

WVU Native American Studies celebrates

NATIVE AMERICAN HERITAGE MONTH --- November 2020

Please join us for this thought-provoking series and enhance your appreciation of Native America.

SUNDAY, NOV. 15, 7PM --- Film Discussion

RUMBLE: The Indians Who Rocked the World



FEATURE JIMI HENDRIX

“I’d been working with George Fame And The Blue Flames for 18 months. Every Monday the band went in and got its pay cheque and this particular Monday we all went in and were all fired. I was quite devastated, and being the last one to join the band, my pay-off was quite small.

With George Fame I averaged £120 a week, which was quite a lot for an 18-19-year-old kid. I went back home to my folks’ place in Ealing. The next day I got a call from Chas Chandler. He told me he had this artist he’d just brought over from America. Was I interested in having a play?

At the audition it was strange. I met this black guy with very, very wild hair wearing this Burberry raincoat. He looked very straight really, apart from the hair. We didn’t talk much at first.

Jimi was very soft-spoken and gave the impression of being very gentle, almost shy. It was immediately apparent that he was a good guitarist; but at that stage I was more knocked out that he could cover so many different styles as well. You name it, he could do it. I think we did ‘Have Mercy Babe’ first.

Jimi didn’t really sing, more mumbled along to the music - Chas really had to coax it out of him. But we both clearly loved the same types of music. So there we were in this tiny basement club, playing with these ridiculous small amps and for about two hours we ran through what we all knew - your Chuck Berry roots, Wilson Pickett, basically R&B stuff that everyone knows and accepts. Just feeling each other out.

I didn’t know then that Noel (Redding, the other member of The Experience) had only just picked up a bass for the first time. Apparently he got the gig because he had the right haircut - but then the breaks, you know? I remember throwing a few things at Hendrix. I really like Curtis Mayfield and The Impressions and I was astounded that he knew that style really, really fluently.

He wasn’t that flash as a guitarist on that occasion, it was more just going over rhythmic structures. I suppose we got through a lot of material in the two hours, but I got a little pissed off because I didn’t really know how Jimi wanted me to play.

I said, “Well, do you want me to play like Ginger Baker?” but I had no idea that Jimi wanted a kind of three piece situation, like Cream, at that stage. Nor I think did the management. The idea was for Hendrix to come over and front not exactly a soul review, but for them to put together a complete backing unit for him. I was fortunate that he didn’t feel that way. In fact, I’m not sure that Jimi knew exactly what he wanted, that didn’t come until we rehearsed properly.

We had no real songs as such. On that

“Because of the Monterey film, the burning guitar became part of the legend but, in fact, Jimi hardly ever did it, it happened maybe two or three times.”

THE HENDRIX EXPERIENCE

Jimi Hendrix was the rock guitarist - a charismatic performer and a symbol of the '60s whose music still speaks to us today. MITCH MITCHELL was Hendrix's drummer and in a new book* he sheds fresh light on the legend of Jimi's short, turbulent career. In these extracts he recalls how he first met Hendrix, their bizarre tour with Cat Stevens and Engelbert Humperdinck, the triumph of Monterey and the nightmare of Woodstock

JIMI AND THE WALKERS

Yeah, the infamous Walker Brothers tour - The Walkers, Engelbert Humperdinck, Cat Stevens and a couple of opening acts. It was definitely not our kind of audience - but, then, what audience did we have at that time?

The first gigs really didn’t go well. Once again, they didn’t know what to make of us and

UNIVERSAL PICTURES

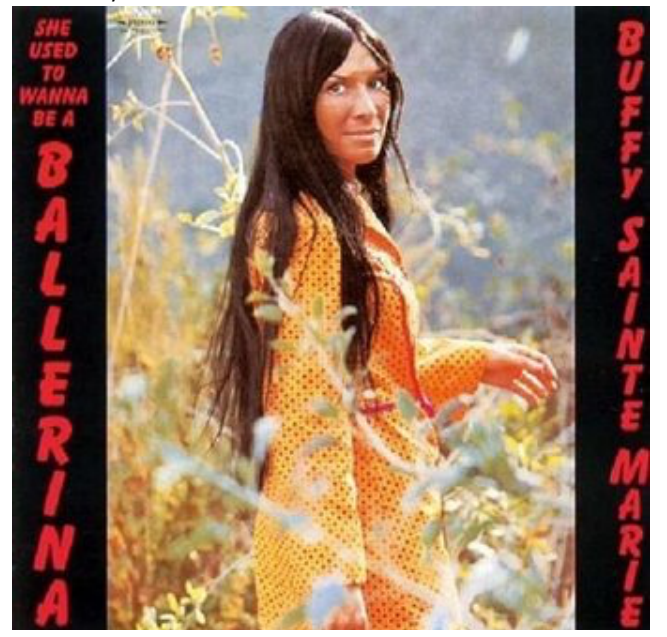
Mitch Mitchell (left) has kept it all under his hat for 20 years - now he reveals all (above) on James Marshall II and Noel Redding. (right).

