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ABSTRACT

The purpose of compiling this annotated bibliography was to aid the teacher and the librarian in selection of children's materials that realistically represent the Indian. Every item was evaluated for its usefulness in refuting stereotypes. The bibliography is primarily limited to United States Indians, with some references to Canadian Indians. The materials are listed in sections: for use by children, for use by adults with children, adult background materials, and selected sources of additional materials. In total, there are 109 citations, dating from 1945 to 1970, which include books, films, filmstrips, and tape recordings. Information is also provided on museums and similar resources, and a list of publishers' addresses is appended. (AN)

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Selected
Media
about
the
American
Indian
for
Young
Children
K-3

by
Suzanne S. Cane
Carol A. Chatfield
Margaret C. Holmes
Christine C. Peterson

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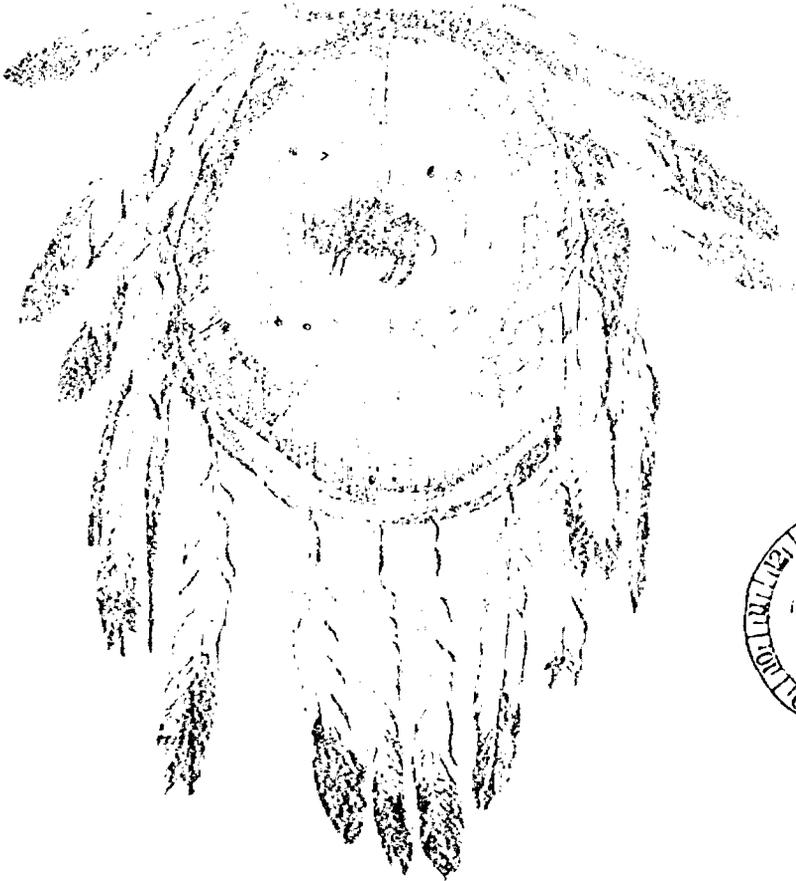
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"I am a man, and you are nothing more."

Black Hawk
Speech of defiance to
Andrew Jackson
1832

Editor's Note

Item: A Wampanoag Indian, chosen to be state orator for the 350th anniversary celebration of the landing of the Pilgrims, said state officials not only spoke with forked tongue but tried to make him do the same. Frank Jones, 46, said his original speech, critical of the Pilgrims' treatment of Indians and the treatment Indians have received ever since, was rejected by the state dept. (sic) of Commerce and Development. (Boston Globe, September 1970)

Item: On the Dick Cavett Show, Indian leader Vine Deloria Jr. displays photographs of Indians in Washington State being surrounded by scores of armed state troopers and fish and game wardens, teargassed, beaten, and generally threatened in their efforts to exercise their fishing rights--rights upheld several times by the U.S. Supreme Court. Their annual share of the total fish catch is estimated to be 3 per cent. (September 1970)

Growing up in Oklahoma not long ago, I was almost completely unconscious of the Indians' plight in my home state. Today the media allow no one--not even the very young--such insensitive ignorance. How are educators, parents, and publishers responding?

One graduate school has revolutionized its approach to teaching children's literature. Graduate student librarians first worked in small groups and read adult works on topics of social concern. In the case of the group from which this and other works on the same topic emerged, members read such books as Custer Died for Your Sins, When the Legends Die, and The New Indians. Then they looked at the materials for children to seek how they reflected the real issues. Fortunately they found much which presented honest, unsentimentalized views.

But not enough. What has been particularly evident in looking at literally hundreds of books and media dealing with several minority groups, is the lack of material showing living adults and children in contemporary settings. There are folktales, fairy tales, hearts and flowers galore. Too often culture has been used to dull sensibilities and evade the need to confront reality. How few books compare with the quality of Bill Binzen's Carmen or Miguel's Mountain. We could certainly encourage writers, photographers, and publishers to produce natural photostories of young children in a home or setting which is neither romanticized nor condemned.

In our efforts to make those materials which are available easily accessible to educators, parents, and children, the Bureau of Curriculum Innovation is producing a series of four bibliographies. This is the second. The first, "Selected Books about the Afro-American for Very Young Children, K-2," appeared in September 1969. A supplement and a reprinting of the original document are both presently underway. The third, dealing with the Hispanic-American, will appear in bilingual form by November. The fourth, describing Asian materials, will conclude International Education Year.

In each case an investment of around \$200 would bring virtually the entire book collection into an elementary school (exclusive of films and filmstrips). Since we know now that children form their basic attitudes about people different from themselves at very young ages, we consider that an investment of this size would pay large dividends in shaping a compassionate and principled society.

Patricia R. Allen

Our beginnings: an Indian's view

FRANK JAMES

This is the speech that Frank James, a Wampanoag Indian, intended to deliver as guest speaker at the conference "Plymouth in Boston Sept. 21 to Nov. 1" the 350th anniversary celebration commemorating the landing of the Pilgrims. Permission to give the speech was refused.

Mr. James, president of the Federated Eastern Indian League which encompasses Indians from Maine to Georgia, is a teacher in instrumental music at Nantux Regional High School on the Outer Cape.

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I speak to you as a Man — a Wampanoag Man. I am a proud man, proud of my ancestry, my accomplishments won by strict parental direction — "You must succeed — your face is a different color in this small Cape Cod community." I am a product of poverty and discrimination, from these two social and economic diseases. I, and my brothers and sisters have painfully overcome, and to an extent earned the respect of our community. We are Indians first — but we are termed "good citizens." Sometimes we are arrogant, but only because society has pressured us to be so.

It is with mixed emotions that I stand here to share my thoughts. This is a time of celebration for you — celebrating an anniversary of a beginning for the white man in America. A time of looking back — of reflection. It is with heavy heart that I look back upon what happened to my people.

Even before the Pilgrims landed here it was common practice for explorers to capture Indians, take them to Europe and sell them as slaves for 20 shillings apiece. The Pilgrims had hardly explored the shores of Cape Cod four days before they had robbed the graves of my ancestors, and stolen their corn, wheat and beans. Mourt's Relation describes a searching party of 18 men — he goes on to say that this party took as much of the Indian's winter provisions as they were able to carry.

Massasoit, the great Sachem of the Wampanoags, knew these facts, yet he and his people welcomed and befriended the settlers of the Plymouth Plantation. Perhaps he did this because his tribe had been depleted by an epidemic. Or his knowledge of the harsh incoming winter was the reason for his peaceful acceptance of these acts. This action by Massasoit was probably our greatest mistake. We, the Wampanoags, welcomed you the white man with open arms, little knowing that it was the beginning of an era, that before 50 years were past, the Wampanoags would no longer be a tribe.

