi'k Songs

Elena Charles and her daughter, Mary Stachelrodt, are Yupi'k from Bethel, Alaska, in the Kuskokwim Delta area. Elena was born in the tundra village of Nunachuck and raised in the more acculturated town of Kasigluk because her parents wanted her to



Elena Charles and Mary Stachelrodt

live a more modern lifestyle. Even so, she is steeped in old Yupi'k ways, having learned traditional cultural practices from elders, including "my mother . . . my grandmother . . . [and] my grandmother's relative . . . my mother's uncle, [who] used to sing to me and teach me to dance. I learned by listening to the songs during the Eskimo dances. I used to just love it when I was small!"

She married Nicholas Charles in 1936 and is the mother of 17 children. Both Elena and Nick (a widely respected traditional Yupi'k carver who died in 1996) have been pivotal figures in cultural heritage activities and involved in traditional dance revival in southwestern Alaska, where they inspired the younger generation of Yupi'k to continue the community's traditions. Elena taught native arts and crafts at Bethel Regional High School, where she was the co-organizer of the Bethel Native Dancers.

She has also taught skin sewing, and is a maker of traditional dolls, birchbark and grass baskets, and women's fancy parkas and boots. Elena said, "I enjoy bingo and Eskimo dancing and making parkas, arts and crafts, and grass baskets. I love to sing, too, and pick berries." With her husband, she has shared the Alaska Governor's Award for the Arts (1989) and a National Heritage Fellowship Award (1989), and has twice been invited to the Smithsonian Festival of American Folklife (1984, 1995).

Mary Stachelrodt, Elena's daughter, was born and raised in Bethel. As a child she spent a lot of time with her grandparents, from whom she learned traditional values, but her greatest influence was her father. She has a strong interest in cultural and traditional healing and medicines. In the last 15 years she has been working as an administrator in the substance abuse programs at the Yukon Kuskokwim Health Corporation. Here she has developed a program that seeks healing through the strengthening of cultural identity. Mary and her husband have five children and nine grandchildren.

**7. Ellangluteng.** Mary heard this melody from her father and believes it is an old song from Nelson Island, where he was born. She put new words to the melody, which she relates to her work in substance abuse programs and cultural revival. She says, "This song is about awakening to the beauty of the universe . . . We are all dancers, we are all awakening. We are all travelers on this earth. This Mother Earth I respect." Mary Stachelrodt, vocals and hand drum.

**8. War Song.** The War Song sung here by Elena Charles is typical of those performed by Yup'iks in social events, where men and women tell stories in song, accompanied by dance. Six or eight song stanzas tell the events of the story, backed by a traditional flat, largish skin drum struck by a thin wood stick. "I don't know what to do when the husky man comes toward me and he passes me. I was kind of scared and my tears flowed down when I had to swim the Eusiit River. But I made it back and I'm very happy so I made a song. Who's going to sing it for me?" Elena Charles, vocals, Mary Stachelrodt, vocals and hand drum.

Recorded by John Tyler at the National Museum of American History, June 1995.

### Jani Lauzon: Contemporary Native Women's Song

A Metis/Ojibwa Cree, Jani Lauzon was born in Kimberley, British Columbia. Her father, who was Ojibwa and Cree, left the family when she was six,



Jani Lauzon

and her mother died when Jani was in her early teens. She was raised by foster parents, both artists and musicians, who nurtured her interests in music and theater. Jani studied theater, puppetry, voice, flute, and songwriting. Most

of her music is rooted in blues and jazz, but some reflects her native heritage. Her first album, *Blue Voice New Voice*, released in September 1994 on her own label, Ra Records, led to a 1995 Juno Award nomination. She has also been nominated for a Dora Mavor Moore Award as Best Female Actress for her role as Raven in the Young People's Theater production of "Whale." Her new recording, *Thirst*, was released in May 1998.

Jani began playing the Western flute in her teens. More recently she's been playing traditional native flutes. Following the death of her foster mother she joined a support group for native women, which in turn has inspired her interest in the drum and the power of the healing circle. She found comfort in the women's circles through singing, enabling her to deal with the unknown aspects of her heritage. \*

**9. Wabakii Bezhig.** This drum song is a contemporary interpretation of an Ojibwa women's song, Jani relates that she made the song while camping in New Brunswick, where she was attending the Wabanaki Native American Festival. The song, which came to her as she watched the sunrise, is a song for women, for the moment that the day is born. "Wabakii" is an Ojibwa/Cree word for morning, and "bezhig" is Ojibwa for "one."

Recorded by James Sulek and Mark McLay in Toronto, Ontario, for *Blue Voice New Voice*, 1994. Monique Mojica, Shandra Spears, Sharon King, Susan HooKong, and Jani Lauzon, vocals; Alejandra Nuñez, Jamaius Paquette, and Jani Lauzon, hand drums.

### Tudjaat: Traditional Inuit Throat Singing and Contemporary Song

Madeline Allakariallak and Phoebe Atagotaaluk are cousins, Inuit women from the Canadian province now known as Nunavut (formerly Northwest



Madeline Allakariallak and Phoebe Atagotaaluk

Territories) whose families were separated by the Canadian Inuit relocation program of the 1950s. Madeline grew up in Resolute Bay, NWT, one of the remote locations to which some of the Inuit population had been moved.

