

80297-2

Songs of Love, Luck, Animals, and Magic

Music of the Yurok and Tolowa Indians
by Charlotte Heth

In aboriginal times the coastal Indians of northern California shared a tremendous wealth of food, clothing, and material goods. From Trinidad, California, to the Oregon border the forests almost touch the Pacific Ocean, which gave the people the bounty of both the woodlands and the sea.

The Tolowa and the Yurok, along with their neighbors the Hupa and Karok, are the southernmost representatives of the elaborate Northwest Coast Indian culture area. Staple foods were acorns, fish (especially salmon), and seaweed, supplemented by game animals, sea lions, and whales. Shell money and dance regalia demonstrated the wealth and status of the owner.

Concepts of wealth and status among the Yurok are illustrated in these excerpts from *The Inland Whale*, edited by Theodora Kroeber (see Bibliography):

Nenem and her proud and aristocratic family were known and respected all up and down the river. No Jumping Dance took place in Nenem's time without the wolfskin headbands and the civet aprons from Pekwoi [the name of her family's house]; no Deerskin Dance was complete without the priceless pure white deerskin of Pekwoi.

Nenem herself had a tender rhythmic sort of beauty. Her heavy hair, parted in the middle and held with minkskin ties, lay straight and shining over her shoulders and breasts. Ear disks of polished abalone shell framed a gentle face, high-bred in its modeling, with long eyes and crescent-moon eyebrows and a gracious mouth. She was small and she moved with a light proud step, so smoothly that the many-stranded shell beads around her neck and the hundreds of strings of seeds in her apron and the heavy polished abalone and obsidian pendants which hung from her buckskin skirt made only a soft shu-shu shu-shu accompaniment to her walk. [The costume described is worn during the dances on this album, tracks 13, 14, 19, and 20.]

Further on in the story, when Nenem gets older, her bastard son ToÑn acquires the power to accumulate wealth and status from a supernatural meeting with Ninawa, the whale.

ToÑn was scarcely full grown when his bulging boxes could outfit a Deerskin Dance upriver and a Jumping Dance down-river at the same time. Such an accumulation of treasure by one so young had not happened before on the river and perhaps has not happened since. And it was the more remarkable, since the power and wealth and prestige of Pekwoi were denied him. Ninawa [the inland whale] had supplied, in her own way [by her power], more even than Pekwoi withheld.

Ninawa's power sent his arrows farther and straighter, but the tireless hunter was ToÑn. From hummingbird to blackbird to woodpecker to eagle to condor; from weasel to mink to civet cat to wolf to deer--ToÑn snared and netted and trapped and decoyed and hunted. He cleaned and tanned and glued and cut and sewed as great-grandfather and his mother had taught him to do.

It was Ninawa's power that spread the word of this hunter who might sell or trade his surplus. She started the flow of those with money for purchasing and those with sea lion tusks and rare obsidian and flint, who sought him out. But the buyers and traders came again and again because they were pleased with him and with what he offered. Trading and selling far upriver and down river to the sea, ToÑn gradually filled a large box with the precious long strings of dentalium shell money. . . .

When Nenem's father died, the younger men of Pekwoi, Nenem's brother and his two sons, came with all of the principal men of Kotep [the town]. . . . The brother was their spokesman; in their name and his own, he invited ToÑn to live in Pekwoi and to be the head of the house [the First Man of the village].

The Tolowa and Yurok had little contact with non-Indians until the 1850's, when miners and settlers came in great numbers to Crescent City and Humboldt Bay. These white people found the Indians living in plank houses on the coast or inland along the rivers. The Tolowa, including the Chetco, lived on Crescent Bay, Lake Earl, and the Smith River in northwestern California, and on the Chetco River in southwestern Oregon" (Murdock; see Bibliography). The Yurok territory stretched from Trinidad, California, on the coast northeast to the junction of the Trinity and Klamath rivers.

