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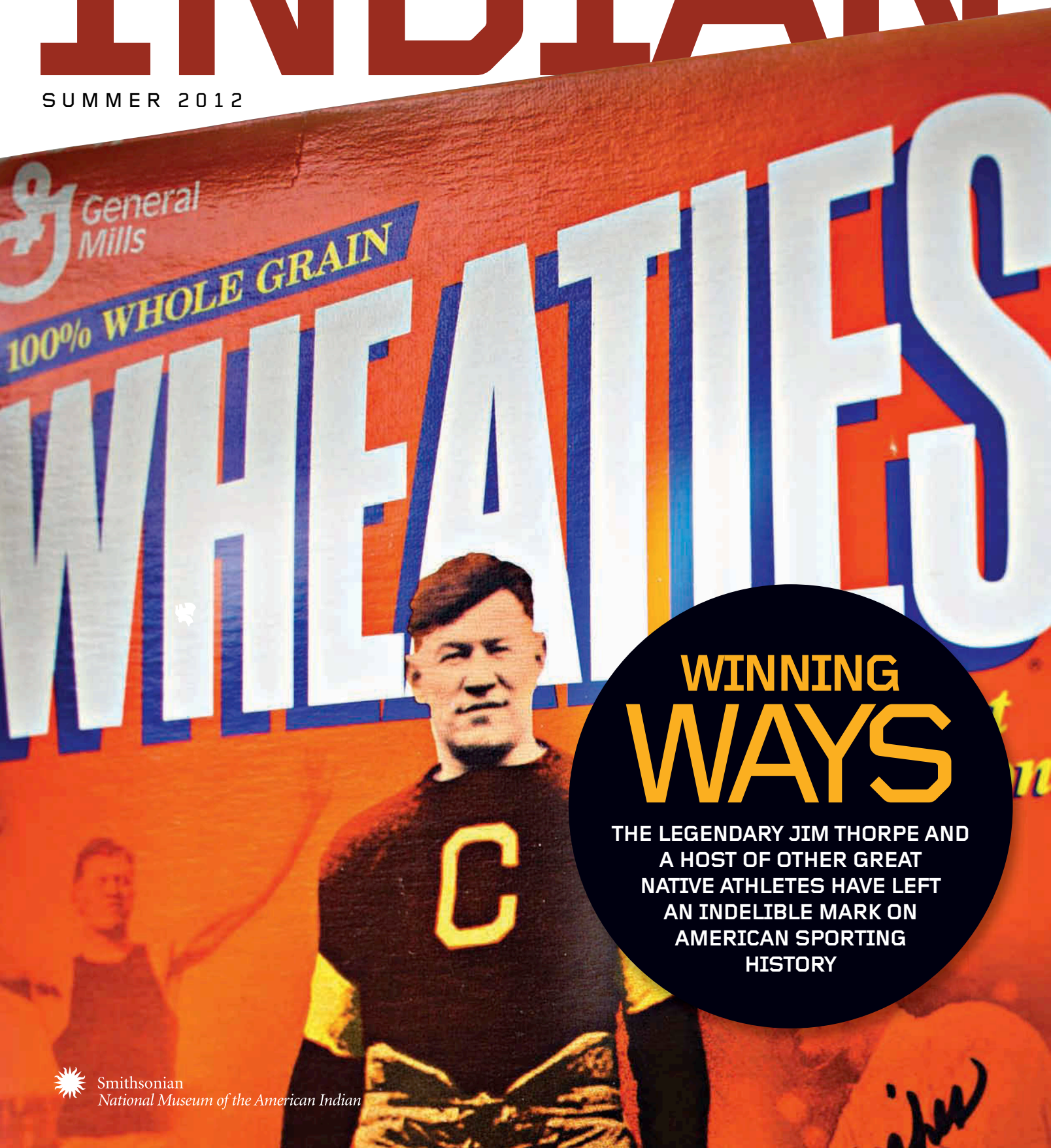

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By Marshall McKay, Tribal Chairman, Yocha Dehe Wintun Nation

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By 1970, with no economic base, our people had become dependent on the U.S. government for aid and survival. With most of our homeland taken from us, we lost touch with our traditions, our culture and our native language.

Finally, in the late 1980s, the tide began to turn. Some of our ancestral lands were restored to the Tribe, providing a land base for tribal housing and for sustainable economic development. Today, the Yocha Dehe Wintun Nation enjoys success in areas of renewable energy, green building, natural resource conservation, community health, education, and organic food and farming. Sustainability and land stewardship are core values of the Yocha Dehe Tribe, and it has been due in large part to the protection and advancement of our rights to self-determination as a Native American Nation that we have been able to fully realize and renew our commitment to sustainability.

That is why we support the work of the Native American Rights Fund (NARF). Without the assistance and support of NARF to help protect the legal rights of our Tribe and that of other Nations, this may not have been possible. Through its advancement of self-determination, NARF helps open doors to opportunity for Native Americans.

Please join the Yocha Dehe Wintun Nation in supporting the important work NARF performs for all Native peoples. NARF is dedicated to protecting tribal sovereignty and rights to self-determination, and enforcing tribal treaty rights. NARF also helps protect the rights of Native Americans to practice their traditional religions, speak their own languages, and enjoy their cultures. NARF is also dedicated to improving education for and ensuring the welfare of Native American children. Contact NARF at 800-447-0784 or development@narf.org, and help open more doors for Native Americans.

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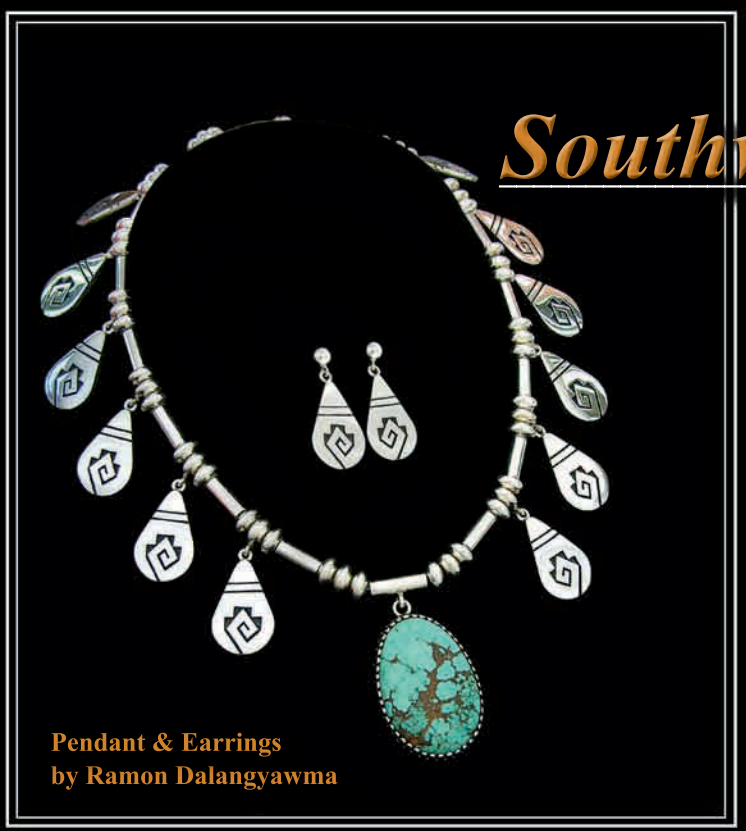

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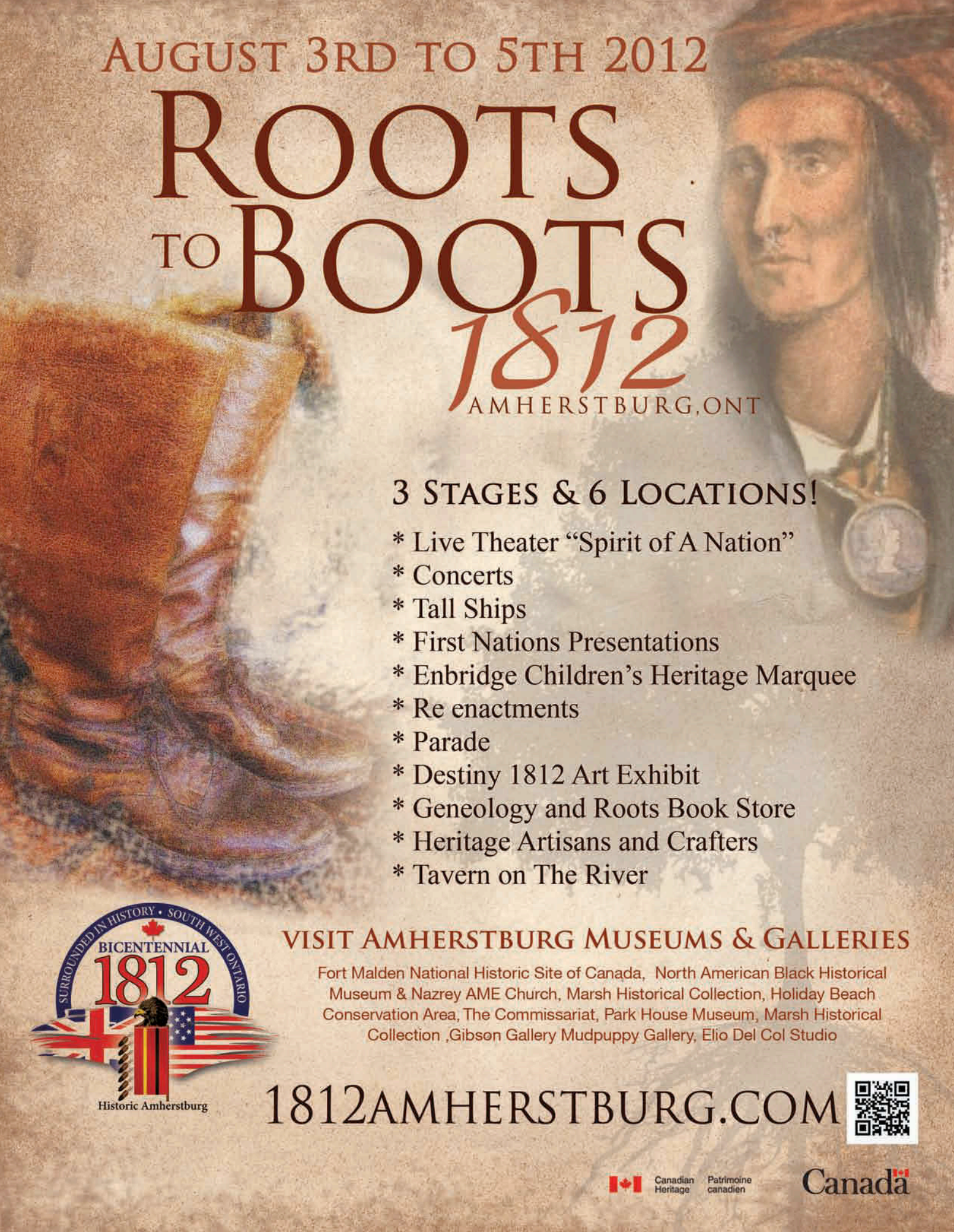

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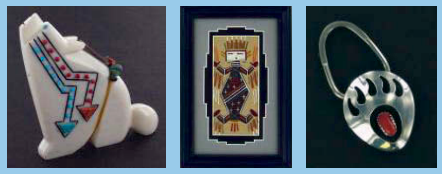

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National Museum of the American Indian magazine (ISSN 1528-0640, USPS 019-246) is published quarterly by the Smithsonian's National Museum of the American Indian (NMAI), 4th Street and Independence Ave SW, MRC 590 P.O. Box 37012, Washington, D.C., 20013-7012. Periodical postage paid at Washington, D.C., and at additional offices. *National Museum of the American Indian* magazine is a benefit of NMAI Membership and constitutes $6 of an individual's annual membership. Basic annual membership begins at $25.

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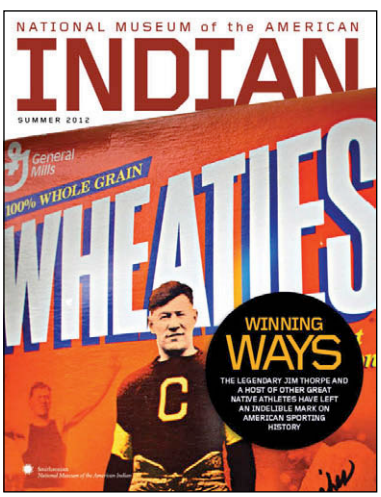

PHOTOGRAPH BY S. VOSS

ON THE COVER:
In 2001, Wheaties honored the accomplishments of legendary Sac and Fox athlete Jim Thorpe by releasing a commemorative cereal box with his image on the front. *Smithsonian* magazine selected this object as its "National Treasure" in the June/July 2012 issue.
Jim Thorpe Commemorative Wheaties Box, autographed by his daughter Grace Thorpe. 2.8" x 8.3" x 12.1". National Museum of the American Indian, 26/4641.

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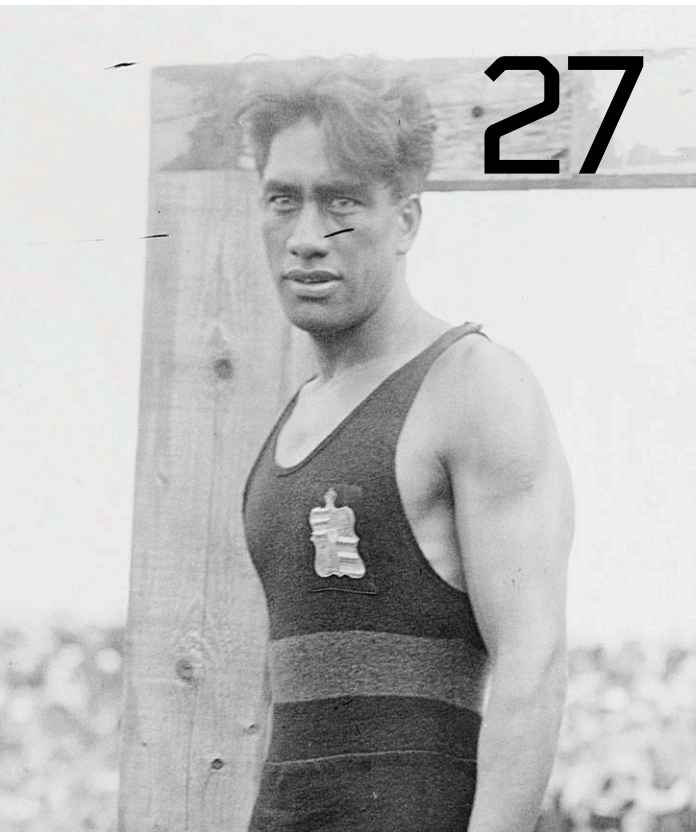

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A LEGACY OF RESILIENCE

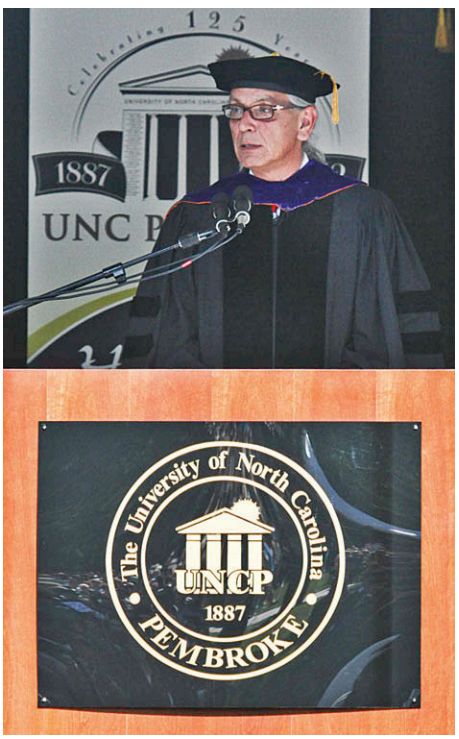
The following is an excerpt from Kevin Gover's commencement address to the 2012 graduating class of the University of North Carolina at Pembroke. Originally established as an institution to train Native teachers, UNC Pembroke has grown to include students from all cultures and all races as it celebrates its 125th anniversary this year.

We stand here today as the inheritors of a remarkable and ancient heritage in many ways. Fifteen thousand years ago, perhaps more, intrepid humans made their way from Eurasia to the Americas, and the human history of America began. We stand on the bedrock of ancient civilizations. The Americas were teeming with people who spoke thousands of languages, and who had lived in complex societies and advanced civilizations long before Columbus's arrival.

Far from being vacant, great swaths of the land we now call the United States were cultivated. Even large areas of the desert Southwest were terraced and irrigated. Corn fields capable of feeding large populations covered the Midwest and the Southeast. In the Sacred Valley of Peru, perhaps 10 million people practiced sophisticated and diverse horticulture and agricultural engineering that ensured that they would never be hungry. The foods developed in the Americas now help feed every corner of the world.

No part of the Americas was unknown to Native Americans. Indigenous societies owned, occupied and used every corner of the Americas, from the Arctic Circle to Tierra del Fuego. In the 12th century, the population of Cahokia, an indigenous city near modern-day St. Louis, surpassed the population of London at that time. Historians and archaeologists now believe that there were as many people living in the Americas in 1491 as there were in Europe.

But the early explorers brought with them disease and destruction against which the indigenous peoples had no defense. Indigenous populations collapsed, with many Native societies disappearing entirely. By 1600, the indigenous population of the Americas was reduced by 90 percent or more, the greatest such calamity in known human history. By the time permanent settlers arrived in North America, what they thought was a nearly unpopulated continent, was in fact a nearly de-populated continent.



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Kevin Gover, director of the National Museum of the American Indian, delivers the commencement address at the University of North Carolina, Pembroke, Saturday, May 5.

But the Americas were rebuilt, and every part of the world contributed. More than any other place, people from all over the world came with their languages, cultures, religions and knowledge to make the Americas that we know today. If there is an American history lesson you take away from this address, let it be this: together, people from all over the world created the modern era, the world in which we live today.

America has a long, deep and diverse history, and it is well worth trying to understand it and how it affects who we are today.

At times, this will be a troubling project. We will have to account not just for America's triumphs, but also for its failings. We do this not to assign blame. After all, none of us here are responsible for the slavery, displacement and violence of the past. On the other hand, as William Faulkner famously said, "The past is never dead. It isn't even past."

Our collective pasts made us who we are today, all of us, for better or worse. We think it well worth it to understand why and how we achieved the good things we did, and based on that understanding, try to do more of them. And we will try to understand how and why we did bad things in order not to do such things again.

So here we are, with the ongoing opportunity to make a better society and better world. You are the heirs of ancient civilizations, the heirs of the makers of the modern world and the creators of the world of the future.

Know that what you need to do to steer this country in the right direction has been done before – and it can be done again. If the problems you encounter seem insurmountable, think about this. In 1600, the indigenous populations of the Americas had collapsed to only 10 percent of what they were in 1492. But as we stand here in the year 2012, the number of indigenous people in the Americas is likely greater than it was in 1492. That is an astonishing recovery against formidable odds. From the precipice of extinction, Native people have remade themselves as productive communities of people leading fulfilling lives. This story is your story, all of you. Humanity is resilient and creative, and you will need to draw upon those qualities to deal with the problems we now face.

Kevin Gover (Pawnee) is director of Smithsonian's National Museum of the American Indian. You can email Kevin at NMAI-Director@si.edu.