6 RECORD HUNTER October 1990

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“They tried to ban, censor and erase Indian culture from rock and roll history but Native American influence is wrapped into modern music’s DNA. *RUMBLE: The Indians Who Rocked the World* is an electric look at Native American influence in popular music, going deep into the Indigenous foundations of rock.”
PBS, Independent Lens

Image at left from *Record Hunter*, October 1990; below: Cree artist Buffy Saint-Marie 1971 album cover



NAS & the Organization for Native American Interests (ONAI) host a virtual discussion of the documentary film “**RUMBLE: The Indians Who Rocked the World.**” NAS instructor Bob Pirner, member of the Ironwood Singers traditional Lakota Drum and a former musical performer, shares audio samplings illustrating the wide range of Indigenous influences on the American music genres we know and love.

Link to Film Trailer: <https://www.pbs.org/independentlens/videos/rumble-the-indians-who-rocked-the-world-trailer/>

SUNDAY, NOV. 15, 7PM ZOOM Discussion LINK:

<https://wvu.zoom.us/j/92156543645?pwd=RWRLUFJsbnp6Zy9sdGFySU1Oamtjdz09>

Meeting ID: 921 5654 3645 Password: NAHM2020

Watch the film at your own convenience, then join us at 7PM Sunday evening for an exciting virtual discussion! Click here for film (running time = 85 min.): <https://www.pbs.org/independentlens/videos/rumble/>

For more info: <https://nas.wvu.edu/> or email NAS Program Coord. BonnieM.Brown@mail.wvu.edu

MONDAY, NOV. 16, 6PM --- Film & Discussion

AMÁ, the untold story of the involuntary sterilization of Native American women by Indian Health Service well into the 1970s.



“...This film is so important because these stories need to be heard [from our narrative] – this is the untold history of Native America. Indigenous people hold an intimate knowledge that our women are sacred – we carry life, and the very act of pregnancy is an assertion of sovereignty and resilience. AMÁ seeks to reaffirm our history so that we can continue to center our women. [We] hope this film begins a critical conversation about breaking cycles of violence that have affected our women for far too long.” *Angel Charley, Interim Exec. Dir., Coalition to Stop Violence Against Native Women*

NAS hosts a virtual screening and discussion of **AMÁ** --this Bullfrog Films documentary details the mistreatment and genocidal acts against Native women patients in Indian Health Services facilities. Moderated by NAS Coord. Bonnie Brown, joined by WVU Students for Reproductive Justice.

Background & Film Trailer: <https://ama.bullfrogcommunities.com/>

MONDAY NOV. 16, 6PM ZOOM LINK:

<https://wvu.zoom.us/j/9830747032?pwd=Y0FQWGhYjZUUmIVYUc1dEFvNXdudz09>

Meeting ID: 983 074 7032 Password: RIGHTS4!

Join us via ZOOM at 6PM Monday for the film orientation. The login and password for the AMA’ film screening will then be shared. Afterward we’ll regroup to talk about the powerful stories these amazing Native American women have shared.

For more info: <https://nas.wvu.edu/> or email NAS Program Coord. BonnieM.Brown@mail.wvu.edu

WEDNESDAY, NOV. 18, Noon-1PM --- "THUNDERSTRUCK" Virtual Tour, Minneapolis Institute of Art,

Featuring works by the late Native American Studies associate and Chairman, WVU Dept. of Art



*The Start of the American Holocaust, 2001, Oil on canvas, Art Museum of West Virginia University.
Urban Stanley Couch*

Wednesday, Nov. 18, noon-1pm: "Thunderstruck: Artwork that stops you in your tracks," a virtual exhibit tour of the Minneapolis Institute of Art featuring the artwork of former NAS committee member and instructor Urban Couch (Cherokee descent). This special event promises to be an enlightening, inspiring tour of works created by our very gifted late colleague.