The Tolowa had no political entity greater than the village, but inhabitants of adjacent areas shared linguistic and cultural traits (Drucker; see Bibliography). The political history after white contact is one of massacres and retaliations resulting in an estimated population of 121 Tolowas in 1910 (Curtis; see Bibliography).

One young Tolowa man who was tracing his family tree talked to the oldest members of his tribe and put together the following story about their survival (interview with Loren Bommelyn, April 12, 1976, in Los Angeles):

And when they slaughtered at Yontocket, Etchulet, and Jordan Creek they didn't leave many of us. And the only ones of us that survived are the ones that ran way back into the mountains and stayed there for a year until they got over their frenzy and then mellowed out a bit. . . . Then we moved back into the flat lands after it calmed down a bit. . . . There was an old man named "DrÑj dili," and he was my great-great-grandfather, and he had a brother named "Chetco Tom" and another brother named "Captain Tom" and a sister named "Siyotesna." And DrÑj dili had eight wives and from these eight wives he had two children and this started the nucleus of our tribe over.

And then up further, Chetco Tom had nine children and then they multiplied out. And they intermingled with the Coos Indians, and we intermingled with the Yurok and the Karok and the Grant's Pass people. . . . There were only six Crescent City people left out of about four hundred, and there were only about fifteen up-river people, which I'm a part of, out of maybe a thousand. The "mouth" people were the biggest left, down at the mouth, "Haolunkwit." And so that's how our people kind of started over again. . . . Now there's about 450 of us, I guess, that are Tolowa, and yet we're still part Yurok and Tolowa and Karok and Siletz and Tututni. But we have this culture and that's the same.

The Yurok, according to A. L. Kroeber, were also organized into villages, which were not political units but aggregates of individuals sharing cultural affinities. Historically the Yurok fared a little better than the Tolowa, but population figures show a rapid decline after white settlement, although they recovered

by 1970: in 1870 the estimated population of the Yurok was 2,700, in 1910 688, and in 1970 3,000 (Curtis; Murdock).

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SONGS OF THE YUROK

Love Song

FRANK A. DOUGLAS

Love songs are affective songs (see also tracks 5 and 9) performed to make someone fall in love with or come back to the singer. They are considered "lucky" songs. Frank Douglas translated this one:

Come crossways, you look.
Come a-tearing crossways.
Glad to get back to his sweetheart.

Douglas sings the song through five times, beginning very loud on a high pitch and decreasing his volume as the melody descends the scale. His voice has remarkable flexibility and power for an eighty-four-year-old.

Grizzly Bear War Song

FRANK A. DOUGLAS

The Yurok had a "war dance known as the wert keremer, the songs of which are of a lively if not stirring character" (Kroeber, 1925). "Grizzly Bear War Song" certainly is "lively." Douglas stamps out a basic pulse that contrasts with the strong beats in the melody. Disjunct intervals, a percussive delivery, and the variety excite the listener. The final war cry climaxes the piece. (A translation could not be obtained for this song.)

Rabbit Song

FRANK A. DOUGLAS

This animal song talks about the appearance of rabbit droppings. Douglas sings it six times. The phrase starts high, descends in the middle, and jumps upward a fourth to finish, an unusual contour in American Indian music.

Note: As in many Yurok animal songs, the actual words--slightly off-color--were not meant to be understood by a non-Yurok audience; therefore, a literal translation is not provided.

Gambling Song

FRANK A. DOUGLAS

Indian gambling games span the continent. Although they are not the same from area to area, a common element in many is the hiding of a stick, a bone, or a rock. Often such objects are distinctively marked. The Yurok "card" game involves hiding a marked stick in a bundle of plain sticks. The "lucky" gambling songs are designed to give the singers team a psychological advantage (see also tracks 15 and 18).

Douglas accompanies himself on a square double-headed frame drum. The range is wide, an eleventh. The melodic contour is terraced descending throughout each of the five strophes. In contrast to the other songs Douglas sings, the vocal tension increases.