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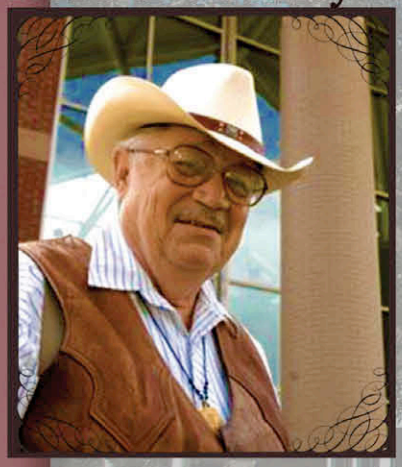

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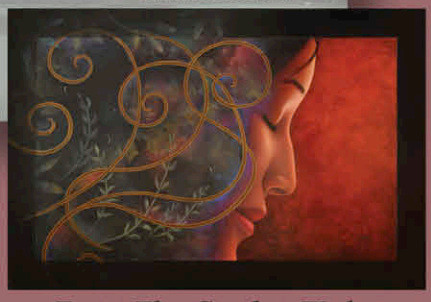


From The Garden Within

THE SIDESHOW OLYMPICS:

WEIRDNESS AND RACISM AT ST. LOUIS, 1904

BY JAMES RING ADAMS

The worst and weirdest of the modern Olympics took place in St. Louis in 1904, and it was bad precisely because it was held in the shadow of one of America's greatest World's Fairs. Many of the events were little more than sideshows, and one appalling experiment on indigenous people was close to a freak show.

This pseudo-scientific demonstration, grandiosely called "Anthropology Days," served mainly to reveal the race prejudice that warped athletics, and all of society, at that time. Its influence continued for years.

But even so, Native athletes made their first significant appearance in the Olympics in 1904, and even some of the sideshows were sports milestones. Since the organizers planned the games as an adjunct to the Fair, formally the Louisiana Purchase International Exposition, it has been hard to tell which events were a recognized part of the Olympics. National teams were not yet recognized, and athletes mainly represented sports clubs. But if it had been a sovereign competitor, the Haudenosaunee League would have made a very respectable showing.

The Mohawk runner Peter Deer from the Kahnawake Reserve in Quebec, Canada, made the finals of both the 800- and 1,500-meter races. He also placed third in the mile run, not an official Olympic distance.

Iroquois from Brantford, Ont., near the Six Nations Reserve, fielded their own team in lacrosse, then an official Olympic sport. Since it was a three-team tournament, despite

Nancy Columbia Enutseak and dog in a portrait by the Gerhard sisters, taken at the St. Louis World's Fair, 1904. The Enutseak family, Inuit from Labrador, spent the better part of two decades as living exhibits at a series of international expositions. Nancy herself was born at the Columbian Exposition in Chicago in 1893, hence her middle name.

PHOTO BY THE GERHARD SISTERS, COURTESY OF THE LIBRARY OF CONGRESS

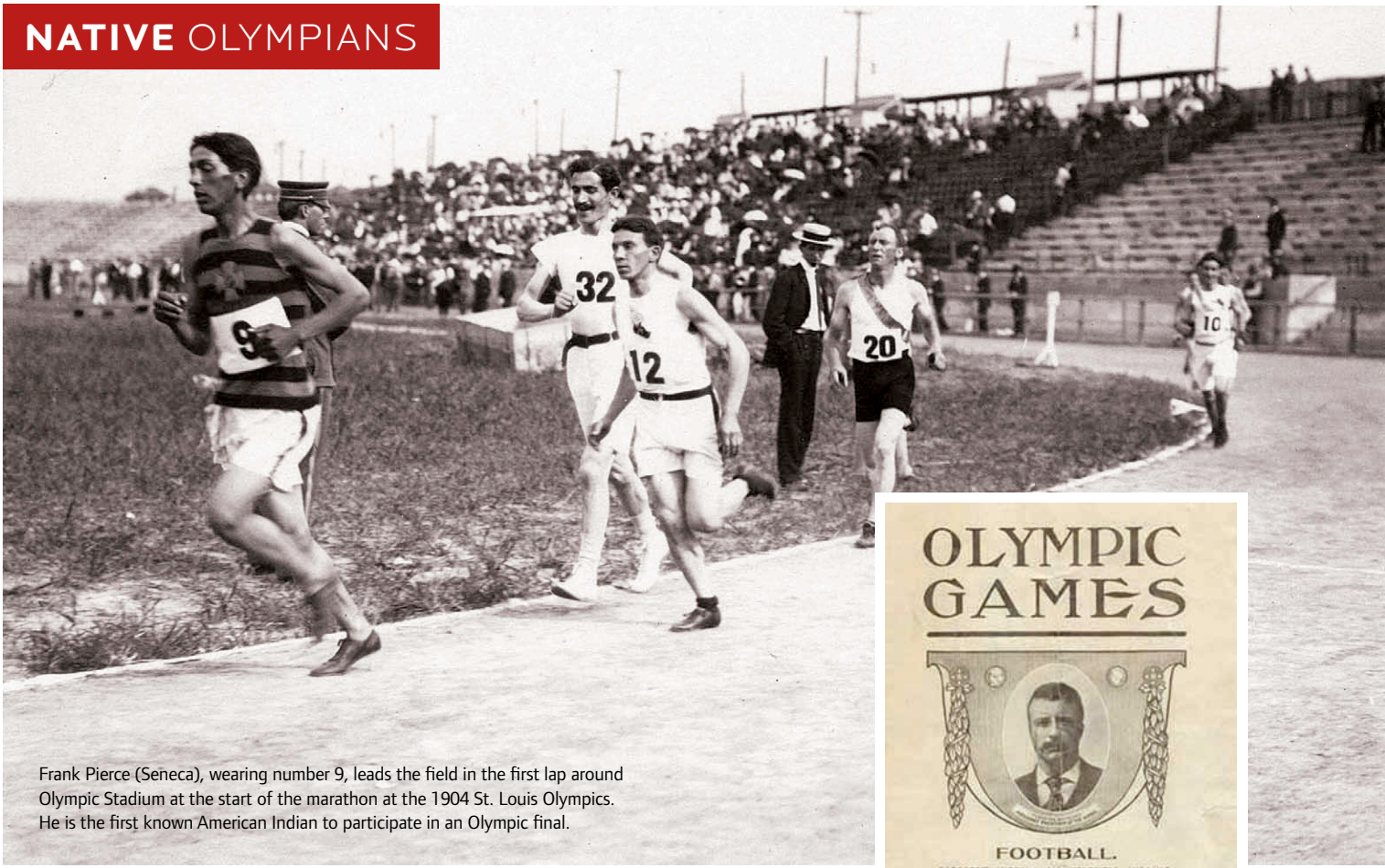
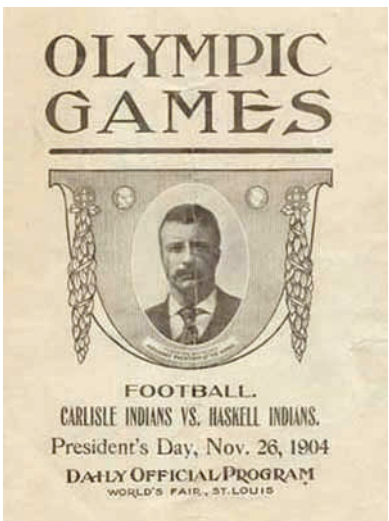


PHOTO COURTESY MISSOURI HISTORY MUSEUM, ST. LOUIS

Frank Pierce (Seneca), wearing number 9, leads the field in the first lap around Olympic Stadium at the start of the marathon at the 1904 St. Louis Olympics. He is the first known American Indian to participate in an Olympic final.



The Fair highlighted the U.S. government's Indian boarding schools and their athletic accomplishments. One of its last sports events was a demonstration football game between Carlisle and Haskell Institute. (Carlisle won, 34 to 4.)

BUT THERE WAS A DARKER SIDE TO THE FAIR'S NATIVE ATHLETICS. THE OLYMPIC ORGANIZERS ALSO SPONSORED A TWO-DAY MEET IN MID-AUGUST CALLED "ANTHROPOLOGY DAYS," PLUCKING SUBJECTS FROM THE ETHNOLOGY EXHIBITS TO COMPETE IN A MIX OF EUROPEAN TRACK-AND-FIELD EVENTS AND SUPPOSEDLY INDIGENOUS SPORTS. THEY PRESENTED THE AFFAIR AS A SCIENTIFIC EXPERIMENT.

finishing last, they still won a bronze medal. (The official roster gives little clue to the actual players, consisting of blatant pseudonyms like "Flat Iron" and "Man Afraid Soap.")

But the title of first Native Olympian probably goes to Seneca distance runner Franklin Pierce from Cattaraugus, N.Y., who started in the marathon on the first day of formal competition. A younger brother of Bemus Pierce, the All-American football player and soon to be the first Indian football coach at the Carlisle Indian Industrial Institute, Pierce led the opening lap around Olympic Stadium. But he dropped out in the extreme heat. (The eventual winner was sustained during the race with two doses of strychnine and brandy, possibly the first recorded Olympic use of performance enhancing drugs, and nearly died after the finish.)

The marathon produced another Olympic first. Two of the finishers, Len Taunyane (Lentaw) and Jan Mashiani (Yamasani), were Tswana tribesmen from South Africa, the first black Africans to participate in the Olympics. Overlooked until recently both by serious historians and racist commentators, they placed well, ninth for Taunyane and 12th for Mashiani, and might have done better if they hadn't been chased a mile off course by an angry dog.

The two Tswana had come to St. Louis as part of a sideshow recreation of the Boer War; spectators weren't told that the tribesmen were actually college students. As dispatch runners during the war they were well prepared for the marathon. But the Fair's many anthropological exhibits provided some Olympic participants who were neither as well prepared nor possibly as willing.

Like the other great world's fairs at the turn of the century, St. Louis featured an array of recreations of indigenous life, a sort of "human zoo." (One of the earliest and most ambitious, the Indian Congress at the 1899 Omaha Trans-Mississippi Exposition, was planned in part by James Mooney, the noted researcher in the American Bureau of Ethnol-

ogy, later incorporated into the Smithsonian.) Some indigenous families made a career of the world's fairs. One of the most popular figures at St. Louis, the young Labrador Inuit girl Nancy Columbia Enutseak, had been born at the 1893 World's Columbian Exposition in Chicago. In between fairs, the Enutseak family wintered at New York's Coney Island.

The ethnology exhibits at St. Louis served a further mission. Coming after the Spanish–American War and American conquest of the Philippines, they sought to affirm the "civilizing" purpose of the white man's rule. Encampments along the Pike, the World's Fair midway, were arranged to show progression from "savage" life to assimilation. The Fair highlighted the U.S. government's Indian boarding schools and their athletic accomplishments. One of its last sports events was a demonstration football game between Carlisle and Haskell Institute. (Carlisle won, 34 to 4.)

A Model Indian boarding school actually conducted a semester of operations on the fair grounds, importing as some of its students a group of young women from the Fort Shaw Indian School near Great Falls, Mont., who had formed one of the first female basketball teams. The Fort Shaw team beat all comers, a feat which inspired a recent book and Montana PBS special to call them "Basketball Champions of the World." One of their loyal fans at St. Louis was the Chiricahua Apache warrior Geronimo, who maintained an autograph booth at the Indian Village.

But there was a darker side to the Fair's native athletics. The Olympic organizers also sponsored a two-day meet in mid-August called "Anthropology Days," plucking subjects from the ethnology exhibits to compete in a mix of European track-and-field events and supposedly indigenous sports. They presented the affair as a scientific experiment.

"We have for years been led to believe," said the official report, "that the average savage was fleet of foot, strong of limb, accurate with the bow and arrow and expert in throwing the stone, and that some, particularly the Patagonians, were noted for their great size and strength, and owing to the peculiar life that many had been called upon to lead they have been termed natural athletes." The competitions were scheduled so that scientific observers could be present and, continued the report, the results "disprove these tales."

The organizers ran hundred-yard heats for six groups, "Africans, Moros (Philippines), Patagonians, and the Ainu (Japanese), Cocopa (Mexican) and Sioux Indian tribes." The best time, by an "Americanized Indian," was one "that almost any winner of a schoolboy event could eclipse at will." The best shot put "was a ridiculously poor performance," and other events were equally disappointing. The report did acknowledge that some of the competitors weren't that interested. "With the pigmies, however, it is only fair to state that they entered into the spirit of this competition for fun and only became interested in the pole climbing and their mud fight."

Some of the observers objected that the results would have been better if the participants had some training, or even concern for the outcome. "It was a very hard meeting to handle," said the report. And one important figure found the whole affair appalling. Pierre de Coubertin, the founder of the modern Olympic movement, called it "an outrageous charade."

"It will of course lose its appeal," he wrote, "when black men, red men and yellow men learn to run, jump and throw, and leave the white men behind them."

But the organizer of the Anthropology Days maintained that it would have scientific value for years to come. "The whole meeting proves conclusively that the savage has been a very much overrated man from an athletic point of view," he wrote.

The man who drew this conclusion was James E. Sullivan, long-time editor of Spalding's Athletic Almanacs, director of Physical Culture for the St. Louis Fair, organizer of the 1904 Olympics and, for years, the dominant force in American amateur athletics. Eight years later he came to play the crucial role in taking back the Olympic gold medals won by Jim Thorpe, a natural athlete if ever there was one.

James Ring Adams is managing editor of *American Indian* magazine and curator of the exhibit *Best in the World: Native Athletes in the Olympics,* open from May 25 to September 3 in the Sealaska Gallery of the Museum on the National Mall in Washington, D.C.

Members of the Fort Shaw Indian School woman's basketball team huddle on the playing field during the championship game at the 1904 St. Louis World's Fair.

PHOTO BY BARBARA WINTERS, COURTESY OF MONTANA PBS

THE JIM THORPE BACKLASH:

THE OLYMPIC MEDALS DEBACLE AND THE DEMISE OF CARLISLE

BY JAMES RING ADAMS

Just seven months after James Francis Thorpe stood at the peak of Olympic glory, it all came crashing down. And a major Indian institution fell with him.

Thorpe had caught fire at the 1912 Stockholm Games, winning Olympic gold medals in the all-around pentathlon and decathlon in a performance never since equaled. He had amply earned the praise from King Gustav V, "Sir, you are now the greatest athlete in the world."

Back home, after a tiring round of parades and celebrations, he led the Carlisle Indian Industrial School football team through a triumphant season, culminating in its dramatic and well savored victory over Army.

Then, during the Carlisle team's post-season demonstration tour in western Massachusetts, a chance remark by one of Thorpe's former coaches gave a local reporter the scoop of a lifetime. There are different versions of the conversation, but the coach, Charles C. A. Clancy, manager of the Winston-Salem baseball team of the semi-pro Eastern Carolina Association, revealed that Thorpe had played two summers in the league, in 1909 and 1910. Thorpe had earned $5 a game.

The reporter, Roy Johnson, spent several months developing the story and printed it in the *Worcester* (Mass.) *Telegram* in early January, 1913. It lay there several weeks, and Clancy denied it. But on January 25, the story bloomed into national headlines with the news that formal charges had been filed against Thorpe by the New England Association of the Amateur Athletic Union. A *New York Tribune* story, in particular, was based on an interview with the AAU national secretary, James E. Sullivan.

Even before an investigation, Sullivan had decided on a course of action. "If Thorpe is found guilty," he told the *Tribune*, "the trophies will have to be returned and his records erased from the books."

Jim Thorpe at the 1912 Olympics. Note the mismatched track shoes. Thorpe's shoes went missing from his duffel before his track events, and he had to scrounge replacements. One was lent by a fellow competitor, and one he found in the trash.

PHOTO COURTESY OF ROBERT WHEELER AND FLO RIDLON

Jim Thorpe wearing a Carlisle jersey while training at 1912 Stockholm Olympics.

PHOTO COURTESY OF CUMBERLAND COUNTY HISTORICAL SOCIETY

PHOTO COURTESY OF CUMBERLAND COUNTY HISTORICAL SOCIETY

The next day, Thorpe signed a letter admitting the charge. (Thorpe's close friend Gus Welch later told a Congessional investigator that the letter was in fact drafted by the Carlisle coach Glenn Scobey "Pop" Warner and Carlisle Superintendent Moses Friedman.)"I did not play for the money there was in it," said the letter, "because my property brings me in enough money to live on, but because I like to play ball. I was not wise in the ways of the world and did not realize this was wrong, and that it would make me a professional in track sports, although I learned from the other players that it would be better for me not to let anyone know that I was playing and for that reason I never told anyone at the school about it until today." Thorpe said that several of his teammates were college athletes playing under assumed names but that he played under his own name.

"I hope I will be excused," he continued, "because of the fact that I was simply an Indian school boy and did not know all about such things."

Sullivan rejected the plea and stripped Thorpe of his amateur status, then controlled by the AAU. He also directed the AAU national committee to inform the Olympic organizers at Stockholm and the International Olympic Committee that Thorpe had forfeited his Olympic medals.

But the letter that the AAU sent to the IOC reflected some misgivings. "It seems strange that men having knowledge of Thorpe's professional conduct did not at such time, for the honor of their country come forward and place in the hands of the American Committee such information as they had," the national committee members wrote. While the committee condemned Thorpe, it added, "They also feel that those who knew of his professional acts are deserving of still greater censure for their silence."

This affair caused some puzzlement in Stockholm. The official Olympic report reveals uncertainty about the proper procedure, since, as it emerged only 70 years later, the deadline for challenging the results of the Games had long passed. But Warner presented them with a *fait accompli*. In Thorpe's absence, the coach took the medals and two other Olympic trophies from Thorpe's house and shipped them back to Stockholm.

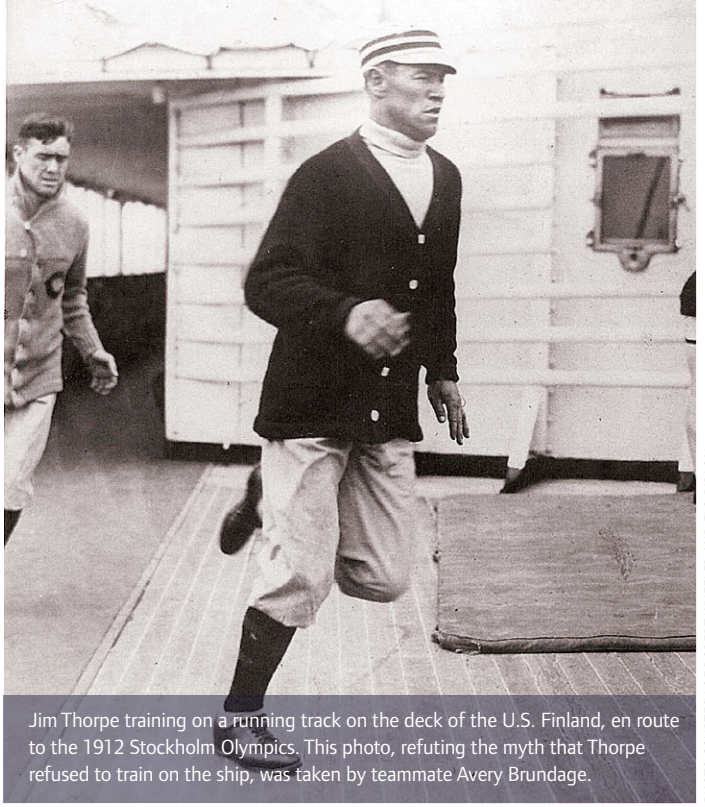
This hasty action, and the not so veiled comments in the AAU letter, suggest that more was afoot than Thorpe's misjudgment. Warner, and possibly Sullivan himself, were well placed to know about Thorpe's stint in the Carolina league. (Sullivan, the most powerful figure of the time in amateur athletics, was also by profession the editor of Spalding's Athletic Almanacs, the most comprehensive sports record of the time.) The harsh action against Thorpe looks also like a case of damage control and cover-up.

It also set a precedent for an extreme interpretation of amateurism, which was not at all settled at the time and which now has been completely abandoned. This version held that an Olympic competitor should not have received any compensation at any time for any sport, even one unrelated to his event, or for a line of work related to sports. The great Native Hawaiian swimmer and surfer George Freeth, mentor of Duke Kahanamoku, was excluded from the 1912 Olympics because he worked as a lifeguard. This principle would seem quaint now, if it were not so vicious.