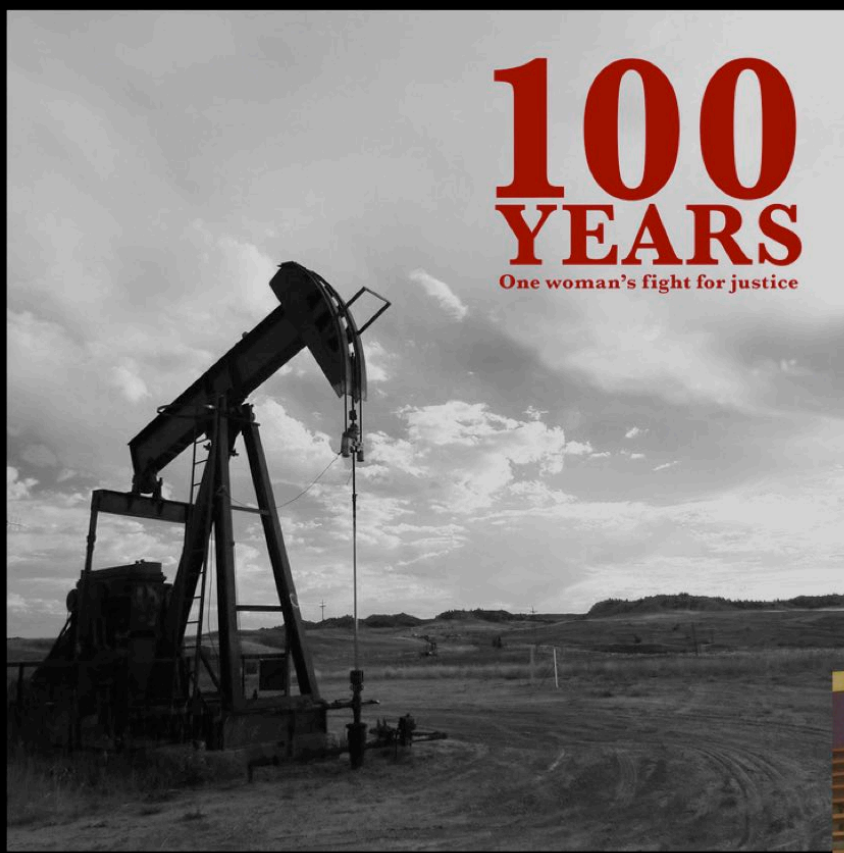
Our docent for the virtual tour is Kay Miller. Ms. Miller has been a docent at the Minneapolis Institute of Art (Mia), for 11 years. Prior to serving at Mia she was a journalist for 31 years, 29 of them as a writer and editor for the *Minneapolis Star Tribune*. She holds a Master's Degree in Print Journalism from American University in Washington, D.C.

ZOOM link to virtual tour: <https://us02web.zoom.us/j/81941021522?pwd=UVB1eTNnWmNyRSt1MDFvOFptdJRGQT09>

Meeting ID: 819 4102 1522 Passcode: 238969

For more info: <https://nas.wvu.edu/> or email NAS Program Coord. BonnieM.Brown@mail.wvu.edu

THURSDAY, NOV. 19, 5:30 PM



100 YEARS
One woman's fight for justice

100 YEARS

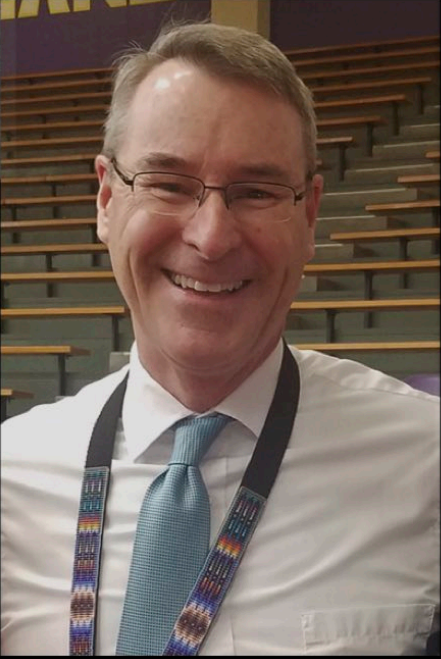
ZOOM DISCUSSION

THURSDAY
NOV. 19, 2020 | 5:30 PM

FEATURING PROFESSOR CHRISTOPHER CHANEY (SENECA-CAYUGA NATION), WVU NATIVE AMERICAN STUDIES PROGRAM

Film link (WVU only):
<https://wvu.kanopy.com/video/100-years-one-womans-fight-justice>

Event registration:
https://wvu.qualtrics.com/jfe/form/SV_5BF69H1vnHQctmJ



The Local to Global Film Series is a collaboration of WVU Libraries and the WVU Humanities Center

Thursday, Nov. 19, 5:30 pm: discussion of film “100 years: One woman’s fight for justice” the Elouise Cobell story, featuring Christopher Chaney, NAS instructor (Intro. to Federal Indian Law, Environmental Justice in Indian Country, Criminal Justice in Indian Country). Elouise Cobell (Blackfeet) persevered as the lead plaintiff in one of the largest class-action lawsuits ever won against the federal government!