Phoebe was raised in northern Quebec. The two met in high school and began singing together. In performance and on their recently released recording, *Tudjaat*, Madeline and Phoebe present traditional Inuit women's throat singing and newly composed songs that blend it with modern singer-songwriter sensibilities. In recent years, the group has performed throughout Canada and Europe and has made its first visits to the United States.

**10. Ah hum mum ma.** Traditional throat song.

**11. Humma ha ba ba.** Traditional throat song.

Madeline and Phoebe learned throat singing, a traditional form of women's Inuit song, from their grandmother: "I didn't ask her to teach me," says Phoebe, "but it was just the traditional way for her to show me." Throat singing is found in some Siberian cultures in Asia. In Inuit culture it is a women's tradition. Two singers stand face to face, grasping each other's arms, rocking back and forth as they sing to maintain a rhythm. One singer leads, the other listens closely and imitates the sounds of the leader. Throat singing is often thought of as a kind of game, the object being to outlast the other singer before giving way to laughter. "After throat singing you tend to laugh," says Phoebe. "You really have to concentrate on the sound. If you aren't in tune you just start laughing."

**12. Kajusita (My Ship Comes In).** This song deals with the Canadian government's relocation of Inuits from northern Quebec to the high Arctic in the 1950s. It was thought that Inuits would easily adapt to their new environment and that moving a previously self-sufficient people to less populated areas would revitalize Inuit society and their economy. But Inuits who lived traditionally in extended family units were often separated in the relocation. Weather conditions are more severe in the high Arctic, and game hunted in Quebec did not exist in the new colonies. Although the government referred to the relocated people as volunteers, Inuits do not recall having a choice. In the late 1980s, faced with the massive failure of the program, the government agreed to move to the Port Harrison area any Inuit who wished to return. Many elders

did so, while younger members of the community who were born and grew up in the north decided to remain.

*Recorded by Ken J. Friesen, Jon Park-Wheeler, Dan Paul Rogers, Jarrod McCurdy, Randall Prescott, and Ken Post at Lakeside Studios, Clayton, Ontario, for Tudjaat, 1995. Madeline Allakanialak and Phoebe Atagotaaluk, vocals; Tracey Prescott, Dan Paul Rogers, Terry Tufts, background vocals; Jon Park-Wheeler, acoustic and electric guitars; Ken Post, drums, percussion; Mike Koates, lead, electric guitars; Steve O'Connor, piano, keyboards, organ; Charlie Grassi, Randall Prescott, keyboards, sequencer; Don Whitten, cello; John Dymond, bass; Don Reed, fiddle.*

### **Wabanoag Singers: Wabanaki Song**

Margaret Paul and Alma Brooks began the Wabanoag Singers in the mid-1970s in an attempt to recover some of the lost or dormant traditions of the Wabanaki people. The Wabanaki (the name comes from the word *wapanaki*, which means "dawn land people") are a confederacy of five American Indian tribes: Abenaki, MicMac, Maliseet, Passamaquoddy, and Penobscot. Many of the tribal traditions in this area, the northeastern United States and maritime provinces of Canada, have been lost or eroded. The coming of Jesuit missionaries in the 17th century meant the end of many cultural practices among the northeastern tribes as members were converted to Catholicism and Christian hymns replaced native music in religious ceremonies.



**Wabanoag Singers**

Although the members of the Wabanoags learned some traditional crafts such as basketry from their parents and grandparents, relatively little of the song repertoire of their tribes has survived. They learn their songs from the older members of their community and from other singers at pow wows and festivals. The members of the group play small hand drums, a type known to the tribes of the area prior to the coming of the missionaries, and the cow horn rattle commonly known among the Iroquois.

The Wabanoag Singers, the only native women's group in their region, perform regularly at festivals and special events in eastern Canada. They have a strong commitment to community outreach and often bring their songs and message of cultural and spiritual revival to prisons, addiction treatment centers, and women's shelters. Margaret Paul and Connie LaPorte are involved in total-immersion Maliseet language classes for children in their community. Joan Milliea Caravantes also works with children, and Alice Tomah and Alma Brooks are

students. "When we sing," says Margaret Paul, "it's from the inside. Because when you sing, it's a spiritual thing, not a performance."

**13. Igo.** A MicMac feast song, learned from a MicMac elder: The specific words no longer have particular meaning.

*Recorded by John Tyler at the National Museum of American History, June 1995. Margaret Paul, Alma Brooks, Connie LaPorte, Alice Tomah, and Joan Milliea Caravantes, vocals, cow horn rattle, and hand drums.*

### **Mary Youngblood: Contemporary Flute Songs**

**14. Echoes.** Mary Youngblood (from CD liner notes): "The haunting melody was played on a dual chamber flute. Two flutes joined together side by side make it unique. On the right is the actual flute. On the left is a drone that plays two notes, low E and high E." Mary Youngblood, dual chamber birch flute.