What happened in those short 50 years? What has happened in the last 300 years? History gives us facts and information — often contradictory. There were battles, there were atrocities, there were broken promises — and most of these centered around land ownership. Among ourselves we understood that there were boundaries — but never before had we had to deal with fences and stone walls, with the white man's need to prove his worth by the amount of land that he owned. Only 20 years later, when the Puritan came, they treated the Wampanoag with even less kindness in converting the soul of the so-called savage. Although they were harsh in



FRANK JAMES

members of their own society, the Indian was pressed between stone slabs and hanged as quickly as any other "witch."

And so down through the years there is record after record of Indian lands being taken, and in token reservations set up for him, upon which to live. The Indian, having been stripped of his power, could but only stand by and watch — while the white man took his land and used it for his personal gain. This the Indian couldn't understand, for to him, land was for survival, to farm, to hunt, to be enjoyed. It wasn't to be abused. We see incident after incident where the white sought to tame the savage and convert him to the Christian ways of life. The early settlers led the Indian to believe that if he didn't believe, they would dig up the witch and unleash the great epidemic again.

The white man used the Indians' nautical skills and abilities. They let him be only a seaman — but never a captain. Time and time again, in the white man's society, we the Indians have been termed, "Low man on the Totem Pole."

Has the Wampanoag really disappeared? There is still an aura of mystery. We know there was an epidemic that took many Indian lives — so the Wampanoags moved west and joined the Cherokee and Cheyenne. They were forced to move. Some even went north to Canada! Many Wampanoags put aside their Indian heritage and accepted the white man's ways for their own survival. There are some Wampanoags who do not wish it known they are Indian, for social and economic reasons.

What happened to those Wampanoags who chose to remain and lived among the early settlers? What kind of existence did they lead as civilized people? True, living was not as complex as life is today — but they dealt with the confusion and the change. Honestly, trust, concern, pride, and politics wove themselves in and out of their daily living. Hence he was termed crafty, cunning, suspicious and dirty.

History wants us to believe that the Indian was a savage, illiterate uncivilized animal. A history that was written by an organized, disciplined people, to expose us as an unorganized and undisciplined entity. Two distinctly different cultures met. One thought they must control life — the other believed life was to be enjoyed, because nature decided it. Let us remember, the Indian is and was just as human as the white man. The Indian feels pain, gets hurt and be-

comes defensive, has dreams, bears tragedy and failure, suffers from loneliness, needs to cry as well as laugh. He too, is often misunderstood.

The white man in the presence of the Indian is still mystified by his uncanny ability to make him feel uncomfortable. This may be that the image that the white man created of the Indian — "his savageness" — has overmagnified and it isn't mystery, it is fear, fear of the Indian's temperament.

High on a hill, overlooking the famed Plymouth Rock stands the statue of our great sachem, Massasoit. Massasoit has stood there many years in silence. We the descendants of this great Sachem have been a living people. The necessity of making a living in this materialistic society of the white man has caused us to be silent. Today, I and many of my people are choosing to face the truth. We are Indians.

Although time has dimmed our culture, and our language is almost extinct, we the Wampanoags still walk the lands of Massachusetts. We may be fragmented, we may be confused. Many years have passed since we have been a people together. Our lands were invaded. We fought as hard to keep our land as you the white did to take our land away from us. We were conquered, we became the American Prisoners of War in many cases, and wards of the United States Government, until only recently.

Our spirit refuses to die. Yesterday we walked the woodland paths and sandy trails. Today we must walk the macadam highways and roads. We are uniting. We're standing not in our wigwams but in your concrete tent. We stand tall and proud and before too many moons pass we'll right the wrongs we have allowed to happen to us.

We forfeited our country. Our lands have fallen into the hands of the aggressor. We have allowed the white man to keep us in our knees. What has happened cannot be changed, but today we work toward a more humane America, a more Indian America where man and nature are again as important, where the Indian values of honor, truth and brotherhood prevail.

You the white man are celebrating an anniversary. We the Wampanoags will help you celebrate in the concept of a beginning. It was the beginning of a new life for the Pilgrims. Now 350 years later it is a beginning of a new determination for the original American — the American Indian.

These are some factors involved concerning the Wampanoags and other Indians across this vast nation. We now have 350 years of experience living amongst the white man. We can now speak his language. We can now think as the white man thinks. We can now compete with him for the top jobs. We're being heard, we are now being listened to. The important point is that along with these necessities of everyday living, we still have the spirit, we still have a unique culture, we still have the will and most important of all, the determination, to remain as Indians. We are determined and our presence here this evening is living testimony that this is only a beginning of the American Indian, particularly the Wampanoag, to regain its position in this country that is rightfully ours.

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Frank James
The Cape Codder
The Boston Globe

Acknowledgments

This extensively researched bibliography is the result of a project we undertook as graduate students at the Simmons College School of Library Science. We are particularly grateful to Simmons College for providing within the library school program the opportunity to carry this project through to publication.

We wish to acknowledge the many hours spent by our fellow classmates in researching for and ultimately compiling the original bibliographies from which our preliminary selections were made; these bibliographies were submitted in December 1969 by students of children's literature at the Simmons College School of Library Science.

We would like to extend our appreciation also to the following individuals and institutions who advised us and enabled us to examine appropriate materials in their collections:

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Simmons College Library, Boston
Wheelock College Library, Boston
Diane Wolfe, Slide Library, Museum of Fine Arts, Boston

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Foreword

When Columbus touched shore in America, he named the natives of this virgin land "Indians," because he thought he had landed in India. But Columbus' misnomer was small in comparison to the other misconceptions the white man has had of his red brother. The result has been a series of tragic mistakes, one after another.

America has recently come to realize that we must begin now to correct the errors of the past. But righting the wrongs will be a slow and painstaking process, and much of the task will fall to our children.

What will be their image of the red man? Will they attempt to find solutions to the "Indian problem" on the basis of the tired stereotypes perpetuated in movies, television, literature, and even our own educational system? Too often our schools have told our children little about the American Indian, and what they have said has often been wrong.

As a member of America's oldest minority myself, I am heartened by the efforts of thoughtful educators to tell our children the authentic story of the Indian. I am particularly enthusiastic about this bibliography, because so far as I know it represents the first attempt to critically analyze and compile the sum total of our published knowledge of Indians for young children and their teachers and parents.

In one respect, a bibliography of this caliber must seem disappointing because it reflects so few reliable published works in comparison with the American Indian's wealth of heritage. Therefore, this bibliography should be viewed not only as an invaluable educational tool but also as a challenge for us to continue to search out and discover more about this nation's first Americans.

W. W. Keeler

Principal Chief of the Cherokee Nation
Chairman of the Board, Phillips Petroleum Company

Introduction

Who is the American Indian? Stereotyped television and movie scenes show us that he is a drunken loafer, a bloodthirsty savage, an F-Troop buffoon. In reality he is none of these; he is a defeated man who has been robbed of his land, his culture, his heritage, and his pride. From the time white men first came to this continent they have dictated where he may live, how he is to live, and which of his beliefs he must alter or give up entirely in order to be a "civilized" human being. Hundreds of years of Indian traditions have been put aside. Few attempts have been made to discover the Indian point of view on any issue. Indians have been forced to leave their homelands and to occupy lands which no white man wanted; their affairs were--and still are--regulated by the government, for it is assumed that no Indian is capable of managing his own life. It is no wonder that a "Red Power" movement has arisen and that the Indian is vocally demanding his right to dignity as a human being.

A solid background encompassing all aspects of the Indian and his long history is essential in order to evaluate how well these things are presented in children's materials. Since none of us are Indian, we began informing ourselves by reading and researching on the adult level. We needed to understand Indians as people; the elements of the various Indian cultures; their place in United States history; and the Indian's real problems of today. The myths surrounding the American Indian are deeply entrenched; it is deplorable that materials for children tend to perpetuate rather than to dispel these myths.