This version of amateurism was said to be modeled on English upper-class sportsmanship, and that is the tip-off. The English rules were overtly designed to keep lower and middle classes from competing with the aristocracy. The Henley Royal Regatta explicitly excluded anyone who " is or has been by trade or employment for wages a mechanic, artisan or labourer"; it barred entry, for instance, to the American Olympic champion sculler John B. Kelly, Sr. father of the actress Grace Kelly, future Princess of Monaco. (Kelly went on to win three gold medals, in the 1920 and 1924 Olympics, even though he had previously played professional football.) Historians would say that this doctrine of amateurism was a case of status anxiety, a means of protecting privilege against a rising class challenge. It's significant that the one group of professionals that were allowed to compete in their Olympic sport were fencing masters, because they were by definition "gentlemen ."

When the newspaper scandal broke around Thorpe, the unwashed masses remained strongly on his side. Many editori-

Thorpe in the shot-put phase of the decathlon at the 1912 Stockholm Olympics.



Jim Thorpe training on a running track on the deck of the U.S. Finland, en route to the 1912 Stockholm Olympics. This photo, refuting the myth that Thorpe refused to train on the ship, was taken by teammate Avery Brundage.

PHOTO COURTESY OF ROBERT WHEELER AND FLO RIDLON

als defended him and ridiculed the AAU. "All aspiring athletes will do well to ponder this action of the American Athletic Union," wrote the *Philadelphia Times* sarcastically, "and not play croquet, ping-pong, tiddly winks, or button-button-who's-got-the-button for compensation."Thorpe left Carlisle and turned pro athlete with a vengeance. As a major box office draw, he helped put professional football on its feet. He served as first president of the forerunner of the National Football League. Thorpe was a main reason pro sports are now so deeply a part of American life.

BACKLASH AT CARLISLE

Although Thorpe himself remained stoic and rarely complained about the loss of his Olympic medals, his friends were furious. They turned their rage on the Carlisle officials that they felt had failed to defend the school's greatest star. The results were devastating to Carlisle.

Gus Welch (Ojibwe), Thorpe's roommate and best man at his wedding, gathered more than 200 signatures on a student petition urging the Commissioner of Indian Affairs to investigate misconduct in the school's administration and athletic department. The results might have exceeded Welch's expectations. The Bureau of Indian Affairs dispatched an investigator, E.B. Linnen, who wrote a thorough, and thoroughly hostile, report. A special joint investigation committee of Congress descended unannounced on the campus and held a week of public hearings on location.

The two efforts dredged up everything that could be dredged up, from the laundry to a shortage of flour to Carlisle Superintendent Moses Friedman's alleged double-billing for train tickets and his failure to prevent students from making anti-Jewish remarks about him. But the prime target was the athletic program.

Carlisle, in Linnen's version, was the prototype of a football team with a school attached. "Football and athletics have dominated said school," the inspector wrote. "[A]ll other departments have been made to be subservient thereto." Following the model of some Ivy League schools, the athletic department was organized as a separate corporation, with Coach Warner as president. The extensive national touring of the team had been highly profitable. Between 1907 and 1913, by Linnen's figures, the athletic fund had netted $223,789.83.

The heads of the teaching departments resented the priority given football and secondarily, the marching band. The players complained about Warner's abusive language, mild as it might seem by the standards of today's subscription cable networks. Student suspicions of corruption, however, were largely unfounded. Linnen admitted that the funds were mostly used for the school's benefit. Football receipts paid for the erecting and refurbishing of five buildings, including a separate dormitory for athletes, the print shop and the art department. Warner himself received an annual salary of $4,000 plus free housing, higher compensation than the school's superintendent. The average annual salary at the time was $800.

Linnen emphasized, however, that it was a violation of federal law for the athletic corporation to keep control of its profits; all earnings were supposed to be turned over to the school.

The most startling accusation, however, was that the student players themselves had received payments. Linnen listed several large checks used to pay cash to football players. He presented Exhibit G "showing the amount of money paid each football player during the years 1907-08 out of the two checks aggregating $9,233.

"I also call your attention to the fact that out of the $9,233 paid to football players during the years 1907-08, James Thorpe, a professional, received the sum of $500."

Some scholars through the years have cited this statement to justify the IOC action against Thorpe. But these payments might not have been what they seemed to Linnen. Testifying under oath to the Congressional committee, Warner denied categorically that he paid salaries to his players.

Chairman Joe T. Robinson, the U.S. Senator from Arkansas, asked, "What do they receive that other pupils do not get?"

Warner answered, "Well, at the close of the season the boys are given a $25 suit of clothes and a $25 overcoat; that is, the first team. And the first team also get a souvenir of some kind."

Either Warner had lied to Congress, a heinous offense to the Republic, or Linnen had

PHOTO COURTESY OF CUMBERLAND COUNTY HISTORICAL SOCIETY

Jim Thorpe, Lewis Tewanima and Glenn "Pop" Warner at Carlisle during celebration of Olympic medals.

misinterpreted the financial records. The committee seemed to accept Warner's answer. Its members volunteered that the school paid for regular athletic equipment and all team travel expenses. Defenders of Thorpe suggest that these expenses might account for the checks cited by Linnen. A definitive answer is not easily available, however. Exhibit G was not printed with the committee report.

Whatever the facts, the investigations eviscerated the athletic program. Its surplus funds, totaling $25,640.08, were turned over to the school superintendent, and Warner left Carlisle. The football team was a shadow, losing the rest of its schedule by lopsided scores. Although the school lingered on until August 1918, when the Army took it back for war uses, the noted Carlisle scholar Tom Benjey dates its true demise to the visit of the Congressional investigating committee. And although students and faculty had many grievances, it can fairly be said that the retraction of Thorpe's medals was the fatal blow to morale.

THE MEDALS RETURN

Thorpe himself remained loyal to Carlisle. He visited the campus when his stint with the New York Giants brought him nearby, and he invited Superintendent Friedman to participate in his wedding (to which, foreshadowing the Kardashians, he sold the movie rights). The hurt of losing the medals remained deeply repressed, revealed only in private moments.

The medals themselves reverted to the Scandinavian runners-up in both events. They wound up in Scandinavian sports museums, from which, over the years, they were both stolen. True to Sullivan's words, Thorpe's name was expunged from the record books. His score in the decathlon remained unbeaten but unacknowledged for decades.

But Thorpe's family and friends kept petitioning the IOC to restore his rightful honors. The campaign only intensified after Thorpe's death in 1953. It encountered stubborn resistance, however, from a person with a vested interest in making Thorpe an unperson. From 1952 to 1972, the president of the IOC was the American Avery Brundage. By strange coincidence, Brundage was not only Thorpe's teammate in the 1912 Olympics, he competed against Thorpe in the pentathlon and decathlon, finishing sixth in the pentathlon. With Thorpe removed from the amateur ranks, Brundage became national all-around champion, a standing that he later admitted helped open doors to his construction business.

A self-righteous, vindictive sort, Brundage was typecast for the role of villain in the Thorpe affair. He has been blamed, more or less implausibly, for everything from ratting out Thorpe to the IOC to stealing his track shoes at Stockholm. One of Thorpe's leading biographers, Robert Wheeler, doubts that Brundage was involved in the original disqualification, but Brundage more than made up for it in later life by his curt dismissal of petitions for Thorpe's reinstatement, some of them organized by Thorpe's daughter, Grace, and by Wheeler himself. To be fair to Brundage, he made enemies across the board, including entire countries, by his rigid rules on amateurism. His retirement from the IOC in 1972, after a particularly insensitive reaction to the killings of Israeli athletes at the Munich Olympics, brought a sigh of relief in the athletic world. The next year the AAU voted to reinstate Thorpe's amateur status.

The contest continued to change in Thorpe's favor at the end of the 1970s, when Congress intervened to take Olympic athletics out of the hands of the AAU and vested it in the United States Olympic Committee. The legislation specifically allowed corporate sponsorship for Olympic athletes; the Olympic skier Suzy Chaffee, an adviser on the bill and active supporter of Native participation in the Olympics, lobbied for the provision to allow access to the Games for competitors from all income levels.

But the tipping point came, as Wheeler recounts it, with a stroke of luck and good research. He and his wife Florence Ridlon, a Ph. D. in sociology, had long asked the IOC for a copy of the rules for the 1912 Olympics and had been told that none could be found. In July 1982, Ridlon was looking through the sports archives of the Library of Congress when she spotted a thin pamphlet with an orange cover that had fallen behind a shelf. When she pulled it out, it was a copy of the Swedish rules and regulations for the 1912 Olympics. "She sat on the floor and cried," Wheeler said.

There, in black and white was Rule 13: objections to the qualification of a competitor "must be accompanied by a deposit of 20 Swedish Kronor and received by the Swedish Olympic Committee before the lapse of 30 days from the distribution of prizes." The letter from the AAU disqualifying Thorpe had arrived well past the deadline (and there is no evidence it included 20 kronor). The retraction of Thorpe's medals not only was unfair, it was illegal.

American sports officials, notably USOC president William Simon, were already lobbying for Thorpe, and with this evidence, the IOC caved in. On October 13, 1982, it voted to restore Thorpe's honors. But nothing has been simple in this affair. The original medals were missing, so the IOC proposed striking commemorative medallions. Thorpe's supporters said that wouldn't do, and through friends in Sweden located the molds for the original medals. New medals were struck from the original molds, not of gold, which had been discontinued for the medals after 1912, but of the modern silver alloy with gold plating. IOC President Juan Samaranch presented the new medals to Thorpe's children in Los Angeles in 1983, as part of the build-up to the 1984 Los Angeles Olympics.

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Lewis Tewanima after winning the New York City Marathon in May, 1911.

PHOTO COURTESY LIBRARY OF CONGRESS

NOT JUST JIM THORPE:

MANY NATIVES STARRED IN STOCKHOLM'S OLYMPICS

BY MOLLY STEPHEY

Jim Thorpe dominated the 1912 Olympics, held in Stockholm, Sweden, but he wasn't alone. The Sac and Fox athlete swept through the pentathlon and decathlon in performances never again equaled. But 100 years later, in the centenary of the first great modern Olympics, the other Native athletes on the U.S. and Canadian teams are still heroes and role models in their communities and beyond.

The names of four top runners live on in present-day competitions and monuments – in the U.S., Louis Tewanima (Hopi) and Andrew Sockalexis (Penobscot) and, in Canada, Alexander Wuttunee Decoteau (Cree) and Joe Benjamin Keeper (Cree/Métis). Native Hawaiian Duke Kahanamoku is a legend throughout the world as a swimmer and apostle of surfing.

These athletes were prominent in an arena in which Natives were later under-represented. In 1912 three Native traditions converged on the Olympic team. First was the robust athletic program of the U.S. government's Carlisle Indian Industrial School. Although assimilationist boarding schools are now in bad repute, Carlisle fielded outstanding track and football teams, both coached by the controversial genius Glenn Scobey "Pop" Warner. Second was Native reverence of running as spiritual exercise, famously in the Southwest but also in the Northern woodlands. And third was Hawaiian beach culture. When Natives swam and rode the surf, they also preserved an identity that missionaries had tried, and failed, to suppress. Here are their stories:

LOUIS TEWANIMA

Like Thorpe, Tewanima entered competitive sports by way of the Carlisle Indian School in rural Pennsylvania – 2,000 miles from his birthplace on the remote Hopi Second Mesa of Arizona. In 1907, federal authorities ordered him and other Hopi to attend the government-run school after a long dispute with their village over the education of its children. Tewanima arrived at Carlisle's doorstep "virtually a prisoner of war," the school's superintendent Moses Friedman later put it.

At 110 pounds, Tewanima's scrawny physique belied his natural athleticism. According to legend, Tewanima learned enough English to tell the school's famed coach Warner, "Me run fast good." After clocking his times, Warner needed no further convincing. Just a year later, Tewanima competed at the 1908 Olympics in London alongside Carlisle teammate Frank Mt. Pleasant. Tewanima placed ninth in the marathon. The performance caught the eye of President Theodore Roosevelt, who reportedly remarked at a reception for the team, "This is one of the originals."

When the 1912 Olympics rolled around, Tewanima returned with yet another Carlisle teammate, Jim Thorpe. Tewanima placed 16th in the marathon, but he won the silver medal in the 10,000 meters. His time of 32:06.5 set a U.S. record that stood for more than 50 years until

PHOTO COURTESY LIBRARY OF CONGRESS

Duke Paoa Kahanamoku at an undated swim meet.

Oglala Lakota runner Billy Mills broke it during the 1964 Games.

Tewanima, Thorpe and Warner enjoyed a hero's welcome upon their return to rural Pennsylvania. Thousands of fans lined the streets to watch the now world-famous athletes parade through town, followed by a speech from the Carlisle's superintendent that was as critical of Tewanima's culture as it was complimentary of his athletic achievements: "His people, the Hopi Tribe of Arizona, had been giving the Government much trouble and were opposed to progress and education. It was finally decided to send twelve of the head men and most influential of the tribe to Carlisle to be educated in order to win them over to American ideas," Friedman declared, "Louis Tewanima here is the twelfth of that party. He is one of the most popular students at the school. You all know of his athletic powers – I wanted you to know of his advancement in civilization and as a man."

But Tewanima's athletic prowess was a direct result of his Hopi upbringing. Born in the late 1880s, Tewanima spent his childhood carrying on the ancient Hopi tradition of running as a spiritual act. For the tribe, long-distance running is a physical form of prayer that produces rain for their parched lands, good fortune for their people and a connection to their ancestors. Hopi foot races were legendary for the endurance they demonstrated, not the least because most runners ran barefoot, despite the region's rocky, cactus-strewn landscape.

Running was also a much-needed diversion on the lonely, windswept deserts of the Southwest. During his induction into the Arizona Sports Hall of Fame in 1957, Tewanima recalled that as a child he would run nearly 50 miles with his friends just to glimpse passing trains in Winslow before embarking on the 50-mile journey home: "It was the summertime," he explained with a shrug, "The days were long."

But despite the insistence among Carlisle administrators that Tewanima had voluntarily exchanged his Hopi earrings, long hair and traditional lifestyle for more "civilized" ways, he returned to his hometown of Soongopavi on the Second Mesa soon after the 1912 Olympics. He remained there for the rest of his life, herding sheep and growing corn as his Hopi forefathers had before him. He died in 1969 after falling off a 70-foot cliff while walking home from a religious ceremony. At the time of his death, he was believed to be the oldest living U.S. Olympian.

Since 1974, hundreds of runners have gathered in Second Mesa for the annual Tewanima Foot Race to honor his memory. "Tewanima is a cultural hero to all Hopi," Hopi High School track coach Rick Baker told *Sports Illustrated* in 1996, "But especially to young runners."

DUKE KAHANAMOKU

Duke Paoa Kahinu Mokoe Hulikohola Kahanamoku remains Hawaii's greatest athlete. Beginning in 1912, he participated in five Olympic games, earning three gold and two silver medals and setting three world records in the 100-yard freestyle over the course of his career. He developed the now common "flutter kick," and single-handedly popularized modern surfing.

Though Duke's first name suggests a link to Hawaii's 19th-century Native aristocracy, he actually inherited his name from his father, whose birth coincided with a visit of the Duke of Edinburgh to Hawaii. Born in 1890 as the eldest of nine children, Duke learned how to swim "the old-fashioned way," as he told the audience of the popular television show *This Is Your Life* in 1957; at the age of four, he was thrown from a canoe by his father, who instructed him to "Save yourself or drown." Kahanamoku would spend the better part of his childhood in the surf at Waikiki Beach not far from his home.

In 1911 he competed in his first meet, a competition sponsored by the Amateur Athletic Union (AAU), and broke his first record. Swimming 100 yards in 55.4 seconds, Duke beat the previous record not by fractions of a second, but an astonishing 4.6 seconds. The new time stunned AAU officials on the mainland, who refused to recognize the feat, first claiming that officials in Hawaii had misread their stopwatches and later that ocean currents had aided the swimmer. Local supporters eventually raised enough money to send him to Chicago, where he swam in a pool for the first time and dominated the 50- and 100-meter freestyle events. A year later, he made his victorious debut at the 1912 Olympics, winning the gold medal in the 100-meter freestyle and the silver medal in the 200-meter freestyle relay. King Gustav of Sweden crowned him with a laurel wreath that now sits in Honolulu's Bishop Museum.

Though World War I forced the cancellation of the 1916 Games, he continued to accept invitations at swimming exhibitions all over the country, competing in Chicago, Pittsburgh, New York, Detroit, Minneapolis, Cincinnati and St. Louis in the span of one month that year. He brought his 100-pound, 16-foot longboard with him whenever his travels took him near the ocean. Wind sliding, as surfing was once known among

the Hawaiian royalty who practiced it, suddenly appeared on shores throughout the world.

During his Olympic appearance in 1924 in Paris, his younger brother Samuel joined him, winning the bronze medal in the 100-meter freestyle; Duke took silver. But his most impressive performance occurred outside the arena in 1925, when he personally rescued eight passengers from a capsized boat off the coast of Corona del Mar using nothing but his strength and his longboard.

The rescue might have come from a Hollywood movie, and that's where Kahanamoku headed next. Over the course of his 28-year film career, the telegenic athlete appeared alongside actors John Wayne, Jack Lemmon, Henry Fonda and others in roles that emphasized – and arguably mocked – his Native Hawaiian roots. During this time he also became Hawaii's unofficial ambassador, greeting VIPs like John F. Kennedy, Joe DiMaggio, Shirley Temple and Amelia Earhart during their visits to the islands. The popularity and respect he enjoyed in Hawaii earned him 26 years as elected sheriff.

He died in 1968 at the age of 77. A ceremony was held on Waikiki Beach and his ashes were scattered into the Pacific Ocean as a local minister offered these departing words: "God gave him to us as a gift from the sea, and now we give him back from whence he came."

ANDREW SOCKALEXIS

Like Louis Tewanima, Andrew Sockalexis took up running as an homage to his tribe's ancestral customs. Born in 1892 on the Penobscot Nation's Indian Island Reservation in Old Town, Maine, Sockalexis grew up hearing about the tribe's "pure men," an elevated status attained only by the community's most agile youth. Before the tribe lost its hunting grounds to European settlers, these "pure men" acted as designated hunters, literally running down prey. They abstained from liquor, tobacco and women to maintain top physical condition.

The Sockalexis clan had produced a number of pure men in the past, and athleticism still ran in his family. His father had earned a reputation as an outstanding runner in the tribe's traditional five-hour foot races and his cousin, Louis Sockalexis, became the first American Indian baseball player in the major leagues when the Cleveland Spiders drafted him in 1897. (See, "The Real Indians of Baseball," page 34.)

Sockalexis was 10 when his father built a track near their home and encouraged his only son to use it. Just nine years later, he finished 17th at the 1911 Boston Marathon in his first official race. The next year, he finished second, earning a spot on the U.S. team for the 1912 Olympics. In Stockholm the oppressive 90-degree heat took its toll on the runners. Though Sockalexis was considered the favorite among the marathon's 12 American runners, he placed fourth. He later explained that his strategy of holding back to conserve energy had backfired. He had waited too long to gain on the marathon's frontrunners and couldn't catch up in time. He fared far better than a Portuguese competitor, though, who collapsed of heat stroke during the marathon and died the next morning.

In the end, Sockalexis' promising career would also be cut short. In 1919, seven years after his Olympics debut, he succumbed to tuberculosis. He was just 27. On the 90th anniversary of his death, the Maine State Legislature officially recognized him among the ranks of the state's greatest runners of all time, declaring that he "brought much pride to the Penobscot Nation and to all the people of Maine."

PHOTO COURTESY OF SCIF

Andrew Sockalexis crossing finish line in the marathon at the 1912 Stockholm Olympics.

THE CANADIAN RUNNERS: ALEXANDER WUTTUNEE DECOTEAU AND JOE BENJAMIN KEEPER

The two Olympians from Canada's First Nations dominated distance running back home and had good reason to be proud of their showing in Stockholm. Alexander Wuttunee Decoteau (Cree) placed eighth in the 5,000-meter race, in spite of leg cramps. Joe Benjamin Keeper (Cree) raced in both the 5,000- and 10,000-meter events. In the latter, running right behind Tewanima, he finished fourth, the highest a Canadian runner has ever placed in that race.