### **Mary Ann Anquoe: Kiowa War Mothers Songs**

Mary Ann Anquoe, known as M.A., is Kiowa, from Mountain View, Oklahoma. Along with other members of her family, she has been singing her whole life. Her sister, Anita Anquoe George, can be heard on *Heartbeat: Voices of First Nations Women*. Their brother Jack Anquoe, of the well-known Grey Horse Drum, has made a number of recordings in which the family sings. Their repertoire consists of Southern Plains war; round/social dance, flag and

veteran's songs, and songs from such veterans societies as Kiowa Black Leggings and War Mothers. Although sitting at the big drum is still not considered proper for women in the Southern Plains (though treated a little more leniently in the Northern Plains), Mary Ann and her sister Anita have recently taken up the hand drums. They've been encouraged to do so by other traditional women singers from the Plateau and Northwest Coast, and Anita "helps" her on the hand drum in this recording. Women in Oklahoma and other parts of the Southern Plains usually help the drum by "singing behind the drum," in an essential role known jokingly in Oklahoma as "chorus girls."

**15. War Mothers Song.** Mary Ann sings this War Mothers World War II classic whose text says "I am going to see the Germans. That's why I am going. I am going way over there across the waters and I want you to pray." At the end of the song, Mary Ann makes the noise known in Oklahoma as "lu-lu," the customary trilling made by women during and at



**Mary Ann Anquoe**

the ends of songs, speeches, or events. It signifies the singer's happiness or grief and honors the song, the singers, the object of the song (e.g., a person who has died or returned from victory), the dance, or the speech. Bertha Old Coyote, a Cheyenne singer, said, "Women, the only thing they got is lu-lu."



Because of the flood of Indian men (and women) in the United States who went to work in the war effort, the War Mothers Society, a Kiowa traditional society, was revitalized during World War II. The War Mothers helped warriors and their families through prayer and honor dances. The songs of celebration, encouragement, and mourning that were always a part of the ancient War Mothers Society's work on behalf of warriors came to be, once again, a normative part of Kiowa and some other Southern Plains cultural expression. War Mothers songs are made and sung by women, as well as by men.

*Recorded by John Tyler at the National Museum of American History, June, 1995. Mary Ann Anquoe, vocals. Anita Anquoe George and Mary Ann Meanus (from the Warm Springs Confederated tribes, Oregon), hand drums.*

### **Sissy Goodhouse: Lakota Honor Song**

Born on the Standing Rock Reservation near Cannonball, North Dakota, Sissy Goodhouse, a Lakota, works with the Comprehensive Chemical Prevention Program in Ft. Yates, North Dakota. She speaks to participants on spirituality, promoting a drug-free lifestyle based in a further understanding of Lakota culture. She speaks and participates in many community-based events. Her repertoire includes War Mothers songs, veterans and flag songs, love songs, and songs about and for children. She is often joined in performance by her husband, Cedric, and their children, and she has performed



**Sissy Goodhouse**

and recorded with Lakota flute player and dancer Kevin Locke. She has recorded two albums for the Makoché label.

Sissy was inspired by the story of the drum told her by her grandfathers, Joe Flying By and Henry Swift Horse, and by her grandmother, Helen Shell Track. She says, "The drum is a casing that captures the spirit and natural energy. It creates the heartbeat of our people. Around this heartbeat are four circles. The third circle is the Wicaglata, or women singers. We women have our own circle, not only around the drum, but in life too. From the bringing of the pipe to the bringing forth of new life, we have special places that ensure the continuing of our culture and of us as a people. Lakota culture has depended on the strength of women since the beginning of time. Women display this at the drum. We add strength to the music [by] sometimes carrying or holding the song just a little longer" (from the liner notes to *The Third Circle*).

**16. Encouragement Song.** This traditional song of unknown origin serves as a drum song and honoring song, delivering a feeling of well-being. "People, look, it's me. I love this way of life. I had a hard time coming back"

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*Recorded by Dan Swenson, in Bismarck, N.D., for The Third Circle, 1996. Sissy Goodhouse, unaccompanied vocals.*

### **Dorothy Whitehorse Delaune: Kiowa Family Songs**

Dorothy Whitehorse Delaune is Kiowa from Oklahoma. Her Indian name—given to her in a Native American Church meeting—means "she comes with beautiful prayers." Born in 1933 at a family camp at Hog Creek, Oklahoma, to a family "directly from buffalo times," Dorothy recalls her father singing war dance songs, battle songs, and Ghost Dance songs on the porch in the morning. She says, "I learned these songs as a young child from my parents because it was just a way of life for them to sing these."



**Dorothy Whitehorse Delaune**

Dorothy holds a substantial repertoire of those songs—family songs, Christian hymns in the Kiowa language, children's songs, lullabies, and story songs—learned from her father and mother, as well as from relatives in the O-Ho-Ma Lodge (a Kiowa traditional society) and later in the veterans society, the Black Leggings. Her father was the sacred bundle keeper for O-Ho-Ma Lodge and a Native

American Church member; her mother was a Methodist. She learned many of her songs from prayer meetings in the church and in peyote meetings.