Our purpose in compiling this bibliography is to aid the teacher and the librarian in the selection of children's materials that realistically represent the Indian. We have limited it for the most part to Indians in the United States, although there are some references to Canadian Indians. We have examined and rejected hundreds of items, many of which appear in every library. We have found most Indian-related material to be either terribly saccharine or extremely biased against the Indian and his way of life--i.e., white-oriented rather than truth-oriented. Every item we have included has been evaluated by us for its usefulness in refuting the stereotypes and in conveying the reality of being Indian, an appreciation of Indian culture, and the Indian side of United States history. We have attempted to include all media; however, we have found the overall quality of visual materials on the Indian to be very poor. For this reason we have listed the few films and filmstrips that met our standards of excellence and accuracy, and we have noted illustrated books and sources of slides and pictures that will help make up for this deficiency. Few of the items examined were acceptable in their entirety. Our annotations point out why each item is recommended, occasionally suggest ways to use it, and mention anything about the work which we found unsuitable. Items that we have included here reflect the best of what is now available; obviously there is a great need for more and better materials that will not only show the white child what it is to be an Indian but also help the Indian child to understand his people and his heritage.

The bibliography itself is set up with both the teacher and the child in mind. *It is intended--and indeed crucial--that the teacher begin by utilizing the adult background sources; these will set the standards by which he will interpret the Indian to his pupils and will help him identify misconceptions and half-truths which are plentiful in children's literature.*

It is our hope that this work will serve in the development of understanding and respect for the Indian as a human being.

*Suzanne S. Cone
Carol A. Chatfield
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Christine C. Peterson*

I. CHILDREN'S MATERIALS

For Use by Children

THE AMERICAN INDIAN: A STUDY IN DEPTH. Pleasantville, New York: Warren Schloat Productions, 1969. Approximately 12 minutes each. Six records and six filmstrips: Before Columbus, After Columbus, Growing Up, Religions, Arts and Culture, and The Navajo. Audible or inaudible change signal. \$79.80

The first two sets emphasize the maltreatment of Indians by whites, point out common misunderstandings, both past and current, and do not gloss over incidents such as the Cherokee Trail of Tears. "Religions" and "The Navajo" make effective use of ceremonial songs as background music. The filmstrips are colorful. Most frames are of simple composition and, except in the first two filmstrips, are photographs; the others are reproductions of paintings. Highly recommended for attractiveness and accuracy. Also, MINORITIES HAVE MADE AMERICA GREAT (Pleasantville, New York: Warren Schloat Productions, 1969. \$79.80). American Indian, Part I, History, is of the same high quality, although Part II, Culture and Way of Life, is monotonous in naming Indians who have been successful in the white man's world.

Amon, Alice. TALKING HANDS. Illus. by the author. New York: Doubleday, 1968. \$3.95

Authentic Indian sign language from a number of tribes, with the gestures clearly depicted through simple illustrations. Thorough topical index. Unique form of communication that can be implemented in storytelling or dialogue.

Baker, Alex W. THE PICTURE-SKIN STORY. Illus. by the author. New York: Holiday House, 1957. \$3.00

During the Great Buffalo Hunt, Red Bird, a Sioux boy, disobeys his father and goes out alone to hunt a buffalo cow. Only his father's intervention saves him from certain death as a bull charges him. The colorful pictographs are superb; a picture-skin incorporating all of them retells the story in pictures at the end of the book.

Baker, Betty. LITTLE RUNNER OF THE LONGHOUSE. Illus. by Arnold Lobel. New York: Harper & Row, 1962. \$2.50

Little Runner is too young to participate in the New Year's celebration and to receive the traditional maple sugar, so he uses his imagination to get some sugar. The tactile quality of the drawings enhance the spirit of the Iroquois society.

Beatty, Hetty Burlingame. LITTLE OWL INDIAN. Boston: Houghton Mifflin, 1951. \$3.40

The illustrations are the most appealing part of this book. Clear and refreshing, they tell the story of a woodland Indian boy growing up, making friends with the animals of his forest home, and saving them from the rushing flames of a fire. In a "happily-ever-after" ending, Little Owl is rewarded for warning the people of the village and the animals of the forest, and for leading them to safety on the other side of the river.

Belting, Natalia M. THE LONG TAILED BEAR. Illus. by Louis F. Cary. Indianapolis: Bobbs-Merrill, 1961. \$3.25

Twenty-two short and amusing legends explaining how or why certain animals acquired their distinctive spots, tails, colors, etc.; all are suitable for reading or for storytelling. "How Terrapin's Shell Was Cracked," "How the Cardinal Got His Red Feathers," and "How the Wildcat Got His Spots" are especially delightful.

Brewster, Benjamin. THE FIRST BOOK OF INDIANS. Illus. by Ursula Koering. New York: Franklin Watts, 1950. \$2.95

A gold mine of pictorial and verbal information for young children. Brewster's perceptiveness is exceptional, and his emphasis is on Indians as people. Illustrations are small and full of detail, much of which is not discussed in the text; many have explanatory captions. Chapters on "Indians Today" and "Indians and White Men Together" are realistic but hopeful.

Bulla, Clyde Robert. INDIAN HILL. Illus. by James J. Spanfeller. New York: Thomas Y. Crowell, 1963. \$3.00

True-to-life portrayal of a Navajo family's decision to relocate in a city. Kee Manygoats and his mother have a preconceived fear and dislike for the white world. The story is not so much about preserving Indian identity in a white man's world as about the first step in adjustment--openness to a new life. Remarkable book that will stir feelings in both teacher and pupil.

CIRCLE OF THE SUN. Produced by the National Film Board of Canada. Distributed by McGraw-Hill Text Films. 1960. 16 mm. 29 minutes. Color. Rental available through the Audio Visual Library, Massachusetts Department of Education.

Purchase, \$300.00; Rental, \$8.50
An excellent film showing problems of adjustment as the old gives way to the new on the Blackfoot lands in Alberta, Canada. Because of its length, we recommend that the teacher preview the film and pick out the section or sections which best suit his teaching unit. Two sequences stand out as exceptional: the ceremonial opening of the beaver bundle, and the Sun Dance.

Clark, Ann Nolan. ALONG SANDY TRAILS. Photographs by A. A. Cohn. New York: Viking, 1969. \$4.95

Magnificent colored photographs of animals, birds, trees, and cactus flowers of the Arizona Desert. The lyrical text tells of a Papago Indian grandmother who shows her young granddaughter the beauty of the desert home of the Southwestern Indian tribes.

_____. LITTLE HERDER IN WINTER. Illus by Hoke Denetsosie. Lawrence, Kansas: Haskell Institute, n.d. Paper, \$.50 each
Hardships of a Navajo family in winter. Hunger and poverty conveyed through poetic language. Best of a series that includes LITTLE HERDER IN SPRING, LITTLE HERDER IN SUMMER, and LITTLE HERDER IN AUTUMN. Prayer to the Earth in the spring story instills a sense of ecology in the young child. Another story of an Indian girl is Clark's THE LITTLE INDIAN POTTERY MAKER (Melmont, 1955. \$2.75), which is about a Pueblo girl's first pottery lesson. Describes the process itself but also conveys the girl's pride in doing adult Indian work.

_____. SUN JOURNEY. Illus. by Percy T. Sandy. Washington, D.C.: United States Government Printing Office, 1945. \$.60
A Bureau of Indian Affairs (BIA) publication which describes a Zuni Pueblo boy's everyday life and how he combines the white man's education with that of the Indian. Indian life is favorably portrayed and illustrated by the author and by the artist's black and white drawings. Each chapter is an individual story. Another Clark book, THE DESERT PEOPLE (New York: Viking, 1962. \$3.00) describes daily living of a Papago Indian boy.

