



Singer-songwriter Buffy Ste. Marie brought an interesting amalgam of politics and music to a Cohn audience. So who says art and politics don't mix?

# Moon struck

by Cheryl Downton

"again you'll wonder at it all"

**Moon Shot** (Moon Shot - 1972 - Buffy Sainte-Marie)

Wonder at slanted tales in history books; wonder about prejudice and its consequences; at international politics; about the earth's creation; children and our dreams for them; poverty and economic status; million dollar corporations; world politics; a Saskatchewan-born singer and songwriter with a long memory.

Buffy Sainte-Marie, a tiny woman in her middle thirties, still wonders at it all. She writes and sings songs about her Indian heritage; things which are part of her past and remain part of her future. She is unable to forget and forgive the indignities of yesteryear, and seems to feel constant reminders are necessary to forestall further offenses. Admittedly Indians, as well as others, have been degraded and demeaned, but continued bitterness can only serve to exclude and alienate.

None can argue about Buffy Sainte-Marie's talent; she's a gifted songwriter, and has an enviable ease with piano and guitar; her voice is melodious and clear and covers an exciting range. She is a versatile performer with enough stage presence and charm to move a boulder. She appears to enjoy sharing herself with the audience, and opens her audience to reciprocation.

In her Saturday night concert at the Cohn, she performed before a sold out house and presented a speedy, pressurized show. A many-sided Buffy Sainte-Marie, perched on black and silver platform shoes, a mere six inches at their shallowest

point, sang songs to squirm by, songs to smile with, ones to cry with, and some to sigh about. It was a mixture of oldies—**The Piney Wood Hills**, **Cripple Creek** (accompanying herself on mouth bow), and **I'm Going to be a Country Girl Again**. (All found on "The Best of Buffy Sainte-Marie" Vanguard); songs from her "Moon Shot" album—**He's an Indian Cowboy in the Rodeo**, **Jeremiah**, and the title song, **Moon Shot**.

Also included were songs of a more bitter and political nature: **Circle Game**, **Native North American Child**, **My Country 'tis of Thy People You're Dying**, and a song she dedicated to the memory of Anna Mae Aquash who was killed by U.S. law officials, **Now That the Buffalo's Gone**.

She showed us another side of Buffy Sainte-Marie by singing tender, yet strengthening love ballads, **A Man**, and **Mister Can't You See**. Her move to the States was mentioned and accompanied by the Sesame Street theme song (She now appears as a regular on Sesame Street), and a knee slapping **There Ain't No Time for the Worryin' Blues**. Still in another direction, she did an original composition of a folk song which dealt humourously with illegitimacy and incest.

**Until It's Time for You to Go** was offered as an encore, and added to the final touches of farewell fever. The final selection before the encore, however, was the piece that inspired hope; **Generation** expressed the thoughts that it will be our children who will lead us to a new life—children fulfill our dreams and dream their own—"The sun is one of us", and we can be one with the sun.

## Gordon Bok performs at Acadia U.

by David Wegenast

Gordon Bok's performance at Acadia University last Saturday night was the answer to a dream some members of the Acadian Folklore Society have held for years. Many people made the pilgrimage from Halifax and at least one carload came down from Saint John, N.B. on word-of-mouth alone. We were not disappointed. He told stories and played 22 songs of which no more than five were from any of his four albums. There was a lively mixture of songs from his own sailing and fishing experiences, songs by close friends, and others collected from Ireland, Scotland, Newfoundland, Australia, and his native New England.

Playing with Gordon was Nick Apollonius, who built the three guitars used in the concert as well as the "La Oud", an ancient Spanish 12-stringed instrument

looking like a small flat-backed lute with extended neck. Like most other folk instruments these days, it proved itself capable of playing Irish fiddle tunes, and the sound of tapping heels rode through the hall in response. The audience was a nice size—about 300—and relaxed enough after intermission to sing the choruses of many of the songs.

And what's so great about Bok you ask? Besides the resounding depth of his voice and his expert guitar style that mixes strumming, picking, and percussive techniques, there is the pervading authenticity and craftsmanship that surrounds the man. He began as a sailor, and 15 years ago used to spend six months of the year on boats and then six months on music. He has worked in shipyards, on trawlers, and owned several yachts, but now tends to spend more time with his music, wood-carving or book-print-

ing. He's a typical Maine coastman living a quiet life with enough skills and projects to fill the year and beat bad luck in any one of them. In manner, he's the dark brother of rollicking drinking-song singers like John Allan Cameron or Ryan's Fancy. He has the burly build and

patient insight of a working man. When his songs brood about the sea's loneliness or savagery you know he's been there.

When Gordon or Nick sing other people's songs they tend to be the real folk songs—ones written to

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