**17. Girl's song for her grandmother.** "A little girl is following a hunting party, stalking a small buffalo calf. She says she's going to grab him by the ears and flip him over in the ditch. Then she's going to bring back the entrails and soft parts for her grandmother, and she will be very happy because she has no teeth."

**18. Girl hunting for her boyfriend.** "A girl likes a young man and she is hoping to see him. She says, 'One day I will see him. He's only one man out of many in the crowd, but if he is not there nothing will be the same.' Maybe if she is lucky she will see him, and they will both be happy."

**19. Lullaby.** "There's a little bunny swimming up the river and he has little tiny teeth and he has little bitty feet and he looks just like you."

*Recorded by John Tyler at the National Museum of American History, June 1995. Dorothy Whitehorse Delaune, unaccompanied vocals. Explanations of the songs given by Dorothy Whitehorse Delaune.*

### Nellie Two Bulls: Lakota Honor Song

Nellie Two Bulls is Lakota, born in 1926 in the Payabya community near Pine Ridge, South Dakota. A direct descendant of Chief Afraid of His Horses,



**Nellie Two Bulls**

she was married to the late Matthew Two Bulls for over 50 years. She has seven children, four grandchildren, and eight great-grandchildren. She and Matthew taught Lakota language, music, and culture at the Red Cloud Indian School, and many

families and community groups have relied on the Two Bulls for honoring songs at naming ceremonies and special events. Nellie and Matthew were members of the Oglala Juniors, a traditional dance group, and subsequently formed the Sons of the Oglalas. Nellie and Matthew performed for 26 years at Cheyenne Frontier Days and sang for the movie, *Tatanka: Legends of the Sioux*. Nellie and her daughter, Cheryl, also sang for Kevin Costner's *Dances with Wolves*. Together, Matthew and Nellie recorded a cassette, *Lakota Olowan*, that features their repertoire of honor songs, many reflecting an older style of singing than is now known among the Lakota people; some of their songs were composed more recently by Matthew.

### 20. Honoring Song for Young Man Afraid of His

**Horses.** "All of the solo songs I learned from my mother, Bessie Red Breath Bear, . . . and now I've taken her place. She would stand on a hill and sing, especially for the veterans," says Nellie. This special song of honor for chiefs was made for Young Man Afraid of His Horses, a chief who led the Lakota until he was supplanted by Red Cloud. The song says, "My people/relatives, have courage because many leaders of the people are all gone. [Young Man Afraid of His Horses], he said this and he also has passed away."

*Recorded by Milt Lee at Red Cloud Indian School, 1991 for Lakota Olowan. Nellie Two Bulls, unaccompanied vocals.*

### Crying Woman Singers: Northern Plains Honor Song

Crying Woman lead singers Celina Jones and her sister, Marcella (Sandra) Bird Wuttunee, were raised near the Thunderchild Reservation (Cree) in Saskatoon, Saskatchewan, Canada, where their father, uncle, and grandfather taught them to sing. Although women in Plains tribes generally have been prohibited from sitting at the big drum, there were no boys in the family for Celina's father to pass the singing tradition on to, so he taught it to Celina and her sisters. Celina, in turn, has been passing on the traditions to younger people of her area. She says, "I believe that when you're given a gift from the Great Spirit you have to pass it on to somebody else for it to keep on living and for it to keep on going."



**Crying Woman Singers**

otherwise you will lose it . . . I started teaching children and adults how to dance because that was my way of keeping it alive, because otherwise I would have lost it."

Celina Jones married into a Sioux family from Ft. Belknap, Montana. Celina started singing in her teens, quit for awhile, then resumed at the age of 40. A man who came to their home to teach her husband to sing heard her singing with him from the kitchen and asked her to sing with his drum group, Day Eagle. After a year, other Sioux and Gros Ventre women asked the sisters to teach them to sing. In 1995 the group came to the Smithsonian Festival of American Folklife. The Crying Woman Singers have since disbanded, but Celina Jones continues to teach the traditions of the Northern Plains tribes. She works with young people, teaching pow wow dances and crafts. "I love to sing," she says, "because to me that is my way of praying to the Great Spirit."

**21. Singers' Honor Song.** This song was made and recorded in honor of the group of women singers that came to the Smithsonian Festival of American Folklife in 1995. The song says, "from all over the land, the people have come. Get up and dance, get up and dance for these singers. Support the people."

*Recorded by John Tyler at the National Museum of American History, June 1995. Celina Jones, Sandra Wuttunee, Toni Blue Shield, Jackie Blackbird, Cora Chandler, Garrett Snell, Christina Jones, Ramona Smith, and Rochelle Strike, vocals and big drum.*

### Laura Wallace: Traditional Navajo Songs

Laura Wallace, born and raised on the Navajo Reservation, lives in Window Rock, Arizona, where



**Laura Wallace**

the Navajo tribal government is located. Laura grew up attending mission schools, where all teaching is done in English. Her mother, though also a product of mission schools, encouraged Laura to speak both Navajo and English. This led Laura to what she considers her life work, the strengthening of the Navajo language and

culture. She uses traditional Navajo music as a vehicle for her work with children and educators, and she is helping develop a curriculum guide for Navajo schools. Before she began working with children and teachers, Laura sang mainly for personal enjoyment, but recently she has begun singing in public. "My mother was a wonderful storyteller. I learned to sing by listening to my father; who sang quietly as he drove or worked. As a family, we also assisted at Enemy Way ceremonies [see below], and my mother explained the types of songs and dances performed. It is a sacred trust to share what [I have] learned as a way of passing on the language and culture to the younger generation," she says.