Crowder, Jack L. STEPHANNIE AND THE COYOTE. Bernalillo, New Mexico: _____, 1969. Purchase from the author, Box 278, Bernalillo, New Mexico 87004. \$1.50
A delightful booklet in which seven-year-old Stephannie describes a day in her life on the Navajo reservation. The text is given in both English and Navajo, and a color photograph appears opposite each page of the story. Young children will relate to Stephannie, and their close examination of the photographs will identify for them, far better than words, the basic elements of Navajo existence.

Dalgleish, Alice. THE COURAGE OF SARAH NOBLE. Illus. by Leonard Weisgard. New York: Charles Scribner's Sons, 1954. \$2.75
Though only eight years old, Sarah Noble accompanies her father on a dangerous trip to build a home in the colonial Connecticut wilderness. When the log house is finished and Sarah stays behind with an Indian family while her father goes to get the rest of the family, she discovers that her fear of Indians as wild savages is unfounded, and that they are very human beings.

Dobrin, Norma. DELAWARES. Illus. by Arnold Dobrin. Chicago: Melmont, 1963. \$2.75
Capturing the essence of the peace-loving Indians of the woodlands, DELAWARES utilizes an easy text and modest illustrations to portray such customs as the hunt, the doll dance, picture writing, and the boy's search for his protective spirit. DELAWARES explains some basic traditions and ideas and gives the reader a feeling of what it must have been like to be a woodland Indian child before the coming of the white man.

Floethe, Louise Lee. SEA OF GRASS. Illus. by Richard Floethe. New York: Charles Scribner's Sons, 1963. \$3.25
Billy Panther, a Seminole Indian boy living in the Everglades, goes fishing for bass for his grandmother. Children will enjoy the color illustrations of the Seminole Indians and the Everglades. Conveys a sense of the Indians' harmony with nature.

- Glubok, Shirley. THE ART OF THE NORTH AMERICAN INDIAN. Illus. New York: Harper & Row, 1964. \$4.50
Covers American Indian art forms, including beadwork, masks, wood carving, and sand painting. Text explains the many excellent black and white photographs of actual Indian-made art objects. One of the best Indian art books for children.
- Hofsinde, Robert (Gray-Wolf). INDIANS ON THE MOVE. New York: Morrow, 1970. \$3.50
Good description of means of transportation of North American Indian tribes. Hofsinde has written a number of books on Indian life, but the reader must be wary of the varying quality of content. THE INDIAN AND THE BUFFALO (New York: Morrow, 1961. \$3.50), THE INDIAN MEDICINE MAN (New York: Morrow, 1966. \$3.50) and THE INDIANS AT HOME (New York: Morrow, 1964. \$3.36) are all well written illustrated works giving a total picture of the Indian culture as it was. Brief chapters on the Indian today are condescending in some cases, but the overall usefulness of the books offsets this.
- HOPI INDIANS. Cambridge, Mass.: Ealing Films. n.d. Cartridged Super 8 mm. Silent. Approx. 3.min. 40 sec. each. Color. Series, \$124.75; Each, \$24.95
Five film loops, "Carving a Kachina Doll," "Preparing Piki Bread," "Making Pottery," "Weaving," "Basket Making." The method of creating Hopi handicrafts is shown in detail, inspiring a true appreciation of the artist's expertise. Films are natural rather than staged productions. Notes for each film explain the action, and give additional information and anecdotes which the teacher can share with the children. Excellent color; highly recommended.
- INDIAN MUSIC OF THE SOUTHWEST. Recorded by Laura Bolton. Folkways Records 8850. \$5.79
One of several Folkways recordings of authentic Indian music, INDIAN MUSIC OF THE SOUTHWEST includes a cross-section of songs and dances sung by ten different Indian tribes. Included with the record are notes describing the background of the dances; the Horse Dance and the Harvest Dance (see Showers' INDIAN FESTIVALS) are easy for young children to grasp.
- Mendall, Lace. THE MUD PONIES: BASED ON A PAWNEE INDIAN MYTH. Illus. by Eugene Fern. New York: Coward-McCann, 1963. \$2.86
Pawnee Indians say one of their people fashioned horses from mud; this book tells how young Running Star created horses for his people. Children will relate to Running Star's loneliness.
- Kirk, Ruth. DAVID, YOUNG CHIEF OF THE QUILEUTES: AN AMERICAN INDIAN TODAY. Photos. New York: Harcourt, Brace, & World, 1967. \$3.25
David Rock Hudson, at age 11, is chief of a Northwest Coast Indian tribe in a state of transition and change. The old ways of his father and grandfather are dying. Black and white photographs capture the Quileutes today--the old men and the young boys and the differences in their lives. David's story can be used to explain the cultural changes in Indian life to younger children.

Kohn, Bernice. TALKING LEAVES: THE STORY OF SEQUOYAH. Illus. by Valli.
New York: Prentice-Hall, 1969. \$4.25
A picture-book biography of Sequoyah and his creation of a written Cherokee language. Colorful illustrations.

THE LOON'S NECKLACE. Produced by Crawley Films, Ltd. Distributed by
Encyclopaedia Britannica Educational Corporation. 1949. 16 mm. 11 min.
Color. Rental available through the Audio Visual Library, Massachusetts
Department of Education. Purchase, \$135.00; rental, \$4.80
Legend of how the loon received his white neckband told through use of ceremon-
ial masks carved by Indians of British Columbia.

McGaw, Jessie Brewer. LITTLE ELK HUNTS BUFFALO. New York: Thomas Nelson &
Sons, 1961. \$3.25
The Plains Indian depended on the buffalo for almost everything he needed.
Because of this, the Indian called the buffalo "brother" and never killed
more than he could use. Reflecting this is the story of Little Elk's first
buffalo hunt as he would have told it in picture writing. Easy to read.

McNeer, May. THE AMERICAN INDIAN STORY. Lithographs by Lynd Ward. New York:
Ariel Books, 1963. \$4.95
Enjoy the overview of Indian culture in this work but notice the middle-of-
the-road approach to Indian-white relations taken by May McNeer. Be careful
of the paternalism of Chapter 25, "Americans." The lithographs (many in
color) are striking.

Marriot, Alice, Compiler. WINTER-TELLING STORIES. New York: Thomas Y. Crowell,
1969. \$3.95
A new edition of a collection of folktales of the Kiowa Indian mythology.
Fresh, entertaining, humorous; of interest to young readers and storytellers
alike.

Meadowcraft, Enid La Monte. CRAZY HORSE: SIOUX WARRIOR. Illus. Champaign,
Illinois: Garrard Publishing, 1965. \$2.39
Sympathetic biography of Crazy Horse shows the historical background of his
hatred for the white man and how whites betrayed Indian trust.

MINORITIES HAVE MADE AMERICA GREAT. See *THE AMERICAN INDIAN: A STUDY IN DEPTH*,
p. 1.

Moon, Grace and Carl Moon. ONE LITTLE INDIAN. Rev. ed. Chicago: Albert
Whitman, 1967. \$2.50
"Ah-di lives in a different kind of house from the one some children live in.
His clothes are not like theirs. Almost all the things he does are different
things." Ah-di is a Navajo Indian boy, and this is the story of his search
for his birthday surprise when he turns four years old.

Morris, Loverne. THE AMERICAN INDIAN AS FARMER. Illus. by Henry Luhrs. Chicago: Melmont, 1963. \$2.75
Simple text explains the agricultural techniques of various Indian culture areas. Can be used for easy reference by young children. Includes index.

NAVAJO INDIANS. Cambridge, Mass.: Ealing Films. n.d. Cartridged Super 8 mm. Silent. Approx. 3 min. 40 sec. each. Color. Series, \$99.80; each, \$24.95
Four film loops: "Family Life Part 1," "Family Life Part 2," "Casting Silver Jewelry," "Weaving." The last two in this series are comparable to the hand-crafts film loops in the Ealing Hopi and Woodlands Indians series. The "Family Life" films emphasize contemporary daily living. Notes for each film explain the action and give additional information. Excellent color; highly recommended.