Note: This gambling song was not translated; to do so would put the songs' luck in jeopardy.

Love Song

AILEEN FIGUEROA

"No matter what you look like, if you've got a good love song, you can catch anybody you want" (interview with Joy Sundberg, April 12, 1976, in Los Angeles).

Aileen Figueroa does not know the meaning of the words to this song. She explained that it was "the feeling and the power," not the words, of the song that express its spirit.

Success in love resulted in one of two forms of marriage for the Yurok, full marriage or half marriage (Waterman and Kroeber; see Bibliography):

In full marriage the man "pays" for his wife (in strings of dentalia or other treasures) and takes her to live in his town and in his house. The children are his: even in divorce he is entitled to keep them if he refuses the refund of the marriage payment. . . .

In "half marriage" the man pays less--normally about one half the value of his bride--goes to live with his wife in her father's house or adjacent to it in the same town, and is more or less under his father-in-law's direction. The children belong to the wife, that is, to her family, and the bride price goes to the woman's father. Half marriage is legitimate; but it is presumptive indication of lack of wealth and therefore connotes relatively low social rating in a society which equates wealth and rank.

Mrs. Figueroa sings the song three times, the prescribed Yurok number. Each time the melody descends, the tension in the singer's throat increases. The range is an octave, and the words are vocables.

Basket Song

AILEEN FIGUEROA

Yurok women are among the best basket weavers in North America. This song ensures that someone will buy the singer's basket even though the woman may not consider herself a good weaver.

And then when you make your basket and nobody'll buy your basket . . . you sing your song and you throw your basket in the river and that basket will go . . . all the way through to Klamath River and get to Requa, and Requa means where the water empties into the ocean. And your

basket gets to Requa and it just circles around—nobody would buy your basket. And then when you sing that song, everybody wants to buy your basket. (Interview with Aileen Figueroa, April 12, 1976, in Los Angeles.)

Again Mrs. Figueroa sings the song three times, the first two times using vocables and the third time singing the words about Requa. The melodic movement represents the flow of the river. The range is a twelfth.

Brush Dance Song (Don't Make Fun of My Sweetheart)

AILEEN FIGUEROA

Although the Brush Dance is a curing ceremony, it has some social aspects. The words in Yurok songs frequently deal with non-medicinal or non-religious themes. Songs are still being composed today and sometimes have very modern themes. This piece, sung 5 without the dancers or accompanying chorus (see tracks 13 and 14), is a "light" song, which is the only kind women can sing. Men must sing the "heavy" songs but may also perform "light" ones.

Mrs. Figueroa translated the words as follows:

My poor sweetheart, my poor sweetheart,
Don't make fun of my sweetheart.

The song begins with vocables and employs the words toward the end. The vocal tension is extreme. After the third strophe the song ends with a characteristic stop pattern of the Brush Dance, a voiced exhalation rapidly repeating "h^ h^ h^..."

Brush Dance Song (Grandpa Natt's Song)

AILEEN FIGUEROA

"Grandpa Natt's Song" is another light Brush Dance Song, sung here three times without accompaniment. (Another light Brush Dance Song was included in *Songs of Earth, Water, Fire, and Sky*, New World Records 80246-2. At the time of publication a translation was not available; the text was supplied later by Mrs. Figueroa as follows: "Never fall in love with a young man because he doesn't have any money." "What it really means," she said, was that "when they used to purchase them [brides], they were telling them, 'Don't get your emotions up and fall in love with somebody because you're going to get hurt when he doesn't have the money to buy you.'")The style is basically the same as in the first Brush Dance Song on track 7. Interesting differences are the aspirated pulsation on the lowest pitches (at cadences) and the microtonal activity. (No translation could be obtained for this song.)

Love Song

ELLA NORRIS

As in the other love songs (see tracks 1 and 5), the magical power of the song is important. The words, like those in most magic and "lucky" songs (see Note to commentary for the Gambling Song on track 4), are not intended to be understood by general audiences; therefore no translations were provided. After singing the song four times Mrs. Norris, who is almost ninety, runs out of breath. The melodic contour is both undulating and descending. The range is a tenth.