Navajo social dances often are associated with ceremonies such as the Enemy Way, which consists of many healing rituals or "sings," accompanied by songs and public social dances. The dances function as entertainment and as a means for unmarried men and women to meet and perhaps eventually to marry, contributing to the survival of the People. Two of the most popular public dances are the two-step and skip dances, both couple dances, which have a huge number of songs that can accompany them. In the last 15 years, Navajo women have taken a more visible role as performers in ceremonial music. Singer-songwriters, traditional singers, and all-women groups (such as the Sweethearts of Navajoland, heard on *Heartbeat*) sing at traditional dances and have made many recordings that feature two-step and skip dance

songs. Laura Wallace's repertoire consists mainly of such songs, including older ones passed down through the generations and new songs made according to the customary forms and rhythms.

**22. The Potter's Bull.** This skip dance song has many different levels of meaning. The song tells of a bull—actually a son-in-law—making lovesick noises around the clay pit of a potter; his father-in-law. The woman is like a clay jar the potter has made. The lovesick husband is trying to put things right again with his wife and in-laws, but he is all tied up in psychological knots, and he's singing about his frustration, trying to "unravel this whole mess like a ball of twine." Laura dedicates this song to her late sister-in-law, Louise, from whom she learned it.

**23. Beautiful Mountain.** Laura learned this two-step song from David Kindle, who made it. He said it could be learned only by those who intended to pass it on to others, especially children. The song tells of the Dineh returning from Bosque Redondo in 1868. Captured by U.S. troops commanded by Kit Carson, the Dineh were forced to make the "Long Walk" to Bosque Redondo, where they endured four years of exile. On their return, as they passed near Albuquerque, they could see Mt. Taylor, the southernmost of the four sacred mountains of the Navajo people. Laura Wallace provided the following explanation: "The mountain can make one feel such longing, and such joy. The people saw the generations to come, flourishing around the mountain."

*Recorded by John Tyler at the National Museum of American History, June 1996. Laura Wallace, vocals and small Pueblo-style drum.*

### Sharon Burch: Contemporary Navajo Songs

Sharon Burch, a native of Black Rock, New Mexico, was raised in the traditional Navajo ways. When she was 10, her family moved to the San Francisco Bay area, but she has returned often to the reservation. After high school, she attended Navajo Community College in Tsaile, Arizona, where she began to play music with other students interested in Navajo culture. Soon she was writing her own songs about family relationships and Navajo celebrations and traditions, accompanying herself on guitar and harmonica. Her first album, *Blessingways*, was a collaboration with Mescalero Apache singer and medicine man A. Paul Ortega. She has since made



Sharon Burch

two solo albums, *Yazzie Girl* and *Touch the Sweet Earth*. Sharon has performed throughout the United States in festivals, colleges, and concert halls, including the Kennedy Center, and at the 1992 and 1995 Smithsonian Festival of American Folklife. Now a

resident of Santa Rosa, California, Sharon has two children and works in a community-based program to help developmentally disabled adults.

**24. Welcome Home.** Composed by Sharon Burch in a contemporary folk style using Navajo language and vocables, this song, like Laura Wallace's "Beautiful Mountain," recalls the captivity of the Navajo at Bosque Redondo. Sharon Burch writes that this song "remembers that sad time and recognizes veterans past and present who have made the journey home after serving their country and their people."

The song says, "my grandchild, he says, you have returned to your home now. My grandchild, he says, your home is yours once again. All is beautiful now, the symbol of everlasting harmony is yours once again . . . People of various races, veterans of various peoples, various valuable soft goods, various precious minerals. It is yours once again, it is yours once again."

*Recorded by John Tyler at the National Museum of American History, 1991 for Music of New Mexico: Native American Traditions. Sharon Burch, vocals, harmonica, and guitar.*

**25. Trail of Life.** Of this song, Sharon Burch writes, "Each day I walk the trail of life. When writing this song, I initially thought of the directions. There are four sacred directions. When I walk in each of the directions, I walk proud, I walk in beauty. Yet there are those days. There are so many challenges in life.

Everyone is given weight to carry, sometimes it feels heavier than the next person, but it all balances out in harmony. So, harmoniously, I walk the trail of life in beauty, with beauty, I am a child of Mother Earth. I am the offspring of Father Sun, and in harmony we exist. In beauty we all walk the trail of life."

*Recorded by Jack Miller in Phoenix, Arizona, 1995, for Touch the Sweet Earth. Sharon Burch, vocals; Will Clipman, percussion.*

### Judy Trejo: Paiute Traditional Songs

Judy Trejo, a Summit Lake Paiute, is a singer, songmaker, linguist, herbalist, teacher, and member of the Native American church. She was born in Alturas, California. A retired elementary school teacher with a master's degree in counseling, Judy has taught Paiute at the college level and published a



Judy Trejo

booklet on medicinal and herbal plants. She has one son and five daughters and numerous grandchildren. Two of her daughters, Delgadina Gonzalez and Christina Gonzalez, sing with her on these songs, which are taken from a recently released recording on the Canyon Records label.