Parish, Peggy. LET'S BE INDIANS. Illus. by Arnold Lobel. New York: Harper & Row, 1962. \$2.95
Indian clothes, village models, and toys a young child can make himself. Very easy directions; well illustrated. Crafts employ materials readily available to children.

Pellowski, Anne. AMERICAN INDIAN TALES FOR CHILDREN, Vol. II. CMS Records 501 \$5.98
The mood of each story is masterfully created by the teller's voice; all six tales concern supernatural beings who trick or are tricked by Indians.

Pine, Tillie S. THE INDIANS KNEW. Illus. by Ezra Jack Keats. New York: Scholastic Book Services, 1957. \$3.95
An excellent book for handicrafts and activities. Describes what Indians knew and contributed to society and then compares and teaches by suggesting that what they knew is reflected in everyday things that children can make or do themselves.

Russell, Don. SIOUX BUFFALO HUNTERS. Illus. by Bob Glaubke. Chicago: Rand McNally, 1962. \$1.90
Accurate, photographic description of buffalo hunting in beautiful color.

Showers, Paul. INDIAN FESTIVALS. Illus. by Lorence Bjorklund. New York: Thomas Y. Crowell, 1969. \$3.50
INDIAN FESTIVALS delivers the flavor of the Seminole Green Corn Celebration, the Zuni Shalako festival, the Plains Sun Dance, and the Eskimo whale hunt holiday. The spirit of the traditions is captured but the details are scanty. Also mentioned are the modern festivals, now tourist attractions rather than sacred rites.

Toye, William. HOW SUMMER CAME TO CANADA. Illus. by Elizabeth Cleaver. New York: Henry Z. Walck, 1969. \$3.95

A legend of the Micmac Indians of eastern Canada is retold in simple rhythmic prose. The people of a once fertile land held in the grip of Giant Winter are saved by their lord Glooskap who goes in search of Summer, the Queen of "where it is always warm." Double page illustrations are alive with rich, glowing colors. An equally fine book, also with outstanding illustrations, is THE MOUNTAIN GOATS OF TEMPLAHAM (William Toye. Illus. by Elizabeth Cleaver. Toronto: Oxford University Press, 1969. \$3.95). The theme is ecology; the story is of the mountain goats' revenge on villagers for killing animals unnecessarily.

United States Bureau of Indian Affairs. INDIAN AND ESKIMO CHILDREN. Washington: D.C. Government Printing Office, 1966. \$.35

Governmental bias is reflected in this booklet put out by the BIA; the text needs editing to remove the many hints of Indian dependency on the government and the emphasis on molding the Indian to fit into the white man's way of life. The fifty-three black and white photographs could be made into slides and an original text put on tape; note, however, that several photographs wrongly suggest that most Indians are as prosperous as middle class whites.

Wallower, Lucille. THE HIPPIITY HOPPER. Illus. by the author. New York: David McKay, 1957. \$2.50

A children's quarrel over a grasshopper leads to war between the Shawnee and the Lenape, with the result that no Indians are left in Pennsylvania. The myth has changed over the years and is no longer historically accurate, but the charm of the story itself still holds. Much of woodland life is explained through the pictures, which expand the simple text considerably.

Wesley, Edgar B., editor. Map #WA8. OUR AMERICA. BACKGROUND AND DEVELOPMENT. EARLY INDIANS AND THEIR CULTURE. Wesley Social Studies. Chicago: Denoyer-Geppert Co., 1966. \$2.50

The topics covered are distribution, cultures, products, and modes of life. The map is brightly colored, with the outline of the United States and the states subordinated to the Indian regions. Products, animals, and types of housing are indicated by illustrative symbols. The lettering is large, the print clear, and the map is not crowded.

Williams, Frances. RED MOUSE. Illus. by Ellen Goins. Austin, Texas: Steck-Vaughn, 1967. \$2.95

Red Mouse discovers that he must somehow prove himself in order to receive a new name at the name-changing ceremony. Hunting fails him, but ingenuity pays off. Story should be read without showing the pictures, which are "cute" and inaccurate.

Wissler, Clark. INDIAN LIFE. Informative Classroom Picture Publishers, 1965. \$2.95

Twenty-two black and white pictures, 8 1/2 x 10 inches, with accompanying text on separate sheets. Both text and picture captions are accurate and simple. Photographs and sketches are large and uncomplicated. Plate 1 is

a relief map of the United States indicating the large cultural regions.
Suitable for displays.

WOODLAND INDIANS. Cambridge, Mass.: Ealing Films. n.d. Cartridged Super 8 mm. Silent. Approx. 3 min. 40 sec. each. Color. Series, \$74.85; each, \$24.95
Three film loops, "Carving a Ritual Mask," "Chipping a Stone Arrowhead," "Medicine Dance." Only "Medicine Dance" does not conform to the general high quality of the Ealing sets HOPI INDIANS and NAVAJO INDIANS. It concentrates on superstition in Indian medicine, entirely ignoring the extensive use of herbs, and the ritual is portrayed as agitation rather than as dance. "Carving a Ritual Mask" and "Chipping a Stone Arrowhead" show the care and attention to detail of Woodlands craftsmen. Notes for each film explain the action and give additional information. Excellent color.

Worthylake, Mary M. CHILDREN OF THE SEED GATHERERS. Illus. by Henry Luhrs. Chicago: Melmont, 1964. \$2.75
A series of short chapters show how a Pomo Indian boy and girl live, and how they learn the skills which they will need as adults. Chapters could be used alone to make a point--"Gathering Food," "Lema Makes a Basket," "A Sick Boy"--or the text could be read straight through for an overall impression of the Northwest Indians.

Yellow Robe, Rosebud. AN ALBUM OF THE AMERICAN INDIAN. New York: Franklin Watts, 1969. \$3.95
An authentic picture of Indian culture, history, and problems in America from the arrival of Columbus to the present day. The chapter, "The Indian in the Modern Age," covers the subject better than most books now available. Presents the Indian viewpoint on white-Indian relations and history. Illustrations best used with opaque projector.

For Use by Adults with Children

AUTHENTIC MUSIC OF THE AMERICAN INDIAN. Everest Records 3450/3. Vol. I, War Dances and Honor Songs. Vol. II, Social Songs and Folk Songs. Vol. III, Ceremonial Songs and Chants. Insert includes introduction based on Oliver LaFarge's A PICTORIAL HISTORY OF THE AMERICAN INDIAN. \$4.99

A collection of Indian music, mostly taken from the tribes of the Plains and the Southwest, that recreates an atmosphere of a tribal get-together. Volumes II and III are especially appropriate in lessons involving Indian music, dance, and religion. The "49 Dance Song" on Volume II can be used as accompanying music when showing the children how to do the 49 Dance found in William Powers' HERE IS YOUR HOBBY: INDIAN DANCING AND COSTUMES. Other enjoyable songs are "Fast Cheyenne War Dance," "The Mescaero Trail," and "Navajo Yei-Be-Chai Chant."

Bauer, Helen. CALIFORNIA INDIAN DAYS. Illus. by Don Freeman. New York: Doubleday, 1968. \$3.95

The author covers features that were common to most California tribes. Chart in the end of the book outlines some of the differences between family groups. Many illustrations and photographs of tools, basketry, and pottery.

Bell, Corydon. JOHN RATTLING GOURD OF BIG COVE. See Scheer, George F.,

Bierhorst, J., ed. THE FIRE PLUME. See Leekley, Thomas,

Brandon, William and Anne Terry White. THE AMERICAN INDIAN. See THE AMERICAN HERITAGE BOOK OF INDIANS,

Brindze, Ruth. THE STORY OF THE TOTEM POLE. Illus. by Yeffe Kimball. New York: Vanguard Press, 1951. \$3.95

History of totem poles, including some stories. Easily understood explanation of Northwest Coast art and potlatch ceremonies. Last stories weakly presented, especially "Why Abraham Lincoln Stands Atop a Pole" which is degrading to Indian intelligence and should be avoided. Kimball's colorful illustrations capture the style of Northwest art and can be implemented into an art lesson.