Seagull Song
ELLA NORRIS

Mrs. Norris is half Yurok and half Tolowa and speaks both languages. (Yurok is of the Algonquian family, Tolowa of the Athapascan family.)

The "Seagull Song" refers to a bird who "was a bad boy, so he got [a] whipping." Two Tolowa seagull legends tell of a seagull boy who disobeyed and was then whipped by his grandmother (Gould, *Archaeology*; Curtis).

The song, having the range of a ninth, starts high and descends gradually in each of the three strophes. Mrs. Norris voice slides between tones, creating pitch areas rather than notes.

Song to Stop the Rain
ELLA NORRIS

In a land of heavy rainfall (the rainy season lasts from about October through May) this song is appropriate. According to Mrs. Norris, "Whenever its raining, you sing it; its supposed to clear away."

The melodic movement is pendular, moving up and down among three pitches roughly approximating a major triad.

Hunting Song
FLORENCE SHAUGHNESSY

Florence Shaughnessy explained that this is a "lucky" song that "our hunters used to sing before taking off on the hunt" to bring success.

Mrs. Shaughnessy sings the "Hunting Song" three times, using Yurok words the last time. She also adds a two-syllable ending, "Opa," not found on any of the other songs.

Brush Dance
"Hobo Song": FRANK A. DOUGLAS, leader
Light song: HECTOR SIMMS, leader

The Brush Dance brings people together in a ceremony to cure a sick child. The medicine woman makes medicine to uplift the spirit of the child so that it will live a good life. About thirty-five men and unmarried women dance in a counterclockwise circle, with the medicine woman and the child sitting in the center facing east. The dancing lasts from dark until dawn for two or three nights, depending on the area.

The singers perform both heavy (track 13) and light (tracks 7 and 14) songs. The heavy songs, which must be sung first, are more religious (heavy with prayer) than the light songs. The heavy, slower songs bring in the spirit, after which the medicine woman prays and all the people focus their attention on her

and the child. If everyone is there for the right reasons and has the right thoughts, it brings good to the child.

The light songs inspire the dancers to move more vigorously, in this instance to "jump in the middle." Shouting precedes and accompanies this strenuous activity of the men. On track 14 Oscar Taylor jumps in the middle to the delight of the others.

Brush Dance songs can be composed on the spur of the moment. On the way to a Brush Dance at Weitchpec, Frank Douglas composed the "Hobo Song" after seeing two hoboes walking along the road.

The music of the Brush Dance features a complex leader-chorus relationship. In each song the leader begins the strophe, followed by the chorus singing a softer ostinato pattern. Toward the middle of each strophe, the volume of the chorus increases, almost overpowering the leader. The ending is the characteristic voiced exhalation "h^ h^ h^ . ." The only instrumental accompaniment is the rhythmic sound of the shells sewn on the girls' dance dresses. (For a fuller musical description see Songs of Earth, Water, Fire, and Sky, 80246-2.) The Brush Dance is performed nowadays primarily on social occasions. The joking and encouragement heard in this performance are indicative of the social interaction of the group. Mrs. Shaughnessy's comment, "Hur rah for downriver," demonstrates her Yurok pride.

Yurok songs use both vocables and words. Most melodies show falling, undulating, and pendulum movements. While the ostinato figures in the Brush Dance seem to be in a set rhythmic pattern, the pitches and vocables chosen by the men for this accompaniment are not in unison. Extreme vocal tension and the aspirated exhalation of the stop patterns are characteristic. The only musical instrument present in any of the songs (other than the sounds made by the dance costumes) is the square frame drum used in the gambling songs. While most songs are affective, Yurok music presents a variety of themes showing the wit, charm, and love of the people. (Also see commentary for Brush Dance Song, "Grandpa Natt's Song," on track 8.)