Decoteau was born in 1887 on the Red Pheasant Indian Reserve in Saskatchewan. He attended the Battleford Industrial School and then moved to Edmonton. He joined the Edmonton City Police in 1909, becoming Canada's first policeman of aboriginal background. From 1909 to 1916, he was the repeat winner of western Canada's main distance races, taking the five-mile Cross Challenge Cup race five times and the 10-mile race at Fort Saskatchewan three consecutive years.

In 1916, Decoteau enlisted for World War I with the Canadian Expeditionary Force. Arriving in France in 1917, he took part in the Canadian assault on Passchendaele, one of the bloodiest battles of the war, and was killed by a sniper on October 30. He is buried in Ypres, Belgium, but his family performed a ceremony in Edmonton in 1985 to make up for his lack of a Cree burial and to "bring his spirit home."

Joe Keeper was born in 1886 in Manitoba, a member of the Norway House Cree First Nation. In high school at the Brandon Indian Residential School, he developed his talent for long-distance running. He moved to Winnipeg in 1910 and began to compete in road races for the North End Amateur Athletic Club. In 1911, he set a new Canadian record for the 10-mile run and became a leading candidate for the Canadian Olympic team.

In 1916, like DeCoteau, he enlisted in the Great War. He served two years in France as a dispatch runner, along with the famed marathoner Tom Longboat (a competitor in the 1908 Olympics) and several other First Nations long-distance runners. During the war, Keeper and Longboat led a Canadian team to first place in an inter-Allied cross-country championship. After the war, Keeper settled in northern Manitoba, working for the Hudson Bay Company and raising a large family. He died in 1971.

His granddaughter Tina Keeper is a well-known actress, who played the role of Royal Canadian Mounted Police officer Michelle Kenidi in the long-running television drama *North of 60*. She was also elected to a term in the Canadian Federal Parliament.

The Manitoba Runners' Association and the Norway House Cree Nation both have held annual runs in Keeper's honor.

Molly Stephey, a frequent contributor to *American Indian* magazine, is public affairs officer at the National Museum of the American Indian and a former writer-reporter for *Time Magazine*.

DREAMING STRONG:

BILLY MILLS SURVIVES THROUGH THE OLYMPICS

BY JAMES RING ADAMS

Dreams of an Olympic medal kept Billy Mills going through hard times. And there were plenty of hard times on the Pine Ridge Reservation for the boy who became the greatest living American Indian Olympic medalist.

William Mervin Mills (Oglala Lakota) was born in 1938 in Pine Ridge, S.D. His mother, Grace, was non-Indian and his father, Sydney Thomas Mills, was a tribal member. They gave him the Lakota name Makoce Te'Hila, "Respects the Earth." The family was raised Catholic on the Pine Ridge Reservation, but Mills credits his father for a traditional grounding. When Mills was eight, his mother died.

In his many speeches, Mills condenses a lifetime of experience into stories about his father. He talks about going fishing with his father after his mother's death. "My father took a stick and drew a circle on the ground," Mills says. "He said, 'Stand inside.'" The father told his grieving boy to look inside his heart and sort out his tangle of emotions – anger, jealousy, resentment – and then leave them behind.

Billy Mills winning the 10,000-meter run at the 1964 Tokyo Olympics.

PHOTO COURTESY OF BILLY MILLS

AS THE TV ANNOUNCER CONTINUED TO FOCUS ON CLARKE AND GAMMOUDI, THE COLOR COMMENTATOR DICK BANK SHOUTED FROM BEHIND, "LOOK AT MILLS! LOOK AT MILLS!"

But when Mills was 12, his father died. He was raised by his older siblings until the age of 15 and then enrolled in the Haskell Institute boarding school in Lawrence, Kan. Adolescence is hard enough, but for an Indian boy caught between two cultures without parents for support, the dislocation was intense. Mills speaks movingly of nearly being overwhelmed and contemplating self-destruction. His story resonates with Native youth, who face a suicide rate twice the national average.

Mills credits his salvation to his father's words, "It's the pursuit of a dream that heals you," and to the dream he developed after his mother's death, that of being an Olympic athlete. He also began to develop the running talent that might just make the dream possible. His distance running at Haskell gave him a choice of colleges, and he settled on the nearby University of Kansas.

But his trials were hardly over. Mills was interviewed by his friend, the runner Kenny Moore, for a recent major article in *Runner's World* magazine and spoke candidly about his difficulties with the famous Kansas coach Bill Easton, who shared common stereotypes about his runners. "When Mills said he'd like to try a little more speed work," wrote Moore, "Easton said, 'Billy, Negroes are sprinters. You're an Indian, and Indians run forever.'"

It was only after college, and three years as cross-country All-American, that Mills truly began to flourish. In 1962, he enlisted in the U.S. Marine Corps to train for the 1964 Tokyo Olympics. It was a common complaint at the time that the International Olympic Committee insisted on strict amateur status for western athletes but turned a blind eye to the full-time training of the state-sponsored Communist bloc competitors. The Marine Corps returned the favor, fielding a full-time track team. It sent Mills to run the 10,000 meters in a meet in Belgium where he first encountered the dramatic finishing kick of the great Tunisian Mohamed Gammoudi. After the race, Gammoudi advised Mills to do more speed work.

At the Tokyo Olympics, the big names in the grueling 10,000-meter run were Gammoudi and the Australian star Ron Clarke. No one had heard of Billy Mills. But that was about to change, in what is widely considered one of the greatest upsets, and greatest track races, in Olympics history. Clarke set the pace through the race, with his trademark surge every other lap. Only three other runners kept touch, one of whom was Mills. In the last lap, as the leaders lapped other runners, Clarke felt boxed in and pushed Mills into an outer lane. Gammoudi also surged past. Mills seemed finished.

But the footing in the outer lane was firmer, and Mills had saved his strength for a last all-out kick. He had been diagnosed with Type 2 diabetes, Mills said, and knew his blood-sugar level could sustain only one final effort. But Mills also had spiritual support. As he lapped a German runner, he thought he saw an eagle on the other man's insignia. The sight reminded him of his father's words long ago: "right now your wings are broken, but someday you will have the wings of an eagle." Mills sprinted down the center of the track, arms pumping wildly.

As the TV announcer continued to focus on Clarke and Gammoudi, the color commentator Dick Bank shouted from behind, "Look at Mills! Look at Mills!" (and was later fired for the interruption). Mills crossed the line arms raised and a large exhausted smile on his face, in one of the iconic Olympic images. Minutes later he sought out the German runner to thank him for making room; but when Mills saw the jersey up close, there was no eagle on it. "It was all a matter of perception," he recalls.

The race set a new Olympic record and beat Mills' previous best time by nearly 50 seconds. It remains the only time in Olympic history that a runner from North or South America has won gold in the 10,000 meters. But Mills has turned his fame to another long-distance effort. He now delivers hundreds of speeches a year, speaking on Lakota values and the Olympic ideal, but above all encouraging youth who are suffering from the dislocation he once felt to save themselves through their dream.

James Ring Adams is managing editor of *American Indian* magazine and curator of the exhibit *Best in the World: Native Athletes in the Olympics,* open from May 25 to September 3 in the Sealaska Gallery of the Museum on the National Mall in Washington, D.C.

THE JIM THORPE BACKLASH

(CONTINUED FROM PG. 26)

Thorpe's daughters Gail and Grace presented the medals to the Oklahoma Historical Society, which put them on display in the State Capitol. But the drama continued. A security guard stole the medals, and after they were recovered, the state decided they would be safer in the Oklahoma Historical Society. Through special arrangement with the Historical Society and Thorpe's surviving sons William and Richard, the medals will now go on display under tight security at the National Museum of the American Indian from May 24 through the July Fourth weekend as part of the special exhibit *Best in the World: Native Athletes in the Olympics.* The Thorpe family, working with Meridian Sports Management, then plans to have them displayed at the London Olympics at the end of July.

The reputation of Jim Thorpe, "the greatest athlete in the world," will finally be restored to the peak of Olympic glory.

Again, in spite of Jim Thorpe's effortless grace as an athlete, nothing about his memory has been easy. Another conflict is nearing a head about the resting place of his body. During his interment in Oklahoma in 1953, his last wife Patricia interrupted the traditional Sac and Fox ceremonies and removed his coffin in protest of the state government's failure to honor a promise to fund a memorial. Impressed by the local development efforts of the towns of Mauch Chunk and East Mauch Chunk in eastern Pennsylvania, she offered them the honor of maintaining his final resting place as a tourist attraction. The towns renamed themselves Jim Thorpe, PA, and now maintain a shrine and museum for him.

Thorpe's children have lobbied for years for the return of his body to Sac and Fox territory. His surviving sons finally brought a lawsuit under the Native American Graves Protection and Repatriation Act; the suit was recently allowed to move forward by a federal judge. The cause has become a second-generation effort for the Wheeler family; their son Rob Wheeler, a student at Massachusetts Institute of Technology, has opened a website jimthorperestinpeace.com for an online petition to support the return. The website has received testimonials of support from 82 Indian nations.

HOPI RUNNING TRADITIONS: NAHONGVI'YTA!

BY SUSAN SECAKUKU

Hopi oral history tells of various clans coming to Hopi to gain acceptance to live and settle there, becoming Hopi. This diversity of clan and village history is the basis for a rich tapestry and complex social and ceremonial system that is uniquely Hopi. The Hopi believe that, as farmers, they are stewards of this earth. Their cultural values of hard work, proper behavior and devotion to family, clan and religious duties are not only motives for Hopi survival in their desert environment, but are believed to be an essential element for the enhancement of all life everywhere on this earth.

For the Hopi, running has always been a means to achieve this right living. It is believed that the strength and endurance put forth by us as human people through running will be witnessed by the cloud people, who will return their support for all living things by providing life-giving moisture. Ritual races are incorporated into several ceremonies dedicated to rain such as the Snake ceremonies and basket dances. Clan races are held allowing the community to run for the extended family, to bring them blessings and recognize clan relationship. Simply running every day is your individual means to help bring the clouds, which will bring the rain.

If a Hopi witnesses someone running, you thank them for thinking of the earth and of your survival on it. *Askwali* (for women) or *Kwah'kwa* (for men) is the Hopi word for thank you. It is very common to hear community members actively yelling out their thank-yous expressing their gratitude to runners for their effort.

Nahongvi'yta in the Hopi language means exerting yourself or making a great effort. This is also a common phrase yelled out to runners. By making this great effort in running, one hopes that this same value of strength and endurance is applied to living the rest of your life. Living a long life without sickness, contributing to positive things for our world is the ultimate aspiration for a Hopi person.

Susan Secakuku, former staff member of the National Museum of the American Indian, is a researcher for the upcoming exhibit *Best in the World: Native Athletes in the Olympics.*

NATIVE ATHLETES AT THE OLYMPICS: 1904–2010

FRANK PIERCE (Oneida)
1904: Marathon

PETER DEER (Mohawk)
1904: Track 800 meter (Canada) – Sixth place
Track 1,500 meter

IROQUOIS LACROSSE CLUB, Brantford, Ont.
(Roster used unidentifiable pseudonyms)
1904: Lacrosse (Haudenosaunee) – BRONZE

FRANK MT. PLEASANT (Tuscarora)
1908: Triple jump – Sixth place
Long jump, sixth place

TOM LONGBOAT (Onondaga)
1908: Marathon (Canada)

JIM THORPE (Sac and Fox)
1912: Pentathlon – GOLD
Decathlon – GOLD

LEWIS TEWANIMA (Hopi)
1908: Marathon – Ninth place
1912: Marathon – 16th place
Track, 10,000 Meter – SILVER

ANDREW SOCKALEXIS (Penobscot)
1912: Marathon – Fourth place

ALEXANDER WUTTUNEE DECOTEAU
(Red Pheasant Indian Reserve Cree)
1912: Track, 5,000 meter – Ninth place (Canada)

JOE BENJAMIN KEEPER
(Norway House Cree/Métis)
1912: Track, 5,000 meter (Canada)
Track, 10,000 meter – Fourth place

DUKE KAHANAMOKU (Native Hawaiian)
1912: Swimming (100-meter freestyle) – GOLD
1912: Swimming (200-meter freestyle relay) – SILVER
1920: Swimming (100-meter freestyle) – GOLD
1920: Swimming (200-meter freestyle relay) – GOLD
1924: Swimming (100-meter freestyle) – SILVER
1932: Water polo – BRONZE

SAMUEL KAHANAMOKU (Native Hawaiian)
1924: Swimming (100-meter freestyle) – BRONZE

WARREN KEALOHA (Native Hawaiian)
1920: Swimming (100-meter backstroke) – GOLD
1924: Swimming (100-meter backstroke) – GOLD

PUA KEALOHA (Native Hawaiian)
1920: Swimming (100-meter freestyle) – SILVER
1920: Swimming (200-meter freestyle relay) – GOLD

MAIOLA KALILI (Native Hawaiian)
1932: Swimming (200-meter freestyle relay) – SILVER

MANUELLA KALILI (Native Hawaiian)
1932: Swimming (200-meter freestyle relay) – SILVER
1932: Swimming (100-meter freestyle) – Fourth place

CLARENCE JOHN "TAFFY" ABEL (Ojibwe)
1924: Ice hockey – SILVER
(First Winter Games, held in Chamonix, France)

AURELIO TARRAZAS (Tarahumara)
1928: Marathon (Mexico)

JOSE TORRES (Tarahumara)
1928: Marathon (Mexico)

WILSON "BUSTER" CHARLES (Oneida)
1932: Decathlon – Fourth place

ELLISON MYERS "TARZAN" BROWN
(Narragansett)
1936: Marathon

JESS BERNARD "CAB" RENICK (Chickasaw)
1948: Basketball – GOLD

WILLIAM WINSTON "BILLY" KIDD (Abenaki)
1964: Slalom – SILVER
Giant Slalom – Eighth place
Downhill
1968: Giant Slalom – Fifth place
Downhill

WILLIAM MERVIN "BILLY" MILLS (Oglala Lakota)
1964: Track, 10,000 Meters – GOLD

PEDRO "PETE" VELASCO (Hawaiian)
1964: Volleyball
1968: Volleyball, Team captain

BEN NIGHTHORSE CAMPBELL (Northern Cheyenne)
1964: Judo

SHARON FIRTH (Gwich'in)
1972-1984: Cross-country skiing (Canada)

SHIRLEY FIRTH (Gwich'in)
1972-1984: Cross-country skiing (Canada)

ROSEANNE ALLEN (Gwich'in)
1972, Cross-country skiing (Canada)

HENRY BOUCHA (Ojibwe)
1972: Ice hockey – SILVER

DANIEL V. FOSTER (Western Band Cherokee)
1972: Team Handball, alternate
1976: Team Handball, coach

ALWYN MORRIS (Kahnawake Mohawk)
1984, 1988: Kayak two-man sprints (Canada)
1984: 1,000 meter – GOLD
500 meter – BRONZE

ANGELA CHALMERS (Dakota)
1992: Track 3,000 meters (Canada) – BRONZE

TODD RIECH (Flathead & Kootenai)
1996: Javelin

CHRIS BECERRA (Omaha)
1996: 800-meter wheelchair – BRONZE
(demonstration sport at Atlanta Olympics, official Olympic medal)

WANEEK HORN-MILLER (Kahnawake Mohawk)
2000: Water polo (Canada)

THEORON WALLACE FLEURY (Metis, Cree)
2002: Ice hockey (Canada) – GOLD

GAYLE HATCH (Delaware)
2004: Weightlifting (Head Coach)

NAOMI LANG (Karuk)
2006: Pairs ice dancing – 11th place

CAROLYN DERBYSHIRE MCRORIE (Metis)
2010: Women's curling (Canada) – SILVER

MONICA PINETTE (Metis)
2008: Modern pentathlon (Canada)

CALLAN CHYTHLOOK-SIFSOF (Yupik)
2010: Snowboarding

CAROLINE CALVE (Algonquin)
2010: Snowboarding (Canada)

IMAGES COURTESY OF LIBRARY OF CONGRESS

Baseball card portraits of **John Tortes Meyers** (Cahuilla) and **Charles Albert Bender** (Ojibwe)

THE REAL INDIANS OF BASEBALL

BY CHARLIE VASCELLARO

Surmounting the color bar, racial heckling and obnoxious nicknames, some 50 enrolled members of American Indian tribes have played professional baseball since the start of the major leagues.

Although Indians didn't face the official segregation that shunted great black players into the Negro Leagues, the integration of indigenous people was a painstaking process marked by race-baiting and hazing, similar to the ordeal faced by Jackie Robinson and the first African Americans to enter the major leagues after 1947.

Indian players did have the benefit of a feeder system from the powerful athletic program at Carlisle Indian Industrial School. (Early players also came from the Haskell and Chilocco Indian Schools and the lapsed Indian institution, Dartmouth College.) In fact, the number of Indians in the Major Leagues dried up after the demise of Carlisle in 1918, reviving only in present times. But their main advantage was their great natural ability.

In the early 1900s New York Giants catcher John Tortes Meyers (Cahuilla) wrote in a newspaper column about his teammate the great Jim Thorpe (Sac and Fox), "It would be false modesty on my part to declare that I am not thoroughly delighted with the fact that my race has proven itself competent to master the white man's principal sport."

There was no watershed moment, but fifty years before Robinson officially became major league baseball's first African American player, Louis Sockalexis (Penobscot) arrived on the scene as the big league's first high-profile American Indian.

Born on the Penobscot Indian reservation near Old Town, Maine, on October 24, 1871, Sockalexis was the son of an influential elder of the Bear clan. He was educated and played baseball at the Jesuit's St. Ann's Convent School. He later excelled in baseball, football and track at the College of the Holy Cross and then transferred to Notre Dame.

Sockalexis made his big league debut with the Cleveland Spiders on April 22, 1897. Defenders of the use of Indian mascots or titles often argue that the name of the Cleveland Indians originated as a tribute to Sockalexis. But the attitude of his day was hardly respectful. The sportswriter Elmer E. Bates described it in an 1897 column in the *Sporting Life* newspaper:

> *War whoops, yells of derision, a chorus of meaningless "familiarities" greet Sockalexis on every diamond on which he appears. In many cases these demonstrations border on extreme rudeness. In almost every instance they are calculated to disconcert the player…All eyes are on the Indian in every game. He is expected not only to play right field like a veteran, but to do a little more batting than anyone else. Columns of silly poetry are written about him, hideous looking cartoons adorn the sporting pages of nearly every paper. He is hooted at and howled at by the thimble-brained brigade on the bleachers. Despite all this handicap, the red man has played good steady ball.*

PHOTOS COURTESY OF NATIONAL BASEBALL HALL OF FAME

" ONE OF TWO AMERICAN INDIANS IN THE NATIONAL BASEBALL HALL OF FAME, BENDER WOULD HAVE PREFERRED TO BE CALLED CHARLIE OR EVEN ALBERT, WHICH IS HOW HIS MANAGER CONNIE MACK REFERRED TO HIM, BUT THE NICKNAME 'CHIEF' STUCK AND HE TOOK IT ALL THE WAY TO HIS GRAVE."

Above: **Louis Sockalexis** (Penobscot) was the first high-profile American Indian to play in the major leagues. Right: **Jim Thorpe** (Sac and Fox)

Sockalexis was the first of many Indian players to be called "chief" inappropriately. But perhaps the best known was pitcher Charles Albert Bender (Ojibwe). Bender was born on May 5, 1884, in Crow Wing County, Minn., and is one of seven major leaguers to emerge from the Carlisle Indian Industrial School in Carlisle, Pa. Bender spent 13 of his 16 big-league seasons with the Philadelphia Athletics, and his 212 wins rank him third in franchise history.