Judy has always sung circle dance and handgame songs, as well as some of the traditional gathering songs of the Paiute people. It is Judy's desire to preserve the songs and help young singers learn them. As one of the last traditional singers of Paiute circle dance songs, she conferred with elders from Owyhee, Elko, McDermitt, Walker River, Battle Mountain, Nixon, and Fort Hall before recording. The elders, including Judy's mentor, Manuel Popeye McCloud, assented to the recording of these songs to preserve them for future generations.

**26. Tuhvanga bui wahnay.** Pinenuts, a staple for the Paiute people and an important part of their diet, were blessed twice each year. In the spring, when the cones were small, the people would go into the mountains and pray. In the fall, when the pinenuts were harvested, the people would give thanks. The harvest was also a time of courtship, when people would gather in camp and dance. If a young man danced four nights with the same partner and refused to let anyone cut in, the partners were considered married. This song is about the scattering of the pinenut seeds. After a good harvest, the people would pray for another one. As they sang, two people would throw pinenuts on the ground in a circle in a gesture of replenishment.

**27. Hey wuwhi.** A switch song, also called a back and forth song. When the tempo changes, dancers change directions. A switch song alters the pace of a dance, or, as Judy likes to put it, "takes the hitch out of your getalong." It is an old song in Paiute, but the meaning is lost.

**28. Wovoka.** This song was made by the legendary Wovoka (Jack Wilson), who led the religious revitalization movement called the Ghost Dance. Judy learned it from El Williams of Yerington, Nevada, and is the only one singing it today. Judy likes to sing songs that make people laugh because laughter is good medicine, and Wovoka's healing song describes "a fat man who spins and twirls like this and like that."

*Recorded by Robert Doyle in Yerington, Nevada, October 1996. Songs and notes from Circle Dance Songs of the Paiute and Shoshone. Judy Trejo, Delgadina Gonzalez, Christina Gonzalez, vocals, hand drum.*

### Mary Youngblood: Contemporary Flute Songs

**29. Tears for Kientepoos.** This song is about a Modoc warrior, Kientepoos (Captain Jack), who died because of his desire for peace (from notes to Mary Youngblood's CD). Mary Youngblood, western red cedar flute.

### Joy Harjo and Poetic Justice: Contemporary Poetry and Music

Poetic Justice combines the skill of poet Joy Harjo and musicians Susan Williams, John Williams, Richard Carbajal, Shkeme, and Charlie Baca. They create a fusion of jazz, blues, and traditional music with poetry that addresses contemporary Native American issues. The ensemble has been heard on National Public Radio and performs across the country at

pow wows and political and cultural events. Joy Harjo, a Tulsa, Oklahoma, native and member of the Muscogee Nation, is one of the best-known contemporary native writers. She has written several books of poetry, including her award-winning *In Mad Love and War*, *The Woman Who Fell from the Sky*, and *She Had Some Horses*, and she edited a new anthology of work by native women, *Reinventing the Enemy's Language*. Joy has taught creative writing and English at several universities, most recently UCLA. Susan Williams, a Sisseton-Wahpeton Sioux, was raised on the Navajo reservation. For more than a decade she has been a partner in an Albuquerque law firm that represents tribal governments. She has played in various bands in Arizona and Tennessee. John Williams, the musical director of Poetic Justice, is also Sisseton-Wahpeton Sioux and, with his sister



Joy Harjo and Poetic Justice.

Susan, was raised on the Navajo reservation. He teaches public school in Albuquerque and has played in reggae, Indian, and Latin bands in the Phoenix area. Richard Carbajal is from the Hispanic community in Phoenix, Arizona. His guitar style has been influenced by playing with Caribbean bands and with R. Carlos Nakai's band, Jackalope. Shkeme (from Santa Ana Pueblo) is a tribal official, and Charlie Baca (Navajo) is a graduate student.

Joy Harjo writes: "The term poetic justice is a term of grace, expressing how justice can appear in the world despite forces of confusion and destruction. The band takes its name from this term . . . because all of us have worked for justice in our lives through any means possible and through music. The music that speaks for us is a blend of influences that speak of community, love for people, for all creatures, for this crazy beautiful history and the need to sing with and of the sacred. These musics are our respective tribal musics, from Muscogee, Northern Plains, Hopi to Navajo; reggae, a music born of the indomitable spirit of a tribal people in a colonized land, a music born of the need to sing by African peoples in this country, a revolutionary movement of predominantly African sources influenced by Europe and the southern tribes; and rock and blues, musics cradled in the south that speak of our need to move with heart and soul through this land, this spiral of life. We are forged by this dance for justice and the absolute need to sing."