Background & Film Trailer: <https://www.youtube.com/watch?v=le2NB6RQ9Kk>

View the film on your own (WVU login needed): <https://wvu.kanopy.com/video/100-years-one-womans-fight-justice>

Register for the ZOOM discussion with Prof. Chaney: https://wvu.qualtrics.com/jfe/form/SV_5BF69H1vnHQctmJ

For more info: <https://nas.wvu.edu/> or email NAS Program Coord. BonnieM.Brown@mail.wvu.edu

Peace Tree Commemoration in a time of pandemic (video links below)

Due to the pandemic, this year's annual Native American Studies Peace Tree Ceremony was a small, private event involving just six people. Wearing masks and observing social distancing, they met at the Peace Tree outside Martin Hall on Saturday afternoon, November 7. The gathering marked the 28th anniversary of WVU's Peace Tree, planted by Haudenosaunee (Iroquoian) leaders and commemorated yearly by Native American guests from tribes all over the country. The nearly 1,000-year-old Peace Tree tradition began when the Peacemaker united the warring Seneca, Cayuga, Oneida, Mohawk, and Onondaga Nations by planting the original Tree of Peace at Onondaga, thus forming the Haudenosaunee Confederacy, which the Tuscarora joined later.

This year's Peace Tree gathering was dedicated to honoring those who are suffering or have been lost due to covid-19. Dr. Ellesa Clay High, former NAS Program head and Department of English Professor Emerita, organized the event. High led a group effort with her Preston County neighbors and friends to create a garland of nearly 500 tobacco ties in honor of those who have died in West Virginia as a result covid-19. The handmade ties took many hours to create and consist of a small bit of tobacco bundled in red fabric and tied with ribbon. (Many Native Americans regard tobacco as a sacred component of prayer and ritual.) Dr. High reflected on the experience, "As I put the memorial garland together, each tie touching another, I thought, 'the spiritual does not have to social distance.' It was such an honor, and was very moving to create it." In addition, she made a larger gold and blue tobacco bundle to pay tribute to all those at WVU who are struggling in some way due to the covid crisis. *(continued, next pg.)*



The Peace Tree commemoration included: Dr. Ellesa Clay High, Professor Emerita, WVU Dept. of English, former Native American Studies Program Coordinator; Dr. Daniel McNeil, WVU Professor of Psychology & Dental Practice & Rural Health, member of the NAS Program Committee; Billy Williams, WVU '97 (Chemistry & English, Native American Studies minor), '07 (MA English), Strategic Partnerships Dir. With NURU International, a nonprofit aimed at ending poverty; Mary Marra, WVU '02 (Visual Art, Native American Studies & Art History minors), West Virginia Middle School Visual Art teacher, accompanied by her daughter, Sara; and Bonnie M. Brown, NAS Faculty and Program Coord. The large memorial garland is displayed on the blanket.

Virtual Peace Tree video links (available through November 30)

Because our large-scale annual Peace Tree ceremony and public lecture were not held this year due to covid-19 restrictions, we're opening our video archives. Recordings of the **2019 Peace Tree Ceremony and Lecture Presentation** by Jamie Jacobs (Tonawanda Seneca) are archived through the WVU Libraries. Mr. Jacobs is a Ceremonial Custodian, Seneca Language Instructor, and Cultural Educator.



Pictured at the 2019 Peace Tree gathering, WVU downtown campus, left to right:
Christopher Chaney (Seneca-Cayuga Nation), Native American Studies instructor; Blaine Tallchief (Allegany Seneca), Seneca Faithkeeper & Member, Newtown & Coldspring Longhouse; and Guest of Honor Jamie Jacobs (Tonawanda Seneca), Ceremonial Custodian, Cultural Educator, Six Nations Iroquois Confederacy (Haudenosaunee, People of the Longhouse).

To preserve image quality, the 1.5-hour lecture presentation, which includes formal introductions and opening remarks, is divided into these four sequential recordings:

Part 1- <https://mediasitewv.lib.wvu.edu/Mediasite1/Play/ef7a66c7e734491cb4fbaf6f680b00ce1d>

Part 2- <https://mediasitewv.lib.wvu.edu/Mediasite1/Play/efcd3f9f4bbb4e0eb93d5f973ae5f6831d>

Part 3- <https://mediasitewv.lib.wvu.edu/Mediasite1/Play/15257bb7c3234f07a9a09aa234646ca51d>

Part 4- <https://mediasitewv.lib.wvu.edu/Mediasite1/Play/a5f090aea1ff45928c46793648d9eeb21d>

As part of the 2019 Peace Tree Ceremony, Mr. Jacobs gave a history of the Peace Tree and formation of the Haudenosaunee Confederacy. The recording, with opening remarks by WVU administrators, gift-giving, and songs, runs approx. 1:20.

<https://mediasitewv.lib.wvu.edu/Mediasite1/Play/9be9ab49c52e4445a2811a91231f6bb11d>