Chafetz, Henry. THUNDERBIRD AND OTHER STORIES. Illus. by Ronni Solbert. New York: Pantheon, 1964. \$3.25

Three tales for storytelling. "Thunderbird" explains the legend behind the great Indian symbol. Brown pages and sand painting-style illustrations, which would make excellent slides, create a feeling of "Indianness."

Curry, Jane Louise. DOWN FROM THE LONELY MOUNTAIN. Illus. by Enrico Arno. New York: Harcourt, Brace, & World, 1965. \$3.25

A collection of California Indian tales. Note especially "The Beginning of the World and the Making of California," "The Securing of Light," and "The Growing Rock," all suitable for storytelling. Similar stories are found in Anne B. Fisher's STORIES CALIFORNIA INDIANS TOLD (Illus. by Ruth Robins. Berkeley: Parnassus, 1957. \$3.50); "How California Was Made" is a gem. See also ONCE UPON A TOTEM by Christie Harris (New York: Atheneum, 1963. \$3.50) for "The One Horned Mountain Goat," the story of how a young boy wins the goat emblem for himself and his descendants.

D'Amato, Janet and Alex D'Amato. INDIAN CRAFTS. New York: Lion Press, 1968. \$2.50

Directions with step by step illustrations for making forty different articles of inexpensive and readily available materials. Simple instructions are given for producing such things as homes, clothing, beadwork, and sand painting--activities which could easily be done by young children under adult supervision. Projects involving wood carving or cutting tin cans are not recommended for young children.

Fisher, Anne B. STORIES CALIFORNIA INDIANS TOLD. See Curry, Jane Louise, p. 9.

Garst, Shannon. THE PICTURE STORY AND BIOGRAPHY OF RED CLOUD. Illus. by Art Seiden. Chicago: Fullett, 1965. \$1.95
A detailed biography preceded by a short picture story version, much condensed, of Red Cloud's influence on the Sioux people. Both are historically accurate and are told from the Indian point of view. The picture story is excellent for understanding Red Cloud as a person; the longer biography is also exceptionally well presented and could be read to the children in installments.

Harris, Christie. ONCE UPON A TOTEM. See Curry, Jane Louise, p. 9.

Hunt, W. Ben. THE COMPLETE BOOK OF INDIAN CRAFTS AND LORE. New York: Golden Press, 1964. \$2.95
Shows authentic dress, dances, and dwellings of numerous Indian tribes. Too sophisticated for young children but useful for the teacher in making visual aids. Good illustrated directions.

Leekley, Thomas. THE WORLD OF MANABOZHO. New York: Vanguard Press, 1965. \$3.50
Fourteen Chippewa tales centering around Manabozho, a mythical hero with magical powers who could out-trick any adversary but who sometimes let his stupidity ("Goose Dance") or his arrogance ("Wolf Wisdom") dominate, and who often needed the help of others. The Chippewa story of the first fire could be read with the similar Cherokee tale in Scheer (CHEROKEE ANIMAL TALES) perhaps as an introduction to imaginative exercise in which pupils would create their own stories of how fire came to earth. THE FIRE PLUME (J. Bierhorst, editor and J. R. Schoolcraft. Illus. by E. Cober. New York: Dial Press, 1969. \$3.95) brings together Chippewa tales and others which are romantic rather than humorous in tone. Outstanding for their departure from traditional folk tale form.

Lewis, Richard, editor. OUT OF THE EARTH I SING. Illus. New York: Norton, 1968. \$4.95
Striking collection of verses from primitive peoples--notably Africans and American Indians--dealing with universal themes of birth, death, life, and love. Illustrations are stunning black and white photographs matched to simple and direct lyrics.

Matson, Emerson N. LONGHOUSE LEGENDS. Illus. by Lorence Bjorklund. Camden, New Jersey: Thomas Nelson & Sons, 1968. \$3.50
Legends from the Northwest coast including witch stories and medicine men tales. Reading aloud or telling conveys a flavor of the old days when Indians told these stories by the longhouse fires. Each tale is introduced with background concerning its origins.

Powers, William K. HERE IS YOUR HOBBY: INDIAN DANCING AND COSTUMES. \$3.50
New York: G. P. Putnam's Sons, 1966.
Detailed instructions for teacher use on how to do Indian dances such as the War Dance, the Buffalo Dance, and the 49 Dance. Lists sources of Indian music, costumes, and suppliers of Indian materials.

Raskin, Joseph and Edith Raskin. INDIAN TALES. Illus. by Helen Siegl. New York: Random House, 1969. \$3.50
A delightful collection; every tale is usable without change either for reading aloud or for storytelling. An illustration helps set the mood for each story--best shown on an opaque projector while the tale is being told. Two of the best stories are "The Buzzard's Covering" and "Why Animals Do Not Talk."

Scheer, George F. CHEROKEE ANIMAL TALES. Illus. by Robert Frankenberg. \$3.50
New York: Holiday House, 1968.
Thirteen tales to be read aloud. Most explain natural phenomena ("How Deer Got His Horns"). The introduction provides a concise history of the Cherokee, directed to an adult, and inspires a great respect for the Cherokee. JOHN RATTLING GOURD OF BIG COVE (Corydon Bell. New York: Macmillan, 1955. \$2.50) includes most of these tales as well as others, but it lacks an introduction to the Cherokee as a unique tribe. The transitional links of the storyteller, John Rattling Gourd, are superfluous and lack the simplicity of language and the vitality of the animals in the Indian tales. Used to best advantage by omitting the transitional material.

Museums to Visit

CHILDREN'S MUSEUM. 57 Eliot Street, Jamaica Plain, Massachusetts 01843

An adventure in exploration and discovery where the child, by looking, listening, and touching can experience Indian living at the Algonquian wigwam. A special Algonquian program can be arranged for groups; it includes an explanation of objects in the exhibit and allows the children to make beaded ornaments, have their faces painted, and otherwise experience Indian life. The Museum also rents MATCH KITS on various Indian tribes for use in the classroom; these contain authentic Indian objects and information about the articles. A resource center is open to teachers; it includes a library and a special "resource file" which lists where unusual items such as gravel, feathers, and animal skins can be obtained. An experienced staff on hand for consultation and assistance makes this a valuable center for information and an exciting place for the child to visit with his class or on his own. Admission fee.

HAFFENREFFER MUSEUM OF ANTHROPOLOGY, BROWN UNIVERSITY. Mount Hope Grant, Bristol, Rhode Island 02811

Of special interest to teachers in the Southeastern Massachusetts area, the Haffenreffer Museum features exhibits of North American Indian artifacts which are changed periodically to show the extensive collection. Located off Route 136 in Bristol, the Museum is open to the public and has an "active educational program geared to elementary grades" during the weekdays of the school year. At the small gift shop various Indian items as well as pamphlets on the Northeast Indians, biographies of famous Indians, and legends can be purchased. For information on class visits call Area Code 401-253-8388 or Mrs. Ruth Giddings, 401-253-6326. Admission free.

THE PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY, HARVARD UNIVERSITY.
11 Divinity Avenue, Cambridge, Massachusetts 02138

The Peabody Museum boasts a superb collection of Indian artifacts proclaimed to be the best in the country; however, the collection is very poorly displayed. Most items are in cluttered cases covered by glass and cannot be touched. Adults will find the Museum a good place to identify objects they have been reading about, but the Museum is definitely not for children. Of special interest to adults are the awesome original totem poles of the Northwest Coast Indians (one of which is now at the World's Fair in Japan) and the oldest extant buffalo robe. Publications available.