One of two American Indians in the National Baseball Hall of Fame, Bender would have preferred to be called Charlie or even Albert, which is how his manager Connie Mack referred to him, but the nickname "Chief" stuck and he took it all the way to his grave.

Like Sockalexis, Bender was also on the receiving end of racially motivated taunting, rattling him enough to yell back at hecklers: "You ignorant, ill-bred foreigners. If you don't like the way I'm doing things out there, why don't you just pack up and go back to your own countries."

Bender also felt that being a major league baseball player afforded him more opportunity than he might have found in any other profession.

"The reason I went into baseball as a profession was that when I left school, baseball offered me the best opportunity for both money and achievement. I adopted it because I played baseball better than I could do anything else, because the life and the game appealed to me and because there was so little of racial prejudice in the game. There has scarcely been a trace of sentiment against me on account of my birth. I have been treated the same as other men," he said to the *Chicago Daily News* in October 1910.

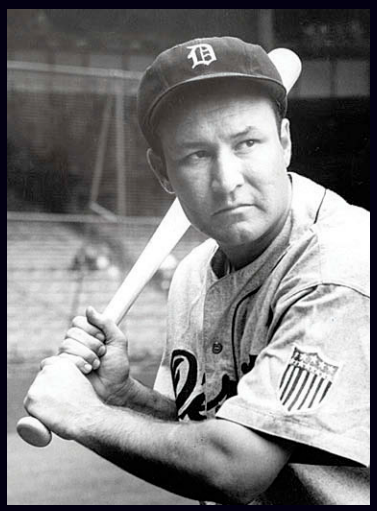
Bender and the New York Giants catcher John Tortes Meyers (Cahuilla) are jointly responsible for an indigenous milestone. They played opposite each other in the 1911 World Series, just the eighth fall classic to be played between the American and National leagues and the first to feature American Indians on each team. Bender won two of his three starts in the Series, including the clincher in game six, while extending his streak of seven consecutive complete games in World Series play (he would set a still-standing record of nine straight).

Opposing Bender's Athletics was New York Giants catcher Meyers. Born in Riverside, Calif., on July 29, 1880, Meyers attended Dartmouth

THE REAL INDIANS OF BASEBALL

Charles Albert Bender (Ojibwe) was one of the most dominant pitchers in the majors from 1903-17 and was the first American Indian elected to the National Baseball Hall of Fame.

Zachariah Davis Wheat hit higher than .300 in 14 of his 19 major league seasons, and finished his 19-year career with a .317 career mark. In 1959, he became the second American Indian elected to the National Baseball Hall of Fame.



Slugging first baseman **Rudy York** hit 277 home runs in his 13-year major league career, mostly with the Detroit Tigers.

Pepper Martin (Osage) was an all-star outfielder for the St. Louis Cardinals' great "Gashouse Gang" teams of the 1930s.

College in New Hampshire (an Ivy League school originally intended to educate Indians.) He played his way through semi-pro teams in Arizona and New Mexico and the minor leagues before making his major league debut in 1909. During the month-long spring training season, he hit an astonishing 29 home runs. Meyers batted .332 in 1911, .358 in 1912 and .312 in 1913, and the Giants reached the World Series in all three seasons. Manager John McGraw called him, "the greatest natural hitter in the game."

Outspoken on Indian affairs during and after his playing days, Meyers chronicled his own career as a columnist for the *New York American* newspaper from 1912 to 1914. Two years after his death in 1971, Meyers was inducted into the American Indian Athletic Hall of Fame at Haskell Indian Nations University in Lawrence, Kan.

Bender's alma mater, Carlisle Indian School, is much maligned these days for its original policy of suppressing tribal identity, but by the turn of the 20th century it had become a major force in American athletics. Baseball entered its curriculum in 1886. It also fielded championship football teams and sent contenders to two Olympics. Seven alumni advanced to Major League baseball.

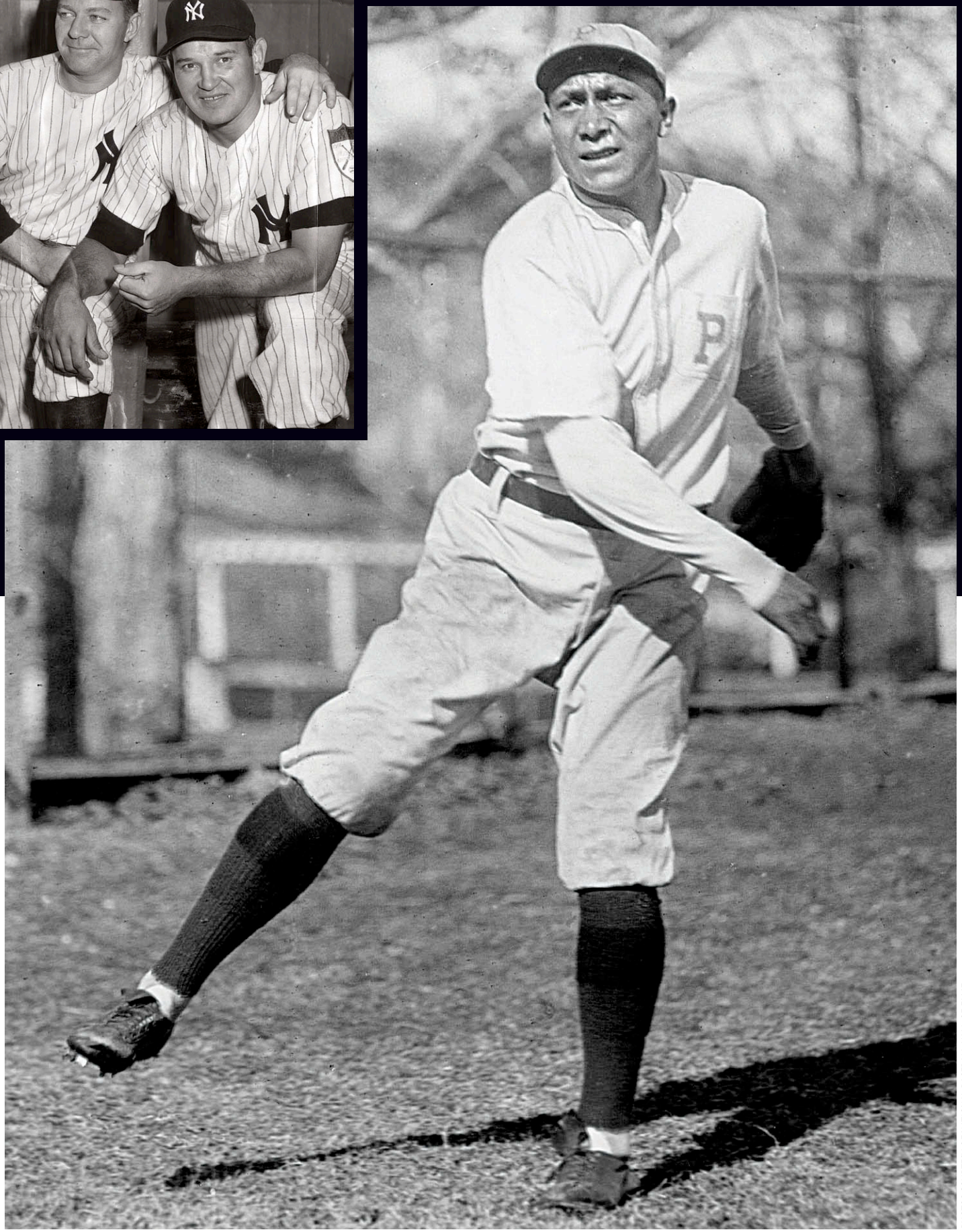
The most famous, of course, was the great all-around athlete Jim Thorpe, whose Olympic achievements are detailed elsewhere in this issue. After being driven out of amateur athletics, Thorpe signed with the New York Giants as an outfielder. As a baseball player, Thorpe did not live up to the lofty expectations of Giants manager John McGraw, who complained that Thorpe couldn't hit curve balls. The two also clashed personally. Thorpe struggled through three seasons in New York. He fared much better in the minors, compiling a .320 batting average during seven seasons. In his final major league season with the Giants and Boston Braves in 1919, he hit .327.

Other Carlisle baseballers made their mark in the majors and minors. Bender's teammate at Carlisle, Louis Leroy (Seneca), born in Omro, Wisc., on February 8, 1879, enrolled at the Haskell Institute in Kansas when he was 16 and transferred to Carlisle three years later. Leroy pitched only briefly in the major leagues (New York Yankees, 1905–06, Boston Red Sox, 1910) but enjoyed a distinguished 18-year career in the minor leagues.

Other Carlisle major leaguers include Frank Jude (Cincinnati, National League, 1906), Mike Balenti (Cincinnati, 1911, St. Louis, American League, 1913), Charles Roy (Philadelphia, American League, 1906) and George Johnson (Cincinnati, National League, Kansas City, Federal League, 1913–15).

Not all the great names came from Carlisle. Zachariah Davis Wheat was born in Hamilton, Mo., on May 23, 1888, to a Cherokee mother and a father descended from Puritans who founded Concord, Mass., in 1635. Wheat made his big league debut with the Brooklyn Dodgers in 1909. Even though he retired from the major leagues in 1927, he still holds Dodgers team records for hits (2,804), singles (2,038), doubles (464), triples (171), total bases (4,003), at-bats (8,859) and games played (2,322). Wheat hit higher than .300 in 14 of his 19 major league seasons, and finished his 19-year career with a .317 career mark. In 1959, he became the second American Indian elected to the National Baseball Hall of Fame.

George Howard Johnson (Ho-Chunk) from Winnebago, Neb., achieved a bit of baseball fame on April 23, 1914, as the pitcher who gave up the first home run at Chicago's Wrigley Field when he played for the Kansas City Packers of the Federal League. Johnson racked up 125 wins during eight minor league seasons with a 2.02 ERA. He threw a no-hitter in his final professional season in the Pacific Coast League in 1917.



PHOTOS COURTESY OF NATIONAL BASEBALL HALL OF FAME

Top: New York Yankees' hurler **Allie Reynolds** (Creek) ranks among the most successful pitchers in World Series history. His seven Series victories are second only to Whitey Ford's 10. Above: **Moses J. Yellow Horse** (Pawnee) established a cult-like following among Pittsburgh Pirates fans that continued well past his two-year playing career.

Paddle to Squaxin 2012

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www. PaddletoSquaxin2012.org

Although Moses J. Yellow Horse (Pawnee) pitched only two seasons for the Pittsburgh Pirates, from 1921 to 1922, he retained a cult-like status among fans in Pittsburgh for decades to follow. From Pawnee, Okla., Yellow Horse was educated at the Pawnee Agency School and the Chilocco Indian School. Possessing a blazing fastball, he made his big league debut on April 15, 1921. Excited by their newfound star, Pirates fans whooped and hollered at the prospect of Yellow Horse appearing in games. The chant "Bring in Yellow Horse" would resonate in the Pirates bleachers for decades after his brief career was over. Yellow Horse was inducted into the Oklahoma Sports Hall of Fame in 1971 and the American Indian Athletic Hall of Fame in 1994.

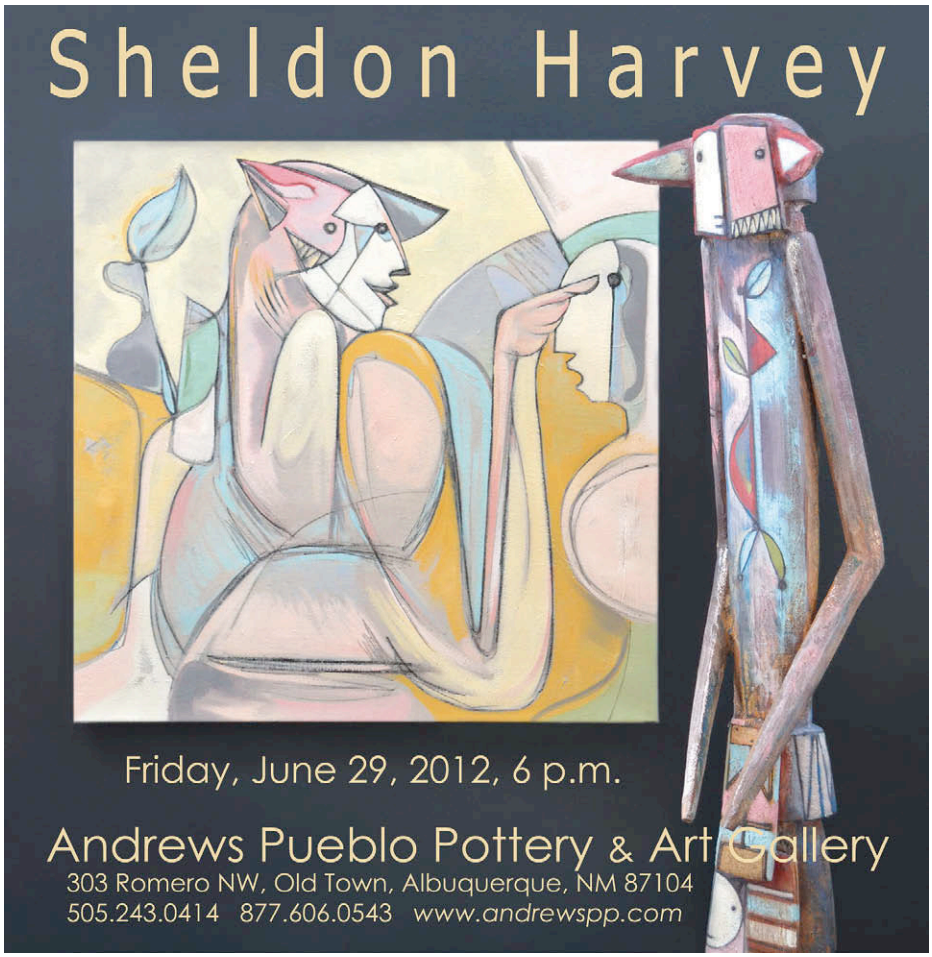
Most commonly referred to as "Pepper" Martin, St. Louis Cardinals outfielder John Leonard Roosevelt Martin (Osage) from Temple, Okla., was also known as the Wild Horse of the Osage, for his aggressive base running and all-out style of play. He was inducted into the Oklahoma Sports Hall of Fame in 1992.

Slugging first baseman Rudy York made his major league debut with the Detroit Tigers in 1934 and hit 277 home runs with 1,152 RBI in his 13-year big league career. Born in Ragland, Ala., York's fractional Cherokee ancestry and inconsistent fielding contributed to making him an object of derision to sports writers, who called him "part Indian and part first baseman." However, his skill with the bat earned him seven All Star game appearances and garnered MVP votes in nine seasons. York led the American League with 34 home runs and 118 RBI in 1943.

New York Yankees' hurler Allie Reynolds (Creek) ranks among the most successful pitchers in World Series history. His seven Series victories are second only to Whitey Ford's 10. He was born in 1917 on the Muscogee reservation in Bethany, Okla., to a mother who was a member of the Muscogee (Creek) tribe. During his time with the Yankees he was known alternately as "Chief" and "Superchief," a double entendre reference to his Indian origin and a railroad train of the time.

Former teammate Bobby Brown, said it was meant as a flattering term.

"Some of you are too young to remember, the Santa Fe Railroad at that time had a crack train [Superchief] that ran from California to Chicago, and it was known for its elegance, its power and its speed. We always felt the name



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Hopi-Tewa Pot by Mark Tahbo. Photo: King Galleries

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Barbara Ornelas
Lynda Pete
Jorge Quintana
Griselda Saufkie
Lorene Sisquoc
Ernest Siva
Tony Soares
Jock Soto
Mark Tahbo
Roy Talahaftewa
Richard Tsosie
Marvin Yazzie
more special guests to be announced

applied to Allie for the same reasons," said Brown. He added that Reynolds did not necessarily appreciate the nickname. Reynolds is honored with a bronze bust at the Bricktown Ballpark, home of the AAA Oklahoma City Redhawks.

The Indian tradition in baseball is currently having a revival. Three Natives are now playing in the major leagues. When St. Louis Cardinals pitcher Kyle Lohse (Nomlaki Wintun), from Chico, Calif., took the mound in game three of the 2011 World Series, it was the first time a Native pitcher started a Series game since Yankees hurler Reynolds won game six in the 1953 Series.

Prior to Lohse, Yankees relief pitcher Joba Chamberlin (Winnebago) from Lincoln, Neb., was the last Native pitcher to appear in the World Series, making three relief appearances against the Philadelphia Phillies in the 2009 Fall Classic.

Third on the list, Boston Red Sox outfielder Jacoby Ellsbury (Navajo) from Madras, Ore., finished second in American League MVP voting last season.

Chamberlin says his Native heritage "was always a part of my life and it's always been significant, and as I've gotten older, it's become more significant. As I got older, I appreciated it more. I think we all play a part from the beginning to the players playing now.

"Opportunities on the reservation are few and far between, so… it's good to see that there are some current players right now that can give hope and faith to those kids on the reservation."

Charlie Vascellaro is a sports writer who contributed an article in the Spring 2011 issue of *American Indian* magazine on the tribally owned Major League spring training complex at the Salt River Pima-Maricopa Indian Community in Arizona. Attendance at Salt River Fields this spring was highest for any spring training facility in the nation.

The book *The American Indian Integration of Baseball* (University of Nebraska Press, 2004) by Jeffrey Powers Beck was a major source for this article.


44th Annual
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Art Show
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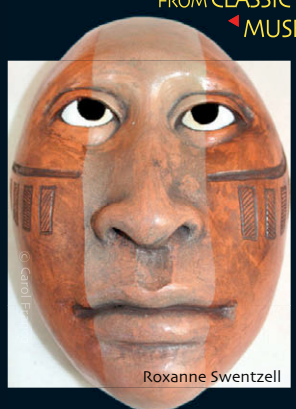
Native Treasures
Indian Arts Festival
MEMORIAL DAY WEEKEND
MAY 26-27, 2012
FROM CLASSIC TO CONTEMPORARY, FROM EMERGING TO ESTABLISHED
MUSEUM-QUALITY NATIVE AMERICAN ART SHOW

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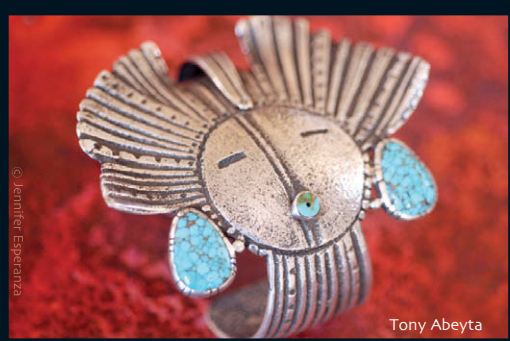
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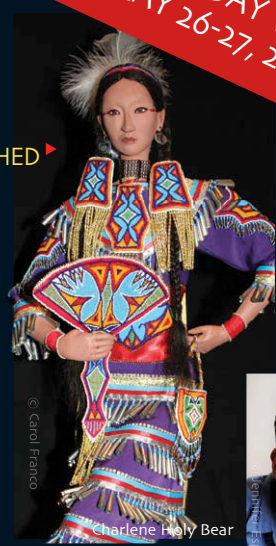
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Image: Frank Buffalo Hyde, *Buffalo Bill*, 2012
On exhibition through July 31, 2012
Frank Buffalo Hyde:
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BY GUSSIE FAUNTLEROY

DIRECT FROM THE ARTIST

THE 2012 SANTA FE INDIAN MARKET

In a world increasingly impersonalized by digital transactions, Santa Fe Indian Market continues its 91-year tradition of putting makers and buyers directly together this August 18 and 19.