### 30. *The Musician Who Became a Bear:*

**A Tribute to Pepper.** Taking its musical cue from the Kaw jazzman Jim Pepper's signature number, "Witchi tia to" (which itself may have been rooted in a traditional peyote song), the text here comes from a poem by Joy Harjo. Pepper's life, musical work, and the way he tried to express native themes, form, and spirit in his music inspired much of Harjo's work on the saxophone. The song then is a kind of honor song for Pepper, who died in 1992.

*Recorded by John Williams in Rio Rancho, New Mexico, March 1998. Poetry from The Woman Who Fell From the Sky. Joy Harjo, poetry, alto saxophone; Susan M. Williams, percussion, pow wow drum; John L. Williams, sequencing/synthesizer; Richard Carbajal, guitar lead fills; Shkeme, vocals; Charlie Baca, guitar.*

**Howard Bass** is a program producer in the Division of Cultural History, National Museum of American History, Smithsonian Institution, where he produces exhibition-related public programs and recordings.

**Rayna Green** (Cherokee) is director of the American Indian Program, National Museum of American History, Smithsonian Institution. A folklorist, cultural historian, and writer; she is the author of three books on Native American women (e.g., *Women in American Indian Society*) and one on Native material culture. She produces historical exhibitions and public programs, and writes for and directs documentary films.

### Further Reading

Bass, Howard, and Rayna Green. "Heartbeat: Voices of First Nations Women." *The Festival of American Folklife Program Book*. Washington, D.C.: Smithsonian Institution, 1995.

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Diamond, Beverley, M. Sam Cronk, and Franziska Von Rosen. *Visions of Sound: Musical Instruments in First Nations Communities in Northeastern America*. Waterloo, Ontario, Canada: Wilfrid Laurier University Press, 1994.

Harjo, Joy. *The Woman Who Fell From the Sky*. New York: Norton, 1996.

Little Coyote, Bertha and Virginia Giglio. *Leaving Everything Behind: The Songs and Memories of a Cheyenne Woman*. Norman: University of Oklahoma Press, 1997.

### Further Listening

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Burch, Sharon. *Yazzie Girl*. 1993, Canyon CR534.

———. *The Blessing Ways*. 1984, Canyon CR546.

———. *Touch the Sweet Earth*. 1995, Canyon CR535.

Crying Woman Singers. *Dancing Spirits*. 1994, Sweet Grass SGCW 022 194.

Goodhouse, Sissy. *Tiwahe*. 1997, Makoche 140.

———. *The Third Circle: Songs of Lakota Women*. 1996, Makoche 113.

Harjo, Joy, and Poetic Justice. *Letter from the End of the Twentieth Century*. 1996,

Silver Wave SD/SC 914.

Lauzon, Jani. *Blue Voice New Voice*. 1994, Ra Records RR0113.

———. *Thirst*. 1998, Ra Records.

Tudjaat. *Tudjaat*. 1995, Columbia CK 80226.

Two Bulls, Matthew and Nellie. *Lakota Olowan*. 1991, KILI Radio, Box 150, Porcupine, South Dakota 57772. 605-867-5002.

Youngblood, Mary. *The Offering*. 1998, Silver Wave SD 917.

### Anthologies

Canada—*Jeux vocaux des inuit* (Inuit du Caribou, Netsilik et Igloodik). Ocora C559071.

*Hearts of the Nations. Aboriginal Womens Voices. . . in the Studio 1997*. Distributed by Sweet Grass Records.

*Inuit Artist World Show Case*. Inukshuk Records, IPCD-12895. Inukshuk Productions, P.O. Box 286, Inukjuak, Nunavik, P.Q., J0M 1M0 Canada, 819-254-8788.

*Legends: I Am An Eagle*. First Nations Music, Inc., distributed by Curb Records, D2-77737.

*Native American Currents*. Silver Wave SD/SC 915.

*Navajo Squaw Dance Songs*. Canyon ARP 6067.

*Nunavik Concert*. Inukshuk Records IPCD-4236.

*Remaining Ourselves: Traditional Music in Contemporary Communities*. State Arts Council of Oklahoma, Jim Thorpe Building, Rm. 640, Oklahoma City, OK 73105, 405-521-2931.

*Under the Green Corn Moon*. Silver Wave SD/SC 916.



### Other Artists

- Bennett, Kay. *Kaibah: Navajo Love Songs*. Reissued 1997. Canyon CR 7167.
- Cheechoo, Thelma. *Pa Ma Sei Win*. 1996, Rena Music, P.O. Box 23060, RPO Ferris, North Bay, Ontario P1A 4K6. Rena Music RM 10001.
- Haida. *The Haida Way*. 1996, Red Vinyl Records, RVRLE9676, 8086 S. Yale, Suite 146, Tulsa, Oklahoma 74136.
- Hill, Elizabeth. *When the Spirit Moves Me*. 1993, Music Masters, R.R. #6, Hagersville, Ontario, Canada N0A 1H0.
- Huitt, Gen. *Return of the Wolf*. For information call 406-887-2071.
- Nayea, Star. *Star Nayea*. 1997, Wichapi Music. Pura Fé. *Caution to the Wind*. 1995, Shanachie/Cachet 5013.
- Romero, Joanelle Nadine. *Indian Country Blues*. 1994, Spirit World Music, 505-474-4770.
- Rose, Cherokee. *Rose... to All the Wild Horses*. 1995, Clearlight Music.
- Sainte-Marie, Buffy. *Up Where We Belong*. 1996, EMI Premier 3745.
- Shenandoah, Joanne. *Matriarch: Iroquois Women's Songs*. 1996, Silver Wave SD 916.
- Six Nations Women Singers. *We Will All Sing*. 1996, SOAR 175.
- Ulali. *Mahk Jchi*. For information, call 800-562-4706.
- . *Honor I*. Various artists, including the Indigo Girls, Poetic Justice, Bonnie Raitt, John Trudell, and others. Daemon Records. For information, call 404-373-5733.
- . *Shaming of the Sun*. With the Indigo Girls. Epic EK67891.
- Walela. *Walela*. 1997, Triloka 6049.