II. ADULT BACKGROUND MATERIALS

AGE OF THE BUFFALO. Produced by the National Film Board of Canada. Distributed by the Encyclopaedia Britannica Educational Corporation. 1966. 16 mm. 14 minutes. Color. Rental available through the Krasker Film Library, Boston University, School of Education. \$167.50, Purchase; \$7.50, Rental

The white man killed off the buffalo and the Plains Indian who depended on it, because both were a barrier to the white man's Manifest Destiny. Shows the Indian fought the white man in self-defense and contrasts his economical use of buffalo with the white man's wastefulness. Several live sequences show the terrain and buffalo herds, but most are superb stills; the photographs and the music evoke moods of frenzied action and despondency.

THE AMERICAN HERITAGE BOOK OF INDIANS. Editor-in-charge Alvin M. Josephy. Narrative by William Brandon. New York: Simon & Shuster, 1961. (Also in paperback by Dell) \$16.50; \$7.75 paper

Comprehensive, authoritative work which records the history of the Indians as people, not as anthropological curiosities. Liberally illustrated with colorful photographs and paintings as well as charts and maps. Essential for background. Slightly abridged Dell paperback edition, edited by William Brandon, lacks the fine illustrations of the hardcover book. Young reader's edition, THE AMERICAN INDIAN (William Brandon and Anne Terry White. New York: Random House, 1963. \$5.95) is also available.

Borland, Hal. WHEN THE LEGENDS DIE. New York: J. B. Lippincott, 1963. (Also in paperback by Bantam) \$4.95; \$1.60 paper

Novel highly recommended by Vine Deloria Jr. and others for its treatment of the acculturation problem of the American Indian. The book not only portrays this conflict; it also depicts how white men, through the BIA, "Americanize" the Indian. Teachers will especially relate to the vivid portrayal of BIA education--the brutalizing of Indian children to make them accept proper white learning attitudes. For a more subtle presentation of the Indian's identity problem, read HOUSE MADE OF DAWN, the 1969 Pulitzer Prize winner by N. Scott Momaday (New York: Harper & Row, 1968. \$4.95; paperback by Signet, \$.95) which tells of an Indian's attempt at urban relocation.

Cahn, Edgar S., Ed. OUR BROTHER'S KEEPER: THE INDIAN IN WHITE AMERICA. See THE INDIAN--AMERICA'S UNFINISHED BUSINESS, p.

Cash, Johnny. BITTER TEARS: BALLADS OF THE AMERICAN INDIAN. Columbia Records, CS 9048. Mono and stereo \$4.98

Album of Indian protest folksongs by the noted singer who himself is Indian. Songs include "Apache Tears," "Custer," and "The Ballad of Ira Hayes."

Cash also sings the title song from Peter LaFarge's record AS LONG AS THE GRASS SHALL GROW (Folkways 2532. Mono and stereo \$5.98) which contains a number of protest songs written and sung by the son of the famed anthropologist Oliver LaFarge. Buffy Sainte-Marie, Cree Indian and active participator in the "New Indian:" movement, often sings this type of music. In her album I'M GONNA BE A COUNTRY GIRL AGAIN (Vanguard 79280. Mono \$4.98; stereo \$5.79) is "Now that the Buffalo is Gone," which reflects the mood and attitude of the present-day Indian.

Deloria, Vine Jr. CUSTER DIED FOR YOUR SINS. New York: Macmillan, 1969.

\$5.95

Essential to the development of perspective and empathy. Vine Deloria, Jr., outspoken and controversial young Indian leader, offers a bitter commentary on the conditions of American Indians, thanks to implementation of the Great White Father concept. "The primary goal and need of Indians today is not for someone to feel sorry for us and claim descent from Pocahontas to make us feel better. Nor do we need to be classified as semi-white and have programs and policies made to bleach us further. We need a new policy by Congress acknowledging our right to live in peace, free from arbitrary harassment. We need the public at large to drop the myths in which it has clothed us for so long. We need fewer and fewer 'experts' on Indians... What we need is a cultural leave-us-alone agreement, in spirit and in fact." For balance, the emotionalism of this book ought to be offset by a less passionate work such as Steiner's THE NEW INDIANS or THE INDIANS--AMERICA'S UNFINISHED BUSINESS.

Farb, Peter. "The American Indian: A Portrait in Limbo." SATURDAY REVIEW 51 (October 12, 1968), 26-29.

Concise, frank overview of the Indian's condition today. The average Indian is even worse off economically than the black. From 40 to 75 per cent of all Indians are unemployed. Their death rate from tuberculosis is seven times that of the total American population. The Indian only completes five years of education, and his average age of death is 43. Farb's emotionalism is effective, but his statistics more so.

THE INDIAN--AMERICA'S UNFINISHED BUSINESS; Report of the Commission on Rights, Liberties, and Responsibilities of the American Indian. Compiled by William A. Brophy and Sophie D. Aberle. Norman, Oklahoma: University of Oklahoma Press, 1966.

\$5.95

First comprehensive report on the federal government's Indian policies since the Meriam Survey of 1928. Realistic, objective view of modern Indian and his way of life. Analyzes problems, criticizes past solutions, and offers new recommendations. Chapters include an introduction on who the Indians are, economics, education, health, and the Bureau of Indian Affairs, with an emphasis on statistical, factual data. OUR BROTHER'S KEEPER: THE INDIAN IN WHITE AMERICA (Edgar S. Cahn, editor. Washington, D.C.: New Community Press, 1969. \$2.95) presents a graphic picture of the Indian as a virtual prisoner of war in the land that once was his. Gives the human side of governmental programs. A work which combines the bitterness of a Deloria with the objectivity of a commission report.

Klein, Bernard and Daniel Icolari, editors. REFERENCE ENCYCLOPEDIA OF THE AMERICAN INDIAN. New York: B. Klein and Co., 1967. \$15.00

Compilation of source material on the Indian offering a more comprehensive coverage than any similar tool. Lists government agencies, museums, libraries, tribal councils, schools and colleges, arts and crafts shops, visual aids, periodicals, and government publications. "Who's Who" section excludes some prominent Indians and includes some questionable non-Indians. Also fails to list native publications and Red Power organizations.

LaFarge, Peter. AS LONG AS THE GRASS SHALL GROW. See *Cash, Johnny*, p. 13.

Momaday, N. Scott. HOUSE MADE OF DAWN. See *Borland, Hal*, p. 13.

Sainte-Marie, Buffy. I'M GONNA BE A COUNTRY GIRL AGAIN. See *Cash, Johnny*, p. 13.

Spiker, LaPue. "Under the Indian Sign--A Blanket over Homicide." See *Walsh, David*, p.

Steiner, Stan. THE NEW INDIANS. New York: Harper and Row, 1968. (Also in paperback by Dell) \$7.95; \$2.45 paper

Critical for the history and the comprehension of Red Power. Explains how do-gooders continue to propound theories and solutions to the "Indian problem," ironically without ever consulting the Indian. Steiner documents the rise of a movement of angry young men and women legitimately demanding the right of the Indian to determine his own future.

Underhill, Ruth Murray. RED MAN'S AMERICA. Illus. by Marianne Stoller. Chicago: University of Chicago Press, 1953. \$7.50

Cultural-historical approach prepared for the layman. Each chapter is devoted to a particular culture area. This presentation of the Indians' lifeways was written because "it was time...that the average citizen should have some picture of the redman, not as a figure of myth or children's games, but as a fellow-citizen, with problems important to us all." More anthropological in nature, but highly readable, is Harold E. Driver's INDIANS OF NORTH AMERICA (2nd edition. Chicago: University of Chicago Press, 1969. \$12.50), a comparative study of Indian culture. Each chapter is devoted to a specific topic such as art, music, or subsistence. Useful for the teacher interested in comparing one aspect of life among different tribes. Includes black and white illustrations and comparative maps that might be used to make transparencies.