SONGS OF THE TOLOWA

The gambling game and gambling songs described here are restricted to men. To ensure success they train for ten nights before gambling, abstaining from water for five days, from sexual intercourse for ten days (five and ten are the Tolowa ritual numbers), eating only thin acorn gruel, taking steam baths and baths in the river. "Your mind is away from sex, away from food, away from water, and concentrating on your luck for this game" (interview with Loren Bommelyn, April 12, 1976, in Los Angeles). Sometimes songs come to the man while he is training.

The "card" game is played with a bundle of about fifty uniform sticks made from the wood of the mock-orange, huckleberry, elderberry, or yew, or others that split straight. The "ace" is marked during the training period from a drop of the man's blood and some charcoal from the fire. (The mark is called chakwin in Tolowa.) During the game in the old days, according to Bommelyn,

There'd be . . . mounds of dentalium shells and money just piled up. . . because its high bets. And people that had really strong medicine and luck were very rich men. . . Those are the older ones that have the money to buy you [a wife]. And they are the ones that ended up with five or six

wives because they had enough money to buy them and support them, because they had good luck in cards.

Two guessers, one from each team, sit opposite each other with their singers behind them, the women on the sidelines. The gambler mixes up the bundle of sticks to hide the ace while his team sings for him. The guesser must choose the hand where the ace is hidden, and then the gambler tosses the sticks on the ground, revealing the location of the marked stick. If the guesser has been successful, his side takes up the singing and the other side must guess; if the first guesser fails, the first gambler scores a point. When the ace is found, the gambler says "Hee chakwin!" ("They found my ace!"). These words can be heard at the end of most gambling songs on this record. The training, the "lucky" songs, the hand movements of the gambler, and the tricky endings of some songs work together to give the gambler an advantage. The first team to score eleven points wins.

The gambling songs are sung to the accompaniment of a square frame drum and a hand rattle. Several singer/drummers can perform at one time. However, the leader's drum is tuned to match his voice, and the other singers usually choose to second or sing "bass" and play the rattle. The drum and rattle are used only to accompany gambling songs, and every drum has a song that belongs to it. The rattle (chabecha) is a stick onto which pieces of deer hooves have been tied.

Gambling Songs

SAM LOPEZ, leader; LOREN BOMMELYN, second

In this set of gambling songs a pattern emerges that holds true in most of the gambling songs in this album. The leader begins beating his drum softly and starts to sing. He is joined in unison by his second, who shakes the rattle in time with the drum. Later, the second switches to a bass part to accompany the leader. Toward the end, the second and the leader merge once more into unison and finish together. In the middle of most songs is a higher-pitched section akin to the "rise" found in many California Indian songs from other areas.

The bass part uses the vocables "heyowe," "hayowe," or "hoyowe" to carry the ostinato figure.

Some songs . . . have the basic "Heyowe" bass, but some of them [are] really complex songs. . . . When a singer climbs up his scale and then drops back down to his bass, then you pick that up and duplicate that exactly. And you carry that same thing all the way through. And then when he goes clear up his scale and changes the levels of his voice, then drops down, you'll match immediately. . . . And that is a good second. (Interview with Loren Bommelyn, April 12, 1976, in Los Angeles.)

Between songs an interlude of drumming usually occurs.

The richness of Sam Lopez's voice is rare in any man, but at eighty-nine it is remarkable indeed.

Pelican Song (Takwaschu Deyin)

LOREN BOMMELYN, leader

On summer evenings when men are catching smelts on the beach, they watch the pelicans and sing this song. The words are marshotonglet talets^t ("crabapples pounded up"), techines talets^t ("blackberries

pounded up"). When the pelican dives down to pick up a fish, this formula makes his wings go sour and he falls into the ocean.

The melody is pendular and uses a scale of only three notes, which approximate a minor triad.