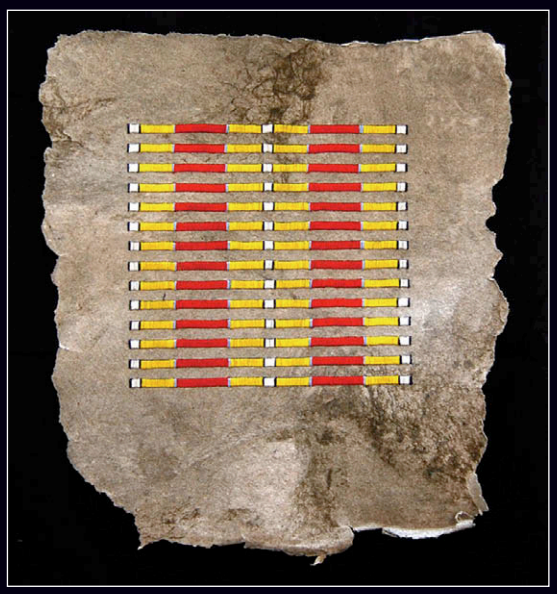
"Every year the artists surprise us with new ideas and new work. And not just the winners – every artist brings his or her best work," says Bruce Bernstein, executive director of the Southwestern Association for Indian Arts (SWAIA), which presents the annual event.

Here is a look at four top Santa Fe Indian Market award winners from 2011 who will be at the market again this year.

DYANI REYNOLDS-WHITE HAWK

When Dyani Reynolds-White Hawk looks at Western modernist painting, she often recognizes the influence of unnamed indigenous beadworkers and quillworkers such as those of her Sicangu Lakota tribe. Her Plains Indian ancestors' compelling use of color, composition and balance – as well as the depth of meaning embedded in visual symbolism – were elements whose power Western artists could not ignore, she says. And when she looks at Lakota ancestral creations she recognizes the influence of Western culture, which brought glass beads and new perspectives to North America.

In her own art and life, Reynolds-White Hawk seeks to integrate both sides of the cultural equation. Of Lakota, German and Welsh ancestry, the 35-year-old artist paints in oil and acrylics and creates mixed-media two-dimensional pieces often incorporating beadwork, quillwork, handmade paper, leather or thread. Her work merges bold Western abstract art elements with traditional Lakota features



Sicangu Lakota artist Dyani Reynolds-White Hawk

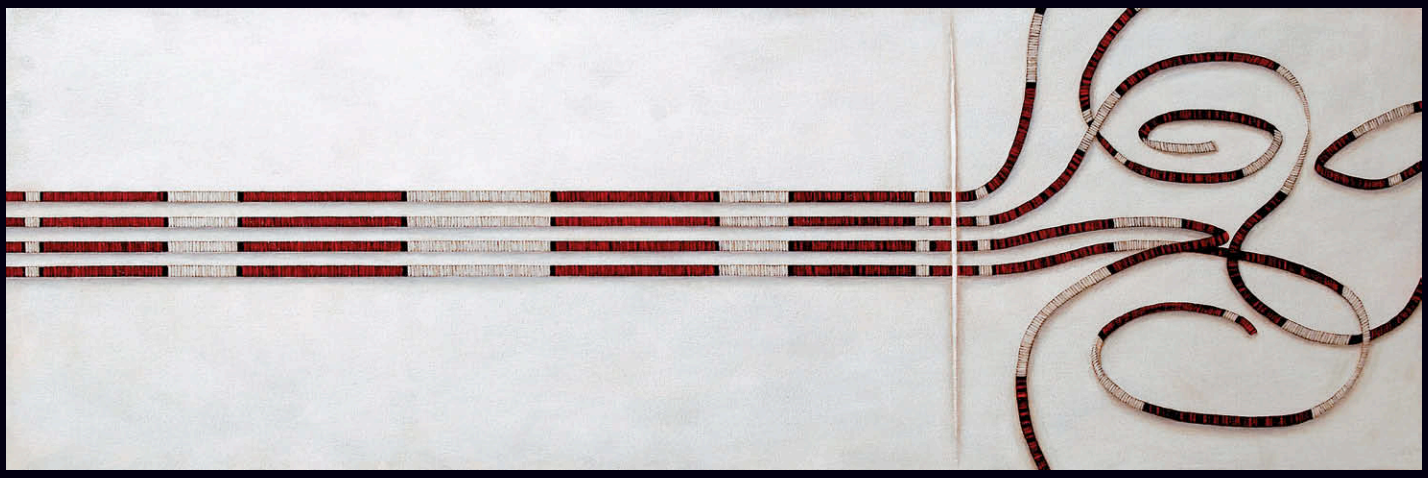


PHOTO COURTESY OF THE ARTIST

such as color, pattern and symbolism containing the Plains Indian worldview.

Take her painting entitled *Seeing*, which won a Best of Class award at the 2011 Santa Fe Indian Market. It uses the traditional four-directions symbol as a window into a view of sky. The sky image came from a photo the artist took while traveling back home to St. Paul, Minn., after attending a sun dance in South Dakota. In each of the painting's corners are white stripes reminiscent of Plains Indian quillwork, alternating with solid blue stripes. For Reynolds-White Hawk, the blue stripes call to mind one of her favorite abstract painters, Irish-American modernist Sean Scully, known for his paintings of stripes. *Seeing* asks the question: "Through what window do we see the world, and what do we bring to that window as we look?" she explains.

Reynolds-White Hawk brings a cultural background and education steeped in both traditional Lakota ways and urban American life. Her mother, adopted out of her tribe as a toddler, grew up in the non-Native world but reconnected with her family on the Rosebud Reservation when Dyani was a child. Reynolds-White Hawk attended tribal colleges and earned a BFA from the Institute of American Indian Arts in Santa Fe, N.M. Later she focused on Western abstract art as she earned an MFA from the University of Wisconsin-Madison, while also researching Lakota and other traditional Native arts on her own. "My aim is to acknowledge and celebrate all aspects of my education and being, and all that makes up my understanding of the world," she says.

Above, left: *Seeing*, by Dyani Reynolds-White Hawk Oil on Canvas 60" x 60", 2010-2011

Above, center: *Fast Lanes 1* by Dyani Reynolds-White Hawk Thread on Handmade Paper and Cotton Fabric 17" x 15", 2009

Above: *Continuity* by Dyani Reynolds-White Hawk Acrylic on Canvas 12" x 38", 2010

JEREMY FREY

For Passamaquoddy basket-weaver Jeremy Frey, the process of basket-making is both extremely arduous and surprisingly easy.

The labor-intensive aspect involves weeks of preparation of materials – finding and harvesting appropriately-sized black ash trees from deep in the forests of Maine, hand-pounding the wood with the blunt end of an ax to separate its rings, and splitting the rings into thin ribbons of wood, some of which are dyed. Finally, Frey slices each ribbon into splints as narrow as one thirty-secondth of an inch across. He also creates hand-lathed wooden forms around which to weave the splints into graceful basket shapes. In all of this, he follows traditional Passamaquoddy methods, just as basket weavers in his family have done for six generations or more.

When it comes to using the prepared ash to design and create elegant and precisely woven baskets, however, the 33-year-old artist is surprised at the ease with which he manifests certain knowledge and skills. "All along, it seems like I knew things about baskets that I 'shouldn't' have known," he muses, speaking from his home on the Passamaquoddy reservation of Indian Township. "I almost feel like some of my baskets are from my ancestors, because as I work on them, complicated ideas come easily to me."

Although Frey loved art as a boy, he didn't become serious about learning basket-making until his early 20s. Having moved back home to kick a serious drug addiction and leave behind a troubled period in his life, he watched his mother weaving baskets and asked her to teach him the art. "Basketry literally saved my life," he says.

In the process, he quickly began setting and surpassing exceptionally high standards for himself – from the precision of cutting ash splints, to the exquisite beauty, tightness of weave, structural integrity and originality of design in every basket he makes. His talent and efforts have brought him a shower of prestigious awards, including Best of Show at both the Heard Museum Guild Indian Fair and Market and Santa Fe Indian Market in 2011. But Frey won't rest on his laurels. "I put everything I know into each piece," he affirms. "What I bring to Santa Fe this year will be the best I've ever done. That's what I love about basketry, or any art form, and I love doing it."


HUDSON MUSEUM, UNIVERSITY OF MAINE


PHOTO BY JEREMY FREY


PHOTO BY JEREMY FREY

Top left: Passamaquoddy basket-weaver Jeremy Frey. Top right: Squat vessel basket by Jeremy Frey. Above: Large vase-style basket by Jeremy Frey.

Bisbee Cuff by Chris Pruitt. Sterling silver (patinated), 18k gold, Bisbee turquoise, diamonds.

PHOTO COURTESY OF THE ARTIST

PHOTO COURTESY OF THE ARTIST

Lone Mountain Bolo by Chris Pruitt. Sterling silver, 18k gold, Lone Mountain turquoise, coral.

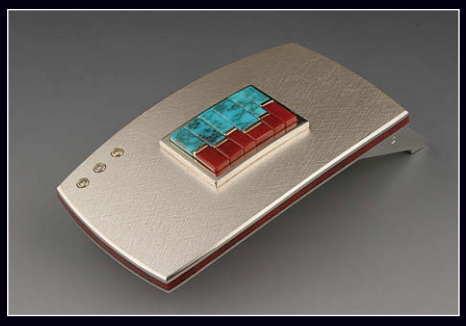


PHOTO BY PAT PRUITT

Lone Mountain & Diamond Buckle by Chris Pruitt. Sterling silver, Lone Mountain turquoise, diamonds and coral.

PHOTO COURTESY CIBOLA BEACON

CHRIS PRUITT

A ward-winning Laguna Pueblo jewelry artist Chris Pruitt came to his artistic career by way of an unusual route: as a Le Cordon Bleu-trained chef. In his early 20s, Pruitt trained professionally and worked for two years under a meticulously focused Japanese chef. The experience taught the future jewelry maker to appreciate the deftness of well-trained hands. "I learned hand movements and knife skills. Hands are our most important tools," he relates.

A few years later Pruitt was serving as an executive restaurant chef when a foot injury forced him to leave the business, where 12- to 16-hours days of standing are common. He established a small food-service project at Laguna, preparing and delivering healthy meals to busy working Pueblo members. But when limited funding prevented expansion of the project, he turned to other interests.

Remembering an earlier passion for rocks and metal-work, Pruitt asked acclaimed jewelry artist Charlie Bird (Santo Domingo Pueblo/Laguna), a family friend, to teach him basic silver and mosaic techniques. Bird is known for his exceptional talent with mosaic jewelry. Pruitt continued refining his own skills, first in traditional Pueblo designs and then in a highly contemporary style. He also spent time in the studio of his older brother, Pat Pruitt, who creates award-winning contemporary jewelry in machine-tooled stainless steel.

Pat previously worked alongside master machinists at a Dallas machine shop, and his Laguna Pueblo studio contains a range of machining equipment. There, Pruitt learned additional jewelry-making methods from his brother and developed another valuable skill – producing his own custom jewelry-making tools. Today the 31-year-old artist uses these specialized tools in the creation of silver jewelry whose exquisitely clean designs incorporate meticulously inlaid precious and semi-precious stone, wood and gold. He employs a range of techniques, including lapidary, inlay, fabrication, brazing, texturing and polishing.

At the 2011 Santa Fe Indian Market, Pruitt earned Best of Class in Jewelry for *Lone Mountain & Diamond Buckle*, a finely textured sterling silver belt buckle featuring 18-karat gold, diamonds, coral and Lone Mountain turquoise. His offerings this year will feature the same style, materials and quality for which he is known, while also exploring the use of additional techniques such as Eastern *repoussé*. In all his art, Pruitt believes the essential quality is his state of mind while working. "You shouldn't be creating art when you're negative or angry," he reflects, adding, "I'm very happy with my life right now."

First Kill: Father and Son by Arthur Holmes, Jr. Cottonwood root, oil paint, carved from single piece of wood, Best of Class winner, 2011 Santa Fe Indian Market.

Crow Mother by Arthur Holmes, Jr.

Proud Warrior by Arthur Holmes, Jr.

ARTHUR HOLMES, JR.

Hopi katsina carver Arthur Holmes, Jr. divides his artistic career into two parts, "before and after" the spiritual awakening that resulted from entanglement with alcohol and drugs and more than three years of incarceration. "Before" was the early 1990s, when he hoped to follow his father, acclaimed carver Arthur Huminimptewa (Holmes), Sr., into the world of traditional katsina carving. The younger Holmes was trying to sell his carved figures to galleries and shops, but his life was in disarray.

Time away from his loved ones was a wake-up call, reminding the artist of the preciousness of life, family and his cultural heritage. The second and ongoing phase in his creative life began when he returned home to his wife and two young daughters, determined to meet the goals he set for himself: to put his Hopi ceremonial life ahead of everything else, to re-establish his relationship with his family and to get back to the dry-land corn farming that is an integral part of traditional Hopi life.

In returning to tradition, Holmes once again began carving, but this time it was different. "Once I started picking up the wood, it just took another turn; it jumped, and got better and better," says the 42-year-old artist, who now divides his time between Prescott Valley, Ariz., and his home village of Moencopi, on the Hopi Reservation in northern Arizona. Since then Holmes has earned numerous top awards, including Best of Class at the 2010 Heard Museum Guild Indian Fair and Market and the 2011 Santa Fe Indian Market.

As with most Hopi carvers, Holmes's first figures were simple, flat wooden dolls created to be given to young girls during traditional ceremonies. He carved dolls for his daughters, later moving into the "action style" figures characteristic of most katsina carving today. Holmes's work is acclaimed for its highly detailed, masterful carving and painting.

First Kill: Father and Son, which earned Best of Class in Pueblo Wooden Carving at Santa Fe Indian Market, depicts two Left-Hand Katsinas, traditional Hopi hunting figures. The two represent a father and son working together to hoist a mule deer buck up a rock face. It honors the artist's relationship with his father and with his own young son. As with all of Holmes's work, the entire piece was carved from a single piece of cottonwood root and painted with oils. As he works, the shape of the root itself suggests the figure that will emerge from it. The artist says, "It speaks to you. You're connecting with the wood. The figures have got life in them; they're awake."

Hopi carver Arthur Holmes, Jr. with one of his favorite carving knives.

2012 SANTA FE INDIAN MARKET

The 2012 Santa Fe Indian Market takes place Aug. 18 and 19 and offers a rich diversity of artwork, film and other cultural presentations by Native and First Nations artists representing dozens of North American tribes. More than 1,000 artists will be on hand at booths filled with traditional and contemporary jewelry, pottery, sculpture, painting, textiles, katsina carvings, basketry, beadwork and other arts of exceptional quality, in adult and youth categories.

Indian Market favorites also include a popular clothing contest, Native musicians on stage, and a variety of Native foods. Saturday and Sunday's activities culminate a weeklong festival of cultural educational offerings. Among these: Native Cinema Showcase and the screening of award-winning Native films, a Native Literary Arts Reading Series, symposium on the state of Native arts, Indian Market's Best of Show ceremony and luncheon, previews of award-winning art and a live auction gala. (See swaia.org for details.)

Based in southern Colorado, Gussie Fauntleroy writes frequently on Native artists, as well as on other types of art, architecture and design for national and regional publications. She is the author of three books on visual artists, among them, *Roxanne Swentzell: ExtraOrdinary People.*

ARTISTS' GALLERY

If you can't make it to the Santa Fe Indian Market, the award-winning artists featured here also exhibit their work in galleries and online.

Dyani Reynolds-White Hawk's art can be viewed at Shiprock Santa Fe Gallery, Santa Fe, N.M. and at dyaniwhitehawk.com. She can be contacted at dlwhitehawk@yahoo.com.

Chris Pruitt's jewelry may be seen at Waddell Trading Company, Scottsdale, Ariz., Tom Taylor Custom Belt Buckles and Boots, Santa Fe, N.M., and at chrispruittjewelry.com.

Jeremy Frey's baskets are represented by Home & Away Gallery, Kennebunkport, Maine, American Native Arts, Sedgwick, Maine, and in his own gallery, The Basket Tree, opening in early summer, 2012 in Indian Township, Maine. See basketree.com or call (207) 796-2487.

Arthur Holmes Jr.'s art may be seen at the Heard Museum Shop, Phoenix, Garland's Navajo Rugs, Sedona, Ariz., ancientnations.com and Packards, Santa Fe, N.M. He can be contacted at dupivu@msn.com or (928) 890-8341.

JOIN US LIVE ON THE WEB!

The National Museum of the American Indian is dedicated to reaching our visitors near and far. Sharing ideas and giving a platform for the Native voice on issues pertaining to art, the environment, social issues and education is a core value of the museum's mission.

PHOTO BY STEPHEN LANG

Unfortunately, it isn't possible for everyone to be able to travel to the museum in Washington, D.C. or New York. That is why the NMAI has been on the forefront of providing live webcasts of our symposiums, roundtable discussions and curatorial lectures for visitors who cannot physically be in the museum for every event. Live webcasts allow the museum to reach a broader audience and encourage visitors from all around the world to engage and connect with the museum. Ideal for educators and students, or individuals staying connected to issues in Indian Country, NMAI is reaching beyond the museum walls and into the convenience of the personal computer. After the broadcast the videos are posted on the NMAI's website and YouTube channel where they can be viewed for free 24 hours a day, seven days a week.

Beverly Cook speaks at *Protocols of Peace: A Day of Discussion.*

In New York the George Gustav Heye Center recently broadcast lectures on exhibitions and social issues. On Feb. 9, curator Gabrielle Tayac (Piscataway) along with Heriberto Dixon (Tutelo) led a discussion about the history and contemporary cultures of mixed heritage Native people featured in the exhibition, *IndiVisible:African-Native American Lives in the Americas.* On March 10, the symposium, *Protocols of Peace: A Day of Discussion* featured scholars, Native culture bearers and historians broaching topics such as the Haudenosaunee Condolence Ceremony and the philosophy of "The Good Mind" which is the foundation of the Haudenosaunee Great Law of Peace.

Other webcasts have included *Indigenous Voices at the United Nations* in May, presenting Cecelia Belone (Diné), president of the National Indian Youth Council, and attorney James Zion in a discussion of current indigenous issues at the United Nations. On Monday, June 25 a one-day program *Changing Hands CONNECTIONS: We Are Here* will explore contemporary art from an indigenous perspective with leading artists, curators and critical thinkers. The discussion will include works featured in *We Are Here! The Eiteljorg Contemporary Art Fellowship* and *Changing Hands: Art Without Reservations, Part 3.*

In Washington, D.C., there has been a great response to the live webcasts from this year's annual festivals. In January, the museum hosted a Native Storytelling Festival and featured Chris Morganroth, a Quileute elder, who told traditional stories and spoke about how they compare and contrast to the popular *Twilight* series storylines. Ojibwe and Oneida performer Thirza Dafoe enthralled audiences with her stories told through dance, including traditional call-and-response Iroquois songs, an Eagle dance and the always popular hoop dance. The annual Power of Chocolate Festival, held February 11-12, never fails to attract chocolate lovers and our executive chef, Richard Hetzler, didn't disappoint with a live broadcast of his cooking demonstration of spicy Mexican hot chocolate and chocolate mole sauces for turkey and chicken dishes. Dr. Catherine Kwik-Uribe of Mars Botanical gave an overview of some of the historical uses of cacao, as well as the latest scientific research on the health benefits of chocolate, cocoa and cocoa flavanols.

The most recent webcast was a symposium held April 25, *(Re)Presenting America: The Evolution of Cultural Specific Museums,* which featured conversations with museum directors and scholars from across the nation discussing the role of "ethnic" museums and how their programs provide depth and fullness of perspective versus traditional museums. Our audience was encouraged to join the dialogue via Facebook and to use Twitter hashtags. The session provided another outlet for our web visitors to engage without actually being in the museum.

Check our YouTube channel often for behind-the-scenes interviews with artists, curators and presenters for exclusive content and for another way to connect to both museums' exhibitions!

– Quinn Bradley (Navajo/Assiniboine) and Leonda Levchuk (Navajo)

All live NY museum webcasts can be streamed free of charge on the NMAI website at http://www.ustream.tv/channel/nmai-ny.

All live Washington, D.C. museum webcasts can be found at www.AmericanIndian.si.edu/webcasts.

Past programs can be found at http://www.youtube.com/user/SmithsonianNMAI.

