

Introduction

Lead:

Introduce text title and artist and writer if a bio

Use an anecdote from artist's life to illustrate your focus

Mention your focus AND maybe use a quote from that anecdote part of their life story to illustrate your focus

Bring in the social commentary piece – what did / does this artist stand for represent where a message is concerned?

Here is your judgment of her/her life vis-à-vis your focus – and how the artist's life is a representation of a bigger idea (your focus)

Back to the artist's own words as s/he deals with this focus, and how the anecdote YOU chose represents your focus for the review

In the penultimate chapter of her revealing autobiography, *And a Voice to Sing With: A Memoir*, Joan Baez, who has been selected to open the 1985 Live Aid concert by singing "We Are the World," wanders backstage among the glittering musical superstars of the 80's. Ms. Baez is 44, has spent the past five years abroad, has not had a hit record in a decade and has no recording contract. The barefoot, burlap-clad, crystalline-voiced folk singer, whose politics and music melded magnificently to capture the temper of the 60's, is two decades behind her. In our instant-sensation, instant-gratification, celebrity-worshiping society, Joan Baez appears anachronistic and trails a weary wisdom. Reflecting on Madonna's performance, she wonders, "What will happen to you, baby child, when the spotlights dim and the morning sunlight finds your eyes red from weeping?"

What Ms. Baez brought to Live Aid, a self-congratulatory, unrealistic effort to end world hunger in a burst of glamour, was a sense of validity, a trace memory of real commitment to peace and human rights. She reminds us of who we once were before we replaced hard realities with easily malleable images. But because she is all too human and longs to recapture the success she once enjoyed, she also provides, perhaps unwittingly, a peculiarly poignant and American story of how an artist addicted to the adoration of the public endeavors to recut her values and become sophisticated, if not cynical, in the manipulation of the media in order to survive. Ms. Baez's voyage to the 80's becomes emblematic of the artist's struggle to accommodate to our present age of celebrity. Her struggle is illuminating but by no means resolved, causing her to observe, "I am a stranger in my own land, always looking to feel comfortable without selling my soul."

Body # the background life ends when they have first hit / taste success / begin a musical career – end of teens/early 20s

Starting by characterizing the artist's childhood and some anecdotes, facts, events, which may have shaped who they have become – SELECT!! #1 Parents / values / moving around a lot... make sure you name the value	Joan Baez's childhood set her feet firmly on the path to liberalism. The second of three girls, she was born in 1941 to a Mexican-American father and a Scottish-American mother. Albert Baez, a physicist, in an act of conscience became a pacifist and refused lucrative defense work, choosing instead to become a professor. Ms. Baez notes with a blend of pride and nostalgia that she and her sisters "would never have all the fine and useless things little girls want when they are growing up. Instead we would have a father with a clear conscience. Decency would be his legacy to us." ...
#2 What are their insecurities / problems 'issues'? what cause them?	Since early childhood Ms. Baez has been plagued with what she refers to as her "demons," but the source of her nausea, chills and terror remains obscure even today despite decades of psychiatric treatment. In the Redlands atmosphere the skinny kid became more and more reclusive. She asserts that "the sense of isolation, of being 'different,' " initially led her to develop her voice. By 14 she was performing at local affairs and wrote in an essay, "Please don't think that I do all this for the sake of others only. I live on glory."
#3 How did they start performing?, where? What instrument? Etc..	In 1958, when Joan was 17, the Baez family moved yet again, this time to a Boston suburb, and soon after her father took her to see a new phenomenon, the coffee houses where young entertainers strummed guitars in an intellectual atmosphere. Within the year Ms. Baez was strumming her own \$50 guitar and singing "Fair and Tender Maidens" and "All My Trials" on Tuesday nights at Club 47 in Harvard Square. The following summer, she was invited to make a guest appearance at the first Newport Folk Festival and sang "Virgin Mary Had One Son." This nubile young woman captured the longings and idealism of her generation. She was an extraordinary success; her photograph appeared on the cover of Time. Her social conscience grew abreast of her music and was indeed an integral part of it...

Body 2 – So now we are in the body of the career – relationships with fellow artists or anyone, hits, reviews, interviews – significant personal or professional events that shaped them and how.