**Note:** Additional books and recordings are listed in *Heartbeat: Voices of First Nations Women*, SF 40415.

### Recording Companies

- Canyon Records, 4143 North 16th Street, Phoenix, AZ 85016, 602-266-7835. [www.canyonrecords.com](http://www.canyonrecords.com).
- Indian House, Box 472, Taos, NM 87571, 505-776-2953.
- Makoché, Box 2756, Bismarck, ND 58502-2756, 701-223-7316. email: [makoche@aol.com](mailto:makoche@aol.com).
- Ra Records, P.O. Box 72087, Toronto, Canada M4J 5C1.
- Inukshuk Productions, P.O. Box 286, Inukjuak, Nunavik, P.Q., J0M 1M0, Canada, 819-254-8788. <http://home.istar.ca/~inukshk/recordstore.html>.
- Silver Wave Records, P.O. Box 7943, Boulder, CO 80306. 303-443-5617. [www.silverwave.com](http://www.silverwave.com).
- SOAR Corporation, P.O. Box 8606, Albuquerque, NM 87198, 505-268-6110.
- Sweet Grass Records, P.O. Box 23022, Saskatoon, Saskatchewan, Canada S7J 5H3, 303-343-7053.
- Triloka Records, 306 Catron, Santa Fe, NM 87501. 1-800-578-4419. [www.triloka.com](http://www.triloka.com).

### Native American Music on Folkways

Between 1949 and 1987, when the Smithsonian Institution acquired the label, Folkways Records issued more than 60 albums of music of American Indians of North and South America and of Inuit music. These include live recordings made in traditional contexts and contemporary social music. These titles are available on cassette and special order CD only through Smithsonian Folkways Mail Order:

Smithsonian Folkways Recordings has also issued several new Native American titles. The following recordings are available on compact disc and cassette in stores and through Folkways Mail Order:

- Creation's Journey: Native American Music* (1994) SF40410.
- Heartbeat: Voices of First Nations Women* (1995) SF40415.
- Music of New Mexico: Native American Traditions* (1992) SF40408.
- Songs and Dances of the Flathead Indians* (1991) SF04445.
- Wood That Sings. Indian Fiddle Music of the Americas* (1997). SF40472.

### Credits

*Producers:* Howard Bass and Rayna Green, National Museum of American History  
*Mastering engineers:* John Tyler, Todd Hulslander, Smithsonian Productions  
*Notes editor:* Deborah Conn  
*Design:* The Watermark Design Office  
*Research and Production Assistance:* Allison Cooley, Deena Gift, Kim Harper, Ann Hoog, Lisa Levine, Carol Keesling, Nadia Khatchadourian, Renee Pastore, Ann Silverman.

Smithsonian Folkways staff: *Production supervisor,* Anthony Seeger; *audio supervisor,* Amy Horowitz; *audio supervisor,* Pete Reinger; *production assistance,* Mary Monseur; *Michael Maloney, editorial assistance,* Carla Borden; *licensing,* Kevin Doran.

Tracks 25 (Sharon Burch), 26, 27, 28 (Judy Trejo) under license by Canyon Records; Tracks 6, 14, 29 (Mary Youngblood) under license by Silver Wave Records; Tracks 10, 11, 12 (Tudjaat) under license by Rip Roar Music; Track 9 (Jani Lauzon) under license by Ra Records; Track 16 (Sissy Goodhouse) under license by Makoché Records; Track 20 (Nellie Two Bulls) under license by KILI Radio, Porcupine, S.D.

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### About Smithsonian Folkways

Folkways Records was founded by Moses Asch and Marian Distler in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books, and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife Programs & Cultural Studies. They are one of the means through which the Center supports the work of traditional artists and

expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet recordings are all available through:

### Smithsonian Folkways Mail Order

955 L'Enfant Plaza, Suite 7300, MRC 953  
Washington, DC 20560  
phone (202) 287-7298  
fax (202) 287-7299  
orders only | (800) 410-9815  
(Discover, MasterCard, and Visa accepted)

For further information about all the labels distributed through the Center, please consult our internet site (<http://www.si.edu/folkways>), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on "database search").

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 7300, Smithsonian Institution MRC 953, Washington, DC 20560, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail [folkways@aol.com](mailto:folkways@aol.com)