For upcoming webcasts and webinars please check our calendar of events.

ON THE BALL

For 15 centuries, from 600 BC to AD 900, the Maya civilization held sway over a vast area of tropical lowlands on the Yucatan peninsula, an area known today as the Peten. Other Maya groups lived and continue to live in the highlands of Guatemala and Chiapas and the arid lowlands of northern Yucatan. It was in the Peten, however, that the civilization of the Classic Maya achieved its apogee.

The image on this panel is an "action shot" of a man kneeling in preparation to receive the bouncing rubber ball that formed an integral part of the ball game played throughout Mesoamerica. The two hieroglyphs in the upper right identify the subject as a ball player and possibly a jaguar deity. The ball is labeled with the numeral 9 and the hieroglyph *nahb,* thought to mean "hand-span." It seems that the ball was nine hand-spans in circumference – that is, about two feet in diameter.

This panel, believed to be from the ball court at La Corona, is one in a series that portray individuals in distinct ball-playing poses or contain hieroglyphic texts describing the events depicted. The texts suggest that these ball players were nobles, though not necessarily rulers. The texts identify the players with enigmatic and perhaps divine titles. It is possible that they were recreating the sacred ball game between gods in the underworld at the time of the world's creation.

– Marcello A. Canuto and Tomas Barrientos Q.

Marcello Canuto is director of the Middle American Research Institute and associate professor in the Anthropology Department at Tulane University.

Tomas Barrientos Q. is director of the Archaeology Department at the Universidad del Valle de Guatemala.

On display in *Infinity of Nations: Art and History in the Collection of the National Museum of the American Indian,* at NMAI-NY.

PHOTO BY WALTER LARRIMORE

Maya bas-relief depicting a ball player
AD 600–750
La Corona, Department of el Peten, Guatemala
Limestone
14.6" x 11.2"
24/457

You love the art,
now learn the history and culture behind it.

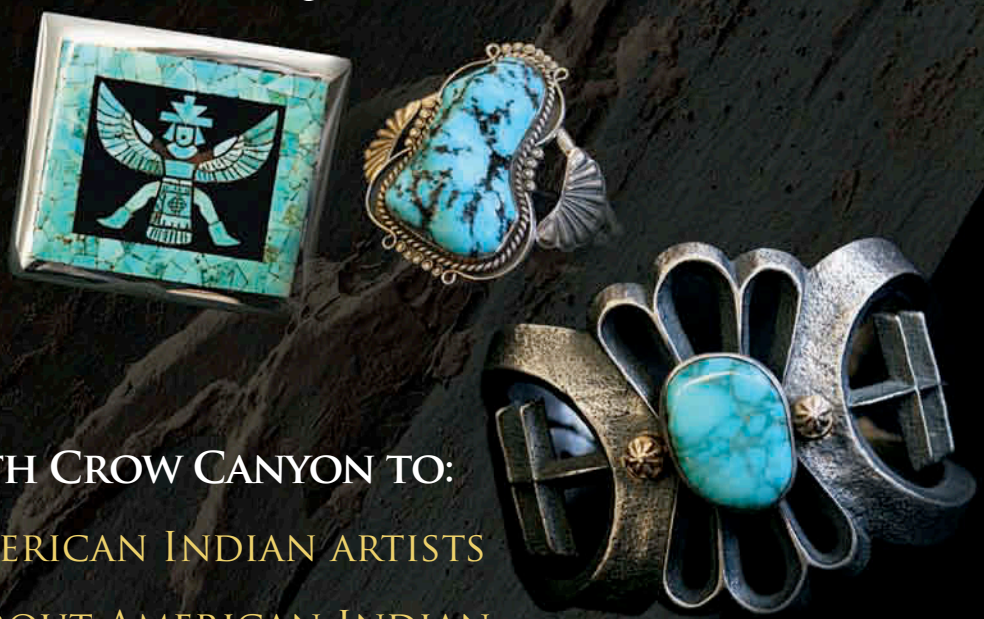


Photo of Native American jewelry taken at Notah Dineh, Cortez, CO.

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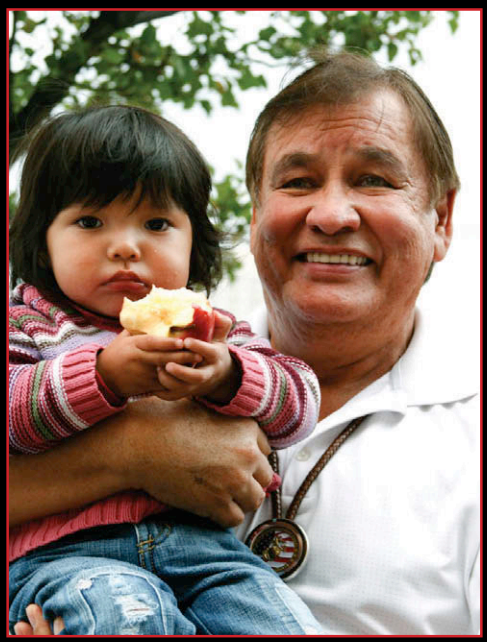
"Believe, Believe, Believe!"

Billy Mills (Oglala Lakota) wins the gold medal in the 10,000m at the 1964 Olympics.



Billy Mills, National Spokesperson, Running Strong for American Indian Youth®

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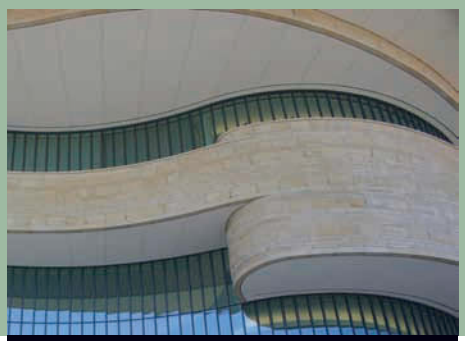


EXHIBITIONS + EVENTS CALENDAR

MAY/JUNE/JULY 2012

SMITHSONIAN'S **NATIONAL MUSEUM OF THE AMERICAN INDIAN** ON THE NATIONAL MALL IN WASHINGTON, D.C.

WASHINGTON EXHIBITIONS

OUR UNIVERSES:
TRADITIONAL KNOWLEDGE SHAPING OUR WORLD

OUR PEOPLES:
GIVING VOICE TO OUR HISTORIES

OUR LIVES:
CONTEMPORARY LIFE AND IDENTITIES

WINDOW ON COLLECTIONS:
MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:
ALGONQUIAN PEOPLES OF THE CHESAPEAKE

BEST IN THE WORLD: NATIVE ATHLETES IN THE OLYMPICS
MAY 25 – SEPT. 3

A SONG FOR THE HORSE NATION
THROUGH JAN. 7, 2013

PHOTO BY ERNEST AMOROSO

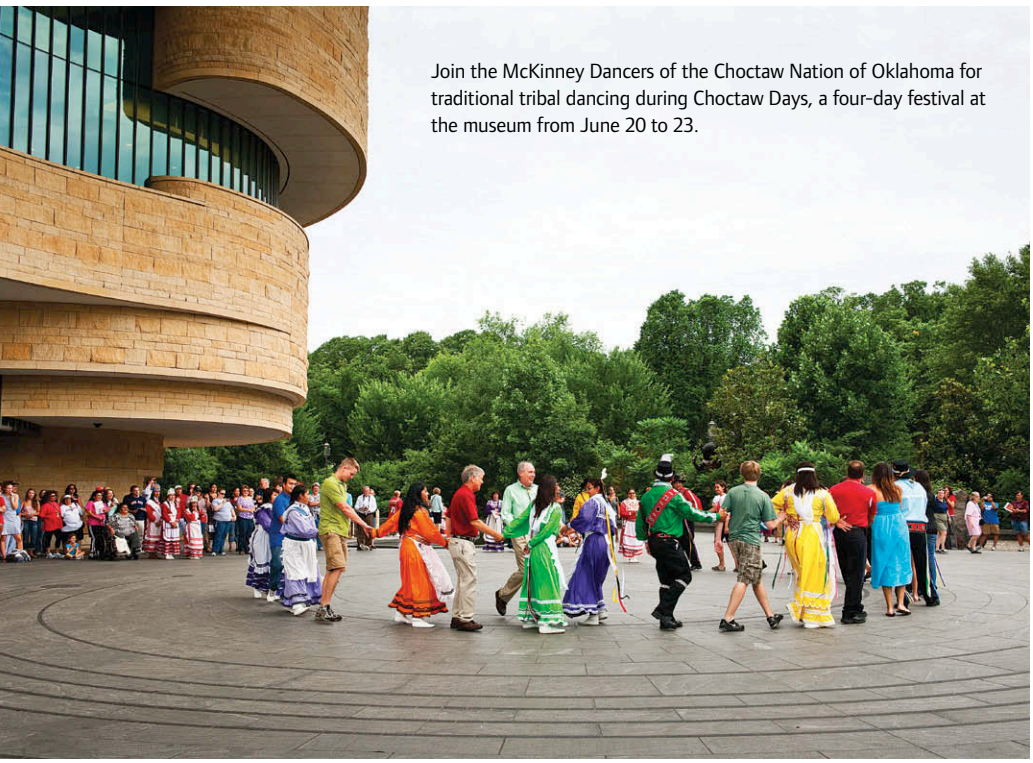
PHOTO COURTESY OF TOM POHAKU STONE

Native Hawaiian craftsman and surfer Tom Pohaku Stone.

CALENDAR LISTINGS

BEST IN THE WORLD: NATIVE ATHLETES IN THE OLYMPICS
Friday, May 25 – Monday, Sept. 3
Sealaska Gallery, Second Level
This exhibition features Native athletes who have provided some of the most dramatic moments in Olympic history. Special attention is given to the centenary of the 1912 Games in Stockholm, in which Jim Thorpe (Sac and Fox) won both the pentathlon and the decathlon (a feat not since equaled), Duke Kahanamoku (Native Hawaiian) won the 100-meter freestyle, Andrew Sockalexis (Penobscot) placed fourth in the marathon and Lewis Tewanima (Hopi) won the silver medal and set an American record for the 10,000-meters, which stood for more than 50 years until another American Indian, Billy Mills (Oglala Lakota), won gold in Tokyo in 1964.

A SONG FOR THE HORSE NATION
Through January 7, 2013
W. Richard West, Jr. Contemporary Arts Gallery/3M Gallery, Third Level
This exhibit traces the way horses changed the lives of Native people since Christopher Columbus returned the species to the Western Hemisphere. Historic objects include a 19th century, hand-painted Lakota tipi, a life-size



Join the McKinney Dancers of the Choctaw Nation of Oklahoma for traditional tribal dancing during Choctaw Days, a four-day festival at the museum from June 20 to 23.

PHOTO BY KATHERINE FOGDEN, NMAI

horse mannequin in spectacular, fully beaded regalia and three rifles belonging to celebrated Native leaders Geronimo (Chiricahua Apache), Chief Joseph (Nez Perce) and Chief Rain-in-the-Face (Hunkpapa Lakota), as well as contemporary and historic photographs, artwork, songs and personal accounts.

PUBLIC PROGRAMS

Friday, May 25
NATIVE SPORTS WITH TOM "POHAKU" STONE
2 p.m., Rasmuson Theater, First Level
In celebration of the opening of the museum's exhibition, *Best in the World: Native Athletes in the Olympics,* Tom "Pohaku" Stone shares his knowledge of ancient Hawaiian sports in an informative presentation and discussion.

Friday, May 25
DINNER AND A MOVIE: SONS OF HAWAI'I: A SOUND, A BAND, A LEGEND
7 p.m., Rasmuson Theater, First Level
(2000, 80 min.) U.S. Eddie Kamae.
This feature-length documentary, the seventh in Kamaes' award-winning Hawaiian Legacy Series, tells the story of the charismatic band that helped launch the Hawaiian cultural renaissance: The Sons of Hawai'i. Spanning 40 years of Hawaii's rich musical tradition, the film offers an intimate look at a unique group of performers and composers: their songs, their sense of humor and their devotion to a sound that continues to convey something essential about the Hawaiian spirit.

Made possible by the Hawaii Legacy Foundation, this screening is part of a month-long retrospective celebrating Eddie Kamae, the celebrated Hawaiian musician who helped launch the Hawaiian cultural renaissance. The Hawaiian Legacy Foundation documentary series began with a film about one of Kamae's most beloved teachers and friends, Sam Li'a Kalainaina, *LI'A: The Legacy of a Hawaiian Man,* which premiered in 1988 at the Hawaii International Film Festival. The Kamaes now have 10 award-winning documentaries under The Hawaiian Legacy series.

Cuisine from our Zagat-rated Mitsitam Cafe will be available for purchase from 5 p.m. to 6:30 p.m. Seats in the theater are limited, register online at www.AmericanIndian.si.edu/calendar.

Sunday, May 20 – Friday, May 25
ARTIST-IN-RESIDENCE: TOM "POHAKU" STONE
10:30 a.m. – 5 p.m., Potomac Atrium, First Level
Tom "Pohaku" Stone, a Native Hawaiian carver from O'ahu, Hawaii, shares his skills and talents as he carves a traditional Hawaiian surfboard *(Papahe'enalu)* and lashes together a traditional Hawaiian sled *(Papaholua)* in the museum's Potomac Atrium. Stone is a legendary native Hawaiian surfer and waterman, who has spent his life learning his culture and becoming a specialist in ancient Hawaiian sports. The museum is honored to host Stone as he shares his knowledge and aloha as a teacher and craftsman.

Saturday, May 26 and Sunday, May 27
CELEBRATE HAWAI'I FESTIVAL: HEALING AND ALOHA
10:30 a.m. – 5 p.m., Potomac Atrium and other museum locations
In honor of Asian Pacific American Heritage Month, the museum welcomes Hawaiian artists, performers and practitioners of traditional Hawaiian healing and culture. Visitors can learn about living a life of "aloha" by watching and learning about hula, taking in a cooking demonstration, watching films and presentations and meeting and greeting our Hawaiian guests.

Friday, June 8
DINNER AND A MOVIE: MOSQUITA Y MARI
7 p.m., Rasmuson Theater, First Level
(2012, 75 min.) U.S. Aurora Guerrero
Mosquita y Mari is a coming-of-age story that focuses on an unlikely friendship between two young Chicanas in Los Angeles. An official selection of the 2012 Sundance Film Festival, the movie explores adolescence, identity, loyalty and friendship.
Presented with the Smithsonian's Latino Center, the screening will be followed by a Q&A with director Aurora Guerrero (Chicana/Maya) and producer Chad Burris (Chickasaw).

Cuisine from our Zagat-rated Mitsitam Cafe will be available for purchase from 5 p.m. – 6:30 p.m. Seats in the theater are limited, register online at www.AmericanIndian.si.edu/calendar.

Saturday, June 9
INDIAN SUMMER SHOWCASE: NATIVE MUSIC WITH ROBERT MIRABAL
5 p.m., Outdoor Welcome Plaza
Two-time Grammy award winner Robert Mirabal has been described as a Native "Renaissance man." As a musician, painter, master craftsman, poet, actor, screenwriter, horseman and farmer, Mirabal has traveled all over the world sharing his unique work, which combines his Pueblo roots with elements of Japanese Butoh dance, "cowboy poetry," Hawaiian chants and Australian aboriginal culture. Mirabal will also present an informal program at noon, offering visitors a chance to meet with the artist.

Wednesday, June 20 – Saturday, June 23
NATIVE FESTIVAL: CHOCTAW DAYS
10:30 a.m. – 4:30 p.m.
Potomac Atrium and other museum locations
The Choctaw Nation of Oklahoma celebrates its tribal history and heritage with four days of food, workshops and performances. The tribe's rich military tradition, from "Little Brother of War" (stickball) warriors to the Code Talkers of World War I to modern-day soldiers, will also be honored. Other activities include Native dance and singing performances, storytelling programs and booths showcasing beadwork, pottery, flutes, the Choctaw language and tribal cooking.

Thursday, July 5 – Sunday, July 8
NATIVE THEATER: TE ATA, BY JUDYLEE OLIVA
Thursday – Saturday at 7:30 p.m.; Saturday and Sunday at 2 p.m.
Rasmuson Theater, First Level
This musical play is based on the life of Mary Thompson "Te Ata" Fisher, the famous Chickasaw storyteller and actress. In 1987, Te Ata (1895–1995) became the first person to be declared an "Oklahoma Treasure." Throughout her 60-year career, her performances of American Indian folklore enchanted a wide variety of audiences, from European royalty to Americans of all ages, and indigenous peoples across the Western Hemisphere. Seating is limited and on a first-come, first-served basis.

Saturday, July 14
FROM THE BLACK HILLS TO MOUNT OLYMPUS: NATIVE SPORTS WITH OLYMPIAN BILLY MILLS
2 p.m., Rasmuson Theater, First Level
In conjunction with the museum's exhibition, *Best in the World: Native Athletes in the Olympics,* Billy Mills (Oglala Lakota) shares his message of empowerment through his Olympic accomplishments. Born on the Pine Ridge Indian Reservation in South Dakota, Mills won the Gold Medal in the 10,000-meter race at the 1964 Tokyo Olympics, the only American to win this event in the history of the Olympics. As a young person, Mills drew from the virtues and values of the Lakota culture and the virtues and values of the Olympic theme. One of the most powerful prayers of the Lakota is "We Are All Related." The lesson he took from the Olympic Games after travelling to over 106 countries is the dignity, character and beauty of global diversity, which is not only the theme of the Olympic Games but, more importantly, the future of humankind. Also included in the program will be the unveiling of the painting *Torch of Memory* created exclusively for the World Olympic Museum in Lausanne, Switzerland, by Patricia Mills, Billy's wife. She will discuss the process of creating this painting, which will also be on view at the London Olympics this summer.

Friday, July 20 – Sunday, July 22
LIVING EARTH FESTIVAL
10 a.m. – 5:30 p.m.
Potomac Atrium and other museum locations
This festival celebrates indigenous contributions to environmental sustainability, knowledge, activism and agriculture. Enjoy delicious locally grown produce in the outdoor farmers' market. Attend a workshop with goat farmer Nancy Coonridge of New Mexico's Coonridge Farms on making your own organic goat cheese at home, or numerous other workshops about heirloom seeds and container gardening. Learn how to make a birchbark basket with renowned Algonquin basket-maker Chuck Commanda. Watch Native chefs Jack Strong (Siletz) and Rob Kinneen (Tlingit) compete in an outdoor Iron Chef-style cook-off, as well as

PHOTO BY ERNEST AMOROSO

Ruby Chimerica of the Hopi Tribe demonstrates traditional Piki bread-making in the museum's Akaloa Fire Pit during the 2011 Living Earth Festival.

outdoor cooking demonstrations hosted by the Siletz Tribe on preparing acorn soup and cooking salmon on a spit, and the Cherokee Nation of Oklahoma on cooking traditional ceremonial foods. Other activities include a discussion on genetically modified foods, climate change among coastal communities, a special "Dinner and a Movie" event and a live outdoor concert featuring the talents of Wes Studi, Stevie Salas, Jack Gladstone, Kinnie Starr and Brule!

Friday, July 20
DINNER AND A MOVIE: TAMBIEN LA LLUVIA/EVEN THE RAIN
7 p.m., Rasmuson Theater, First Level
(2010, 103 min.) Spain/Mexico/France.
Iciar Bollain
A Spanish film crew has come to Cochabamba, Peru, to shoot a film about first contact on the cheap, substituting the local Aymara community for the Tainos that Christopher Columbus encountered. Little do the Spanish know, the locals are embroiled in a fight for water rights. *Tambien la Lluvia* sets up an intriguing dialogue about Spanish imperialism through incidents taking place some 500 years apart, while examining the personal belief systems of the members of a film crew headed by the idealistic director Sebastian (Gael Garcia Bernal) and his cynical producer Costa (Luis Tosar). Set in February and March of 2000 when real-life protests

PHOTO BY ERNEST AMOROSO

A member of the Pueblo of Acoma Buffalo Dancers performs during the 2011 Living Earth Festival.

against the privatization of water rocked the nation, the film reflexively blurs the line between fiction and reality in what *Variety* calls "a powerful, richly layered indictment of the plight of Latin America's dispossessed."