#1 – this is about affair with Bob Dylan, but really it's about a creative partnership – and the popularity that she and he had then, but also portrays some not-so-nice aspects of her personality #2 – yes, this is about her marriage – but it is about WHO she married and what he stood for (remember about the father) – AND how his arrest spurred her conscience, her popularity skyrocketing at	[A]t 22 she began an affair with the then-unknown Bob Dylan. In August 1963 she dragged "my little vagabond" out onto a stage where she was performing before a crowd of 10,000. By 1964 they were appearing together as equal partners. It seemed natural that Joan Baez and Bob Dylan would be bound together and just as natural that they would come apart. Ms. Baez writes that she has some reservations about the scathing portrait of Bob Dylan she paints in this book, but, in fact, she comes off as equally self-occupied. Even in the summer of 1964, when they were enjoying an idyllic affair, Ms. Baez notes, "He was turning out songs like ticker tape, and I was stealing them as fast as he wrote them." In 1968 Ms. Baez began what would turn out to be a short marriage to the political activist David Harris, whom she had met when they were both arrested for supporting draft resisters. There followed a life on the appropriately named Struggle Mountain in the Los Altos hills of California, where Ms. Baez gave up her career and tried to convert herself from "Queenie" into "Wife." Her recollections of baking bread, serving herbal tea and living among the "sprout eaters, children of the dawn of Aquarius, squatters, resisters, and other loyal friends" provides a vivid picture of the flower-child life of the 60's. In the summer of 1969 Mr. Harris was arrested for refusing Army induction and a pregnant Joan Baez began touring the country to protest the war. Her zenith was reached that August when the big-bellied, barefoot folk-singing queen performed at Woodstock before her minions in the mud.
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Woodstock	
Body #3 –	
#1 – discuss the most affecting parts – but focus on the social commentary – what events in the world, issues, ideas, social or personal problems did the artist discuss? #2 – how has the artist changed over their career? How are they looked at now than then? How does this change show our values today versus our values then where music is concerned?	<p>The most affecting parts of this autobiography are Ms. Baez's vivid accounts of her efforts toward pacifism and civil rights. On a Christmas mission to Hanoi in 1972, caught in the accelerated United States bombing, she stood on the balcony of her hotel between air raids and sang out Christmas carols and peace songs. She marched by the side of Martin Luther King Jr., has been with the Mothers of the Disappeared in Argentina and with Lech Walesa in Poland, was a founder of Humanitas, an international human rights committee, and works unceasingly for Amnesty International.</p> <p>Ms. Baez's 20-year metamorphosis from popular folk singer to 80's survivor provides an instructional tale from which one could extrapolate the changes in values in our society in the past two decades. At the inception of her career she turned down a lucrative Columbia record contract as too commercial and signed instead with the more artistic Vanguard label. She refused to perform in nightclubs and limited her concerts to 20 a year. She dressed in homespun and gave away most of the money she earned because she felt great guilt about it. "During these years," she writes, "I did not know what it was to have pressure put on me to 'be commercial,' because my albums sold well." Ms. Baez could cling to her ideals and still reach the mass audience she was not willing to forfeit. By the middle 70's she had found that "though I might be timeless in the world of music, at least in the United States I was no longer timely."</p>

Conclusion – Now you are wrapping up – but you are still continuing with your focus – then remember to recommend, judge the book

#1 – so how has / did the person grow? They wrote this reflecting on their life, so do they sound reflective? Have they learned? Do they contradict themselves? #2 – how do they come to realize the focus – the issue that you're dealing with and reconcile with it? You are starting to critique the writing, the trustworthiness, the reflective lens #3 is it worth reading? Why?	<p>Seeking to retain her fame, Ms. Baez tried to transform herself, and the woman who once despised commercialism writes: "I signed with A&M records. It was a refreshing change. I felt as if I'd crossed over into the big-time-offices and studios in L.A., limousines, and star treatment." She tells us, "I made my compromises and relaxed with them," but a decade of Quaaludes, voice trouble and the diversion of lovers half her age, including a stable boy and a wanderer, makes one question this assertion.</p> <p>She became aware of the power of television on her march with King to integrate schools in Grenada, Miss.: "That evening several hundred million people watched the news and saw black school children in Mississippi denied the right to their formal education." As her sophistication grew, she stood in the "killing fields" of Cambodia as a rocket exploded nearby. "I nearly jumped out of my skin but immediately recovered my composure: sounds of war generally ensure a story on the evening news." In her dealings with the media, one senses Ms. Baez's growing desperation with the consumption of each new image, the ever bolder form, the move away from true values. This autobiography displays an odd mixture of honesty and what Ms. Baez refers to as "selective memory." A fragmented and uneven quality pervades her writing, and her narcissism often blocks our insight into the people who have helped or influenced her. Her focus is entirely pre-Copernican in that people seem to exist only in relation to herself...</p> <p>One can't always like the Joan Baez of this autobiography. Ultimately, however, her honesty and ideals are appealing, and in her life story one can see the passage of an artistic Everyman. Joan Baez says, "I was less than perfect," but also observes, "I have led an extraordinary life." No one can disagree.</p>
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