Van Every, Dale. DISINHERITED: THE LOST BIRTH RIGHT OF THE AMERICAN INDIAN. New York: William Morrow, 1966. \$6.95

Powerful story of the events leading to implementation of the Removal Act of 1830. It is a grim record of the enforced migration of five Southern Indian nations (Chocrow, Cherokee, Seminole, Chickasaw, Creek), robbing them of their homes, possessions, pride as nations, and identity as human

beings, thereby perpetrating one of the most shameless and atrocious depredations on a nation or people. This irreparable injury is blamed on the attitude of President Jackson (foremost proponent of removal during the critical years 1828-1836, the avarice and prejudice of white neighbors, and the failure of the federal government to dispense justice. Text is very readable; it includes portions of a number of speeches made on the floor of Congress during the debate on passage of the Removal Act.

Vogel, Virgil J. THE INDIAN IN AMERICAN HISTORY. ERIC Document 033 783. Chicago: Integrated Education Associates, 1963. Purchase from Integrated Education Associates, 343 South Dearborn Street, Chicago, Illinois 60604.

\$.50

"The treatment of American Indians is discussed historically in reference to the four principal methods used to create or perpetuate false impressions: obliteration, defamation, disembodiment, and disparagement. Indian contributions to American civilization are cited in contrast with historical references to Indians in text books. The author suggests specific reading materials for various age levels which reflect accurately the cultural contributions of the Indian. A bibliography on the American Indian influence on American civilization is appended." Excellent.

Walsh, David. "The Passamaquoddy Indians." RAMPARTS 5 (March 1967), 40-45. Shocking proof that Indians do not all live out West! Discussion of the Passamaquoddy Indians of Maine and their effort to achieve economic, cultural, and political self-determination points out that "the Indian problem is not an isolated situation of the West." LaRue Spiker's article in THE NATION (April 25, 1966, 483-489) "Under the Indian Sign--A Blanket over Homicide" tells of the killing of Peter Francis, a Passamaquoddy, by five white deer hunters from Billerica, Massachusetts, and further proves that injustices and white prejudice are still alive in our own backyard.

III. SELECTED SOURCES OF ADDITIONAL MATERIALS

Note: Many large universities with anthropology departments are sources of Indian materials. Their activities include such things as courses on Indian culture and history and the publication of books, pamphlets, recordings, and maps. Three universities with established programs are the University of Oklahoma at Norman, the University of New Mexico at Albuquerque, and the University of Minnesota at Minneapolis. The following places supply materials as noted.

American Indian Soundbite! Records. 1415 Carlson Drive, Klamath Falls, Oregon 97601.

Songs and dances of the Plains Indians recorded by tribal singers.

American Museum of Natural History. Central Park West and 79th Street, School Service Building, New York, New York 10024.

Black and white photographs, color slides and filmstrips, pamphlets.

Denver Art Museum. 1300 Logan Street, Denver, Colorado 80203.

Publishes an informative series of leaflets covering such things as housing, crafts, dress, art, and symbolism. Excellent primer for teachers on those "how" and "why" questions of young children. Write for free price list of the Indian Leaflet Series. The complete set of 119 leaflets plus indexes is \$12.50; individual titles, \$.15 and \$.30. MATERIAL CULTURE NOTES provides accurate, illustrated descriptions of characteristic Indian objects not covered by leaflet series; \$3.50.

Folkways/Scholastic Records. 906 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

Dances, healing songs, legends, war whoops, and medicine songs recorded by native singers and musicians on a variety of records.

Friendship Press. 637 W. 125 Street, New York, New York.

Maps and picture sets, Christian oriented. The press is a section of the Commission on Missionary Education of the National Council of Churches of Christ in the United States of America.

Grey Owl Indian Manufacturing Co. 150-2 Beaver Road, Jamaica, New York.
Craft materials such as beads, feathers, paint, and leather.

Harvard Cooperative Society. 1400 Massachusetts Avenue, Cambridge, Massachusetts 02138.

Poster of Chief Joseph's surrender speech; \$2.00.

Haskell Institute. Lawrence, Kansas 66044.

This Federal school is another place to write for information and a price list of government materials. Many primary Indian readers are available through the Institute. Note, however, that these are government publications and thus tend to portray the historical role of the government in Indian affairs in its most favorable light.

Indian Rights Association. 1505 Race Street, Room 519, Philadelphia, Pennsylvania 19101.

White association of individuals interested in protecting the legal and human rights of the American Indian and promoting their spiritual, moral, and material welfare. Publications include the magazine INDIAN TRUTH and maps of reservations today.

Kellerhouse, Kenneth and others. THE IROQUOIS: A BIBLIOGRAPHY OF A-V MATERIALS. ERIC Document O18 324. Oneonta, New York: State University of New York, 1967. Purchase from ERIC Document Reproduction Service, National Cash Register Co., 4936 Fairmont Avenue, Bethesda, Maryland 20014. Hard copy, \$.44; microfiche, \$.25
"Approximately twenty-five sources of A-V materials pertaining to the Iroquois and other Northeast American Indian tribes are listed according to type of A-V medium. Among the less common media are recordings of Iroquois music and do-it-yourself reproductions of Iroquois artifacts. Prices are given where available."

Library of Congress. Washington, D.C. 20402.

Music Division: Recordings of Indian dances, songs, and tales.
Prints and Photographs Division: Drawings, photographs, post cards, posters. Catalog; \$1.25.

Miles Greeting Cards. 48 Winter Street, Boston, Massachusetts.

Poster of Indian faces. Colorful. (Part of Americana set.) \$2.00

Museum of the American Indian. Heye Foundation. Broadway at 155 Street, New York, New York 10032.

Black and white photographs, pamphlets, postcards, slides, Woodland Indian collection.

Museum of Fine Arts. 465 Huntington Avenue, Boston, Massachusetts.
Sandak collection of 150 slides on North American Indian art work and dress.
Teachers may select slides and borrow them for two weeks.

Museum of Modern Art. Library Photo and Slide Collection and Services, 11 West
53 Street, New York, New York.
Slides for rental (purchase through authorized agents).

Museum of the Plains Indian and Crafts Center. P. O. Box 400, Browning,
Montana 59417.
Annotated fact sheets listing sources of reservation-made Indian arts and
crafts. Pamphlets and maps.

National Archives. Audio-visual Records Branch, 9th and Constitution Avenue
N.W., Washington, D.C.
Smithsonian Institution Collection; American Indian artifacts, portraits,
ethnology, pictures. Fee charged.

National Congress of American Indians. 1765 'P' Street N.W., Washington, D.C.
20036.
Only national private association of Indians. Concerned with the protection,
conservation, and development of Indian resources--both material and human.
Attempts to serve the wishes of Indian tribes, especially through legislative
means.

Pioneer Record Sales Corporation. 701 Seventh Avenue, New York, New York 10036.
Poetry, children's songs, lullabies on records.

Plume Trading Sales Company. P. O. Box 585, Monroe, New York 10950.
Craft materials such as leather, beads, feathers. Catalog.

Superintendent of Documents. U. S. Government Printing Office, Washington, D.C.
20402.
Price list of all government publications on the American Indian.

U. S. Department of the Interior, Bureau of Indian Affairs. Washington, D.C.
20402.
Short bibliographies on language, art, religion, and arts and crafts are
available, as is a map of present day reservations. Pamphlets such as
"Indians of the Dakotas" can be obtained on various Indian tribes. Although
most items are for sale, a letter to the BIA will usually result in free
materials. Replies to general queries seem to vary, sometimes resulting in a
few materials and sometimes in a great number; one should try to be as specific
as possible in regard to materials desired. Government publications naturally
favor the government rather than the Indian.

Western Trading Post. 31 Broadway, Denver, Colorado 80203.

Suppliers of Indian craft materials such as beads, paint, and leather. They also sell jewelry, dolls, pottery, beaded items, and baskets made by North American Indians. Extensive selection of records and books also available.

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