Gambling Songs

LOREN BOMMELYN, leader; FREDERICK W. SCOTT, JR., CARL JAMES, and WALTER RICHARDS, SR., seconds

The leader begins and the others soon join in, following the pattern described above. Bommelyn sings the first song five times, using the formal stop pattern of repeated simple phrases and the voiced aspiration.

The second song, sung only three times, belongs to his drum.

Gambling Songs

WALTER RICHARDS, SR., leader; LOREN BOMMELYN and SAM LOPEZ, seconds

These three songs follow the basic pattern for gambling songs outlined above. The only exception is that intermittent harmony occurs in the second song because of two men seconding at the same time on different pitches. These seconds have a great deal of freedom in choosing their musical lines, and in the third song the second ends after the leader has stopped. Walter Richard's voice is high and loud, with varying intensity (pulsation) on the sustained tones.

Ceremonial Dances (Nedosh)

LOREN BOMMELYN, WALTER RICHARDS, SR., and SAM LOPEZ, leaders

These ceremonial dances are taken from the Tolowa thanksgiving or world-renewal ceremony. The dance lasts ten nights and is performed at the end of summer or beginning of fall. It should be performed at Yontocket, the Center of the Earth. The dance is sometimes called the "feather dance" because of the elaborate feather headdresses worn by the men.

Although the Tolowa perform the religious ceremony primarily to thank the Creator (ishgeye or ishvaiye) for "making the world and sending it forth," some social elements of wealth display and courting behavior are present. Equal numbers of boys and girls dance alternately in a semicircle (Tolowa girls can dance until they bear their first child). At specified times in the music a boy breaks away from the circle and dances back and forth in front of the group, brandishing his obsidian knife. "After looking at all the girls, he picks out the one he's attracted to and points his knife at her, and she dances in front of him, and he dances in front of her. It's like saying 'I like that' [the girl]." (Most of the information here comes from Loren Bommelyn and Sheryl Bommelyn Steinruck, who learned it from older Tolowa people, especially Sam Lopez, Walter Richards, Sr., and Amelia Brown.) In this recording a shout precedes the boy's movement, and the abalone shells on the girl's dress can be heard rattling as she moves back and forth.

In the Ceremonial Dance, according to Bommelyn and Steinruck, the dancers are in a half-circle, the fire is in the middle, and the spectators sit on the opposite side of the pit, completing the circle. Because the circle's so very important, and the doorway of a

house in the old days was round, and this represents the womb of the mother. And each night when you go to sleep, you die in a sense. That day that you have lived is in the past. And when you crawl through that door in the morning, which is always towards the east, you are reborn into that day. So that's why a circle is really important.

The singers from the north villages stand in one corner and those from the south villages in the opposite corner. The two groups alternate, singing about an hour at a time. The end of each song signifies the passing from one year to the next.

And in between every song there's a prayer. and the oldest man or the oldest medicine person has the prayers that were taught word for word to him from his ancestors. And the beginning of one is--"the Creator sent forth"--"He made the world with His hands,"--and it starts out like that--then you start praying about every animal, every fish, a good life, good crops. And on and on. By the end of the tenth night, the old man will say. "I have prayed clear around the world." He has prayed for everything, everything that we use, everything that's important to us to give thanks.

The final song (track 20) ends the tenth night of the Smith River Dance. Sam Lopez pronounces a benediction at the end and says "God bless" in English for those who do not speak Tolowa.

Each Tolowa ceremonial song is performed twice; then a new song is started in the cycle. On track 19, Loren Bommelyn sings the first two songs twice each, Walter Richards the third set, and Sam Lopez the fourth and fifth without repeats. Interspersed between songs and repetitions are the prayers and their formal sustained Hey or "Amen" endings by the chorus.

Loren's first two songs are among the oldest. "Haoin let Chinyashe" refers to a mountain where medicine is made and to a tree snag on or near the mountain. "Ageya Shumte" is the oldest song anyone remembers hearing. It means "I am hurt, my cousin," or "Please wait for me, my cousin, because I am hurt." The next song, performed by Walter Richards, was not translated.

Sam Lopez sings "Enchwa HazhayŸt," about Big Flat, the last interior village on the south fork of the Smith River. It was a beautiful place for gathering nuts, Indian "potatoes," and basket material. The Ending Dance on track 20, by Sam Lopez, is also untranslated.

The way the group interacts to make music for the Ceremonial Dance is astounding. The leader begins, and the others join in with ostinato parts, derived from the melody, in layers both above and below the leader. In Walter Richards' and Sam Lopez's songs, a "tenor" part above the leader signals the section where the dance becomes more vigorous (emphasized by the shouting).

The most outstanding vocal technique is the rapid repetition of syllables on sustained and ending tones. The only instrumental accompaniment is the rhythmic swishing of the abalone shells on the girls dance dresses.

Of the Ceremonial Dance, Loren Bommelyn says:

And it goes on and on like that for ten nights. and they call it the "Renewal"--renewing the Earth, putting it back into balance--putting ourselves into perspective with what's important as human beings.

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YUROK

1. LOVESONG 1:01 Frank A. Douglas
2. GRIZZLY BEAR WAR SONG :22 Frank A. Douglas
3. RABBIT SONG :18 Frank A. Douglas
4. GAMBLING SONG 1:17 Frank A. Douglas
5. LOVE SONG :47 Aileen Figueroa
6. BASKET SONG 1:06 Aileen Figueroa
7. BRUSH DANCE SONG (DONT MAKE FUN OF MY SWEETHEART) :36 Aileen Figueroa
8. BRUSH DANCE SONG (GRANDPA NATT'S SONG) :38 Aileen Figueroa
9. LOVE SONG 1:11 Ella Norris
10. SEAGULL SONG :22 Ella Norris
11. SONG TO STOP THE RAIN :18 Ella Norris
12. HUNTING SONG :28 Florence Shaughnessy
13. BRUSH DANCE (HOBO SONG) 2:28 Frank A. Douglas, leader 14. BRUSH DANCE 3:42 Hector Simms, leader

Yurok singers: Frank A. Douglas, Aileen Figueroa, Ella Norris, Florence Shaughnessy, Hector Simms, Oscar Taylor

TOLOWA

15. GAMBLING SONGS 5:35 Sam Lopez, leader, and Lauren Bommelyn, second
16. PELICAN SONG :15 Loren Bommelyn
17. GAMBLING SONGS 2:56 Loren Bommelyn. leader; Frederick W. Scott, Jr., Carl James, and Walter Richards, Sr., seconds
18. GAMBLING SONGS 2:56 alter Richards, Sr., leader; Lauren Bommelyn and Sam Lopez, leaders
19. CEREMONIAL DANCE 8:25 Loren Bommelyn, Walter Richards, Sr., and Sam Lopez, leaders
20. ENDING CEREMONIAL DANCE :59 Loren Bommelyn, Walter Richards, Sr., and Sam Lopez, leaders

Tolowa singers: Loren Bommelyn, Carl James, Sam Lopez, Walter Richards, Sr., Frederick Scott, Jr.
Yurok and Tolowa dancers: Carl James, Carole Korb, Cashara Ruud, Frederick W. Scott, Jr., Sheryl Bommelyn Steinruck, Lisa Sundberg

Producer: Charlotte Heth
Recording engineer: Michael Moore
Recorded in Crescent City, California.
Mastering: New York Digital Recording, Inc.
Researchers: Charlotte Heth, Cynthia Schmidt
Cover design: Bob Defrin

Library of Congress Card No. 77-750217 1977 Â© 1977 Recorded Anthology of American Music, Inc.

ACKNOWLEDGMENTS

The producer wishes to thank Joy Sundberg, Loren Bommelyn, and Aileen Figueroa for helping her understand their music and their dance. She thanks the other singers, many of whom are elderly, for recording their songs for posterity. These recordings were made possible with grants from The Rockefeller Foundation and the New York State Council on the Arts.

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