Cuisine from our Zagat-rated Mitsitam Cafe will be available for purchase from 5 p.m. – 6:30 p.m. Seats in the theater are limited, register online at www.AmericanIndian.si.edu/calendar.

Wednesday, July 25 – Monday, July 30
PERUVIAN FESTIVAL: *KAYPI PERU, This is Peru*
10 a.m. – 5:30 p.m.
Potomac Atrium and other museum locations
The festival *Kaypi Peru,* which means "This is Peru" in indigenous Quechua, spotlights a week of Peruvian legacy with many artisans and artists sharing the beautiful identity of the Land of the Incas. Festival highlights include the exhibition and sale of handicrafts by indigenous artisans coming from Peru for the event, as well as folk dances and live music, photo exhibitions, films, Peruvian food and drinks, botanical displays and many other exciting programs, including hands-on activities for children and families. The festival is presented by the Embassy of Peru and the National Museum of the American Indian, in partnership with the Peruvian Ministry of Foreign Affairs, Ministry of Foreign Trade and Tourism, the Ministry of Culture, the Commission for the Promotion of Export and Tourism of Peru and the Inter American Foundation.

NATIVE FILM

MAY DAILY SCREENING
12:30 p.m. and 3:30 p.m. daily (except Wednesdays)
Rasmuson Theater, First Level

12:30 p.m.
WORDS, EARTH AND ALOHA
(1995, 58 min.) U.S. Eddie Kamae, Producers: Myrna Kamae and Rodney A. Ohtani
In Hawaii, music has always been much more than a form of entertainment. Through the centuries, it has been a primary means of cultural continuity. This documentary honors the composers who flourished between the 1870s and the 1920s, and for whom Hawaiian was still a first language, exploring the poetry and play of Hawaiian lyrics, as well as the places and features of the natural world that inspired songs that remain beloved to this day.

3:30 p.m.
KEEPERS OF THE FLAME: THE LEGACY OF THREE HAWAIIAN WOMEN
(1988, 57 min.) U.S. Eddie Kamae, Producers: Myra Kamae and Dennis Mahaffay
A tribute to three Hawaiian women whose lives spanned the 19th and 20th centuries: Hawaiian historian and author Mary Kawena Pukui, dancer and chanter Iolani Luahine and kumu hula and teacher Edith Kanakaole. This story reveals the power of their commitment to Hawaiian culture and values and the ways their influence is still felt today.

JUNE FILM SCREENING
12:30 P.M. AND 3:30 P.M. DAILY (EXCEPT WEDNESDAYS)
RASMUSON THEATER, FIRST LEVEL

12:30 p.m.
THIS IS YOUR LIFE: DUKE KAHANAMOKU
(1957, 25 min.) U.S.
Producer: Ralph Edwards
In 1957, Olympic gold medalist and world-famous surfer Duke Kahanamoku appeared on the popular TV show, *This Is Your Life,* for a look back at his incredible accomplishments. He was joined by seven of his siblings, one of whom also competed in the Olympics, former Olympic teammate Johnny Weissmuller and three of the eight survivors that Duke rescued from a capsized boat at Newport Beach.

3:30 p.m.
JIM THORPE, THE WORLD'S GREATEST ATHLETE

(2009, 58 min.) U.S. Tom Weidlinger, co-producer, co-writer: Joseph Bruchac (Abenaki)
This documentary offers a look at the complex life of Jim Thorpe, the American Indian sports icon, beginning with his boyhood in Indian Territory to his athletic stardom at Carlisle Indian Industrial School, the 1912 Summer Olympics and the tumultuous events that happened afterwards.

JULY DAILY SCREENING
12:30 p.m. and 3:30 p.m. daily
(except Wednesdays)
Rasmuson Theater, First Level

The DocuPeru Documentary Caravan has been traveling throughout Peru since 2005 offering hands-on filmmaking workshops to local communities. Since its inception, the media literacy project has produced more than 100 short films in 26 different communities, training more than 550 new documentarians.

3:30 p.m.
My Louisiana Love
(2012, 66 min.) U.S. Director/Writer/Producer: Sharon Linezo Hong, Producer/Writer: Monique Michelle Verdin
This film tells the story of a young Houma woman's turn to activism after Hurricane Katrina, Hurricane Rita and the BP oil spill. A look at the complex and uneven relationship between the oil industry and the indigenous community of the Mississippi Delta, it is both unique and frighteningly familiar.

AUGUST DAILY SCREENINGS
12:30 p.m. and 3:30 p.m. daily
(except Wednesdays)
Rasmuson Theater, First Level

CLUB NATIVE
(2008, 78 min.) Canada. Tracey Deer (Mohawk)
Through absorbing, intimate portraits of four Mohawk women, including Olympian Waneek Horn-Miller, filmmaker Tracey Deer delineates the human cost of rules about blood quantum that determine the everyday lives and loves of the Kahnawake Mohawk. In common with many Native communities, blood quantum, marrying "out" and arbitrary requirements for membership have a devastating power to define aboriginal identity and aboriginal rights.

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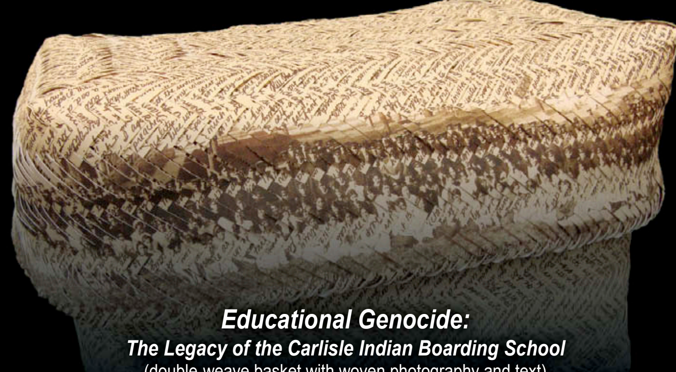

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EXHIBITIONS + EVENTS CALENDAR

MAY/JUNE/JULY 2012

SMITHSONIAN'S **NATIONAL MUSEUM OF THE AMERICAN INDIAN** IN NEW YORK CITY

NYC EXHIBITIONS

WE ARE HERE! THE EITELJORG CONTEMPORARY ART FELLOWSHIP
JUNE 2 – SEPT. 23, 2012

TIME EXPOSURES: PICTURING A HISTORY OF ISLETA PUEBLO IN THE 19TH CENTURY
THROUGH JUNE 10, 2012

SMALL SPIRITS: DOLLS FROM THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
THROUGH JULY 19, 2012

INFINITY OF NATIONS: ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
ONGOING

INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS
FEB. 9 – AUG. 31

PUBLIC PROGRAMS

THURSDAY FAMILY WORKSHOPS
Thursdays, to June 28
4 p.m. – 5:30 p.m.
Education Classroom
Join us every Thursday to June 28, for a family workshop with hands-on activities related to the exhibit Infinity of Nations. First come, first served. For ages 6 and up.

WE ARE HERE! ARTIST PANEL
Thursday, May 31
6 p.m.
Join us for a moderated discussion with the cutting-edge artists of *We Are Here!*

STORYBOOK READINGS & HANDS-ON ACTIVITY
Saturday, June 9
1 p.m.
Resource Center/Education Classroom
Listen to *Kiwala a conoce el mar (Kiwala Meets the Sea)* by Ana Maria Pavez and Constanza Recart. Learn the importance of llamas to the indigenous people of the Andes. Make an embossed foil llama pendant. Reading in Spanish and English.

CELEBRATING THE ARCTIC! ARTIST DEMONSTRATIONS: MEET CORAL CHERNOFF
Tuesday, June 12 – Wednesday, June 13
10 a.m. – 12 noon and 1 p.m. – 3 p.m.
Infinity of Nations Gallery
Meet master basket weaver Coral Chernoff (Sugpiaq) and learn how she creates her renowned works.

CELEBRATING THE ARCTIC! HANDS ON WORKSHOP: MAKE A SUGPIAQ STYLE BASKET
Thursday, June 14
6 p.m.
Education Classroom
Coral Chernoff will teach Alutiiq basket weaving techniques in this workshop. Registration required: (212) 514-3716. Materials fee: $25/20 members.

CELEBRATING THE ARCTIC! ARTIST DEMONSTRATIONS: MEET CORAL CHERNOFF
Friday, June 15 – Saturday, June 16
Infinity of Nations Gallery

Friday, June 15
10 a.m. – 12 noon and 1 p.m. – 3 p.m.

Saturday, June 16
12 noon – 5 p.m.

See June 12 description.

INDIVISIBLE LECTURE WITH JAMES LOVELL
Thursday, June 21
6 p.m.
Diker Pavilion
In conjunction with the exhibit *IndiVisible*, historian and musician James Lovell (Garifuna) will discuss Garifuna identity in New York and beyond.

AYAHUMA MASK WORKSHOP
Saturday, June 23
1 p.m.
Rotunda
Ayahuma masks represent the power of mother earth, humanity and the duality of nature. Learn how to make a miniature mask out of dried gourds. Registration required: (212) 514-3716.

PHOTO BY STEPHEN LANG

Welcome the summer with Inti Raymi, the Festival of the Sun, one of the most important ancestral celebrations of the Native peoples of the Andes.

INTI RAYMI
Saturday, June 23
2 p.m. – 4 p.m.
Diker Pavilion
Welcome the summer with Inti Raymi, the Festival of the Sun, one of the most important ancestral celebrations of the Native peoples of the Andes. In collaboration with the New York-based Kichwa Nation, the museum presents a high-energy performance by the Ecuadorean dance group Ayazamana.

Tuesday, July 10 – Friday, Aug. 3
SUMMER DANCE
12 noon & 2 p.m.
Diker Pavilion
Join us for storytelling and interactive Native dance sessions Tuesdays through Fridays. First come, first served.

CHANGING HANDS CONNECTIONS: WE ARE HERE
Monday, June 25
This one-day program explores contemporary art from an indigenous perspective with leading artists, curators and critical thinkers. The discussion will include works featured in *We Are Here* and *Changing Hands 3: Art Without Reservation*, the Museum of Art and Design's final exhibition in the groundbreaking series surveying cutting-edge Native contemporary art. Limited seating. Please RSVP by June 11th for both events at: ChangingHands3@madmuseum.org

CONNECTIONS: THE CURATORS AND THE ARTISTS, A PANEL
11 a.m. – 12 noon
Diker Pavilion, Ground Floor

CONNECTIONS: CONTEMPORARY NATIVE ART IN CONTEXT, A PANEL
2 p.m. – 4 p.m.
Theatre, Lower Level
Museum of Arts and Design
2 Columbus Circle

CONTINUED →

FILM + VIDEO

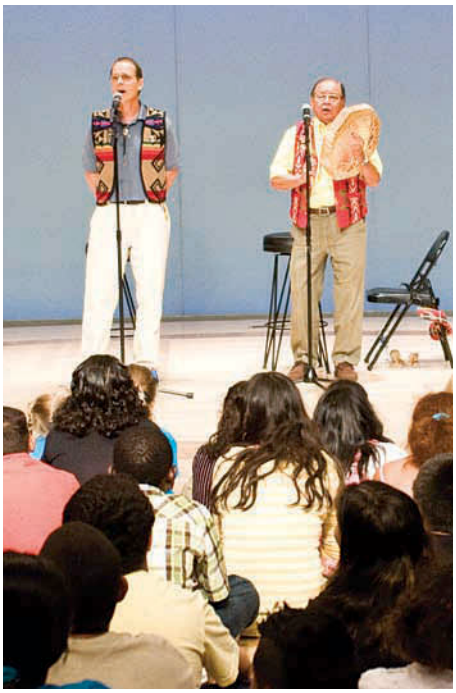


PHOTO BY STEPHEN LANG

Summer Dance program

Saturday, July 14
STORYBOOK READINGS & HANDS-ON ACTIVITY
1 p.m.
Resource Center/Education Classroom
It's powwow season! Listen to stories about dance and learn some social dances.

DAILY SCREENINGS
The Screening Room, Second Floor
Through Sunday, June 10

IN THE LANGUAGE
Daily at 1 p.m. and 3 p.m. and Thursdays at 5:30 p.m.

The Amendment (2007, 4 min.) Canada. Kevin Papatie (Algonquin). See description under *At the Movies.*

AT THE MOVIES

Atanarjuat : The Fast Runner

IN THE LANGUAGE
With pressures from all sides, peoples throughout the world are fighting to rescue and restore their native languages. Two screening programs are part of this week's *Language Revitalization in the 21st Century: Going Global, Staying Local,* a symposium produced by Auckland University of Technology (AUT) and The Graduate Center of the City University of New York with NMAI in New York as a partner. Registration required at http://language2012.eventbrite.com/

Thursday, May 31
6:30 p.m. – 9:30 p.m.
Auditorium

Bridges of Books (2001, 17 min.) U.S. Sam Ball. In 1980, 23-year-old Aaron Lansky rallied an international network of volunteers to rescue the world's Yiddish books.

Mata Hou: Te Reo/The Language (2010, 52 min.) Robert Pouwhare (Tuhoe and Ngaati Haku). New Zealand language initiatives create social, philosophical and educational space for Native language. Followed by discussion with the director Dr. Timoti Karetu and Dr. Wharehuia Milroy, moderated by professor Tania Ka'ai, AUT.

Friday, June 1
2 p.m. – 4:30 p.m.
Auditorium

The Amendment (2007, 4 min.) Canada. Kevin Papatie (Algonquin). An experimental documentary explores the aftermath of the boarding school experience in the First Nations community of Kitcisakik.

Our First Voices Series (2010, total running time: 12 min.) Canada. Four films from a series produced for British Columbia's Knowledge Network to celebrate First Nations languages: *Spelling Bee* and *Airplane,* Zoe Leigh Hopkins (Heiltsuk/Mohawk); Earl Smith, Lisa Jackson (Ojibwe); *Mom 'n' Me,* Helen Haig-Brown (Tsilhqot'in).

Horse You See (2007, 8 min.) U.S. Melissa Henry (Navajo). In Navajo with English subtitles. Ross, a Navajo horse, explains himself.

Writing the Land (2007, 8 min.) Canada. Kevin Lee Burton (Swampy Cree). In English and Hunkamenum. A celebration of elder Larry Grant's rediscovery of the Hunkamenum language and cultural traditions in Vancouver, located on ancestral Musqueam lands.

As Nuta yunean/We Still Live Here (2010, 56 min.) U.S. Anne Makepeace. Documenting MacArthur Fellow Jesse Little Doe Baird's work to restore the Native language to members of the Wamponoag communities of southern New England. Followed by discussion with the director, Jesse Little Doe Baird (Wopanaak), Jennifer Weston (Lakota), Cultural Survival, and Elizabeth Weatherford, NMAI Film and Video Center, moderated by Juliette Blevins, director of CUNY's Center for Language Revitalization.

CELEBRATING NATIVE AMERICAN NATIONS!

ARCTIC SUMMER: CINEMA SHOWCASE

A two-day showcase of outstanding films from Nunavut in Arctic Canada celebrates the creative vision of Native filmmakers.

Thursday, June 14
6 p.m.
Auditorium

Amaqqut Nunaat/The Country of Wolves (2011, 14 min.) Canada. Neil Christopher. Produced by Louise Flaherty (Inuit). In this haunting Inuit tale, two brothers struggle to return home.

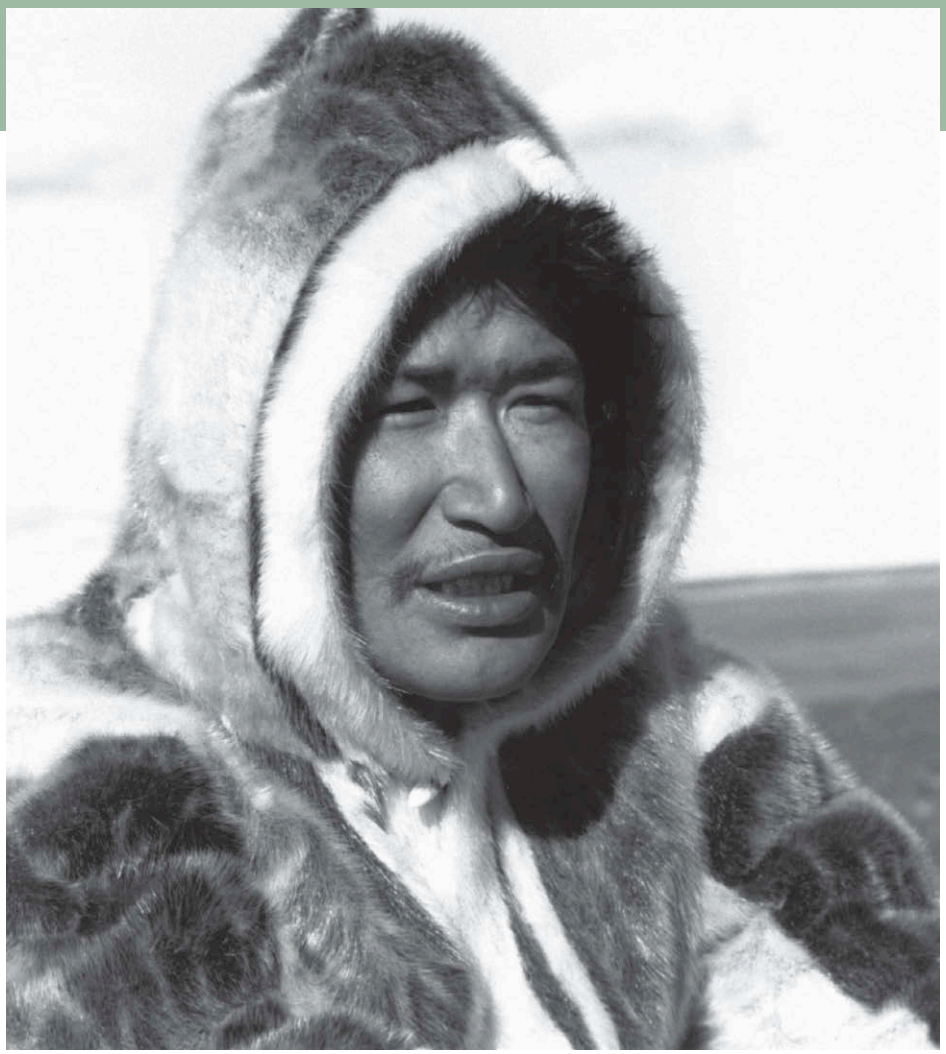
Tuniit: Retracing the Lines of Inuit Tattoos (2010, 50 min.) Canada. Alethea Arnaquq-Baril (Inuit). In English and Inuktitut with English subtitles. Journey through Arctic communities for the history of Inuit tattoos, forbidden for over a century.

Saturday, June 16
2 p.m.
Auditorium

Atanarjuat : The Fast Runner (2001, 172 min.) Canada. Zacharias Kunuk (Inuit). Some nudity. Produced by Isuma Igloolik Productions. In a traditional tale, a visiting shaman brings evil to in an Inuit community. Years later, two brothers challenge the evil order – Atanarjuat the Fast Runner and Amaqjuaq the Strong One.

State of the Arts NYSCA

At the Movies is made possible by the New York State Council on the Arts with the support of Gov. Andrew Cuomo and the New York State Legislature.



Director Zacharias Kunuk (Inuit)

Our First Voices Series (2010, total running time: 12 min.) Canada. See description under At the Movies.

Finding Our Talk Series (2009, total running time: 48 min.) Canada. Producers: George Hargrave, Paul Rickard (Cree). Two films from the series explore innovative solutions being developed by Mi'gmaq at Listiguj Reserve in Quebec and Maori of New Zealand.

Monday, June 11 – Sunday, July 8
CELEBRATING NATIVE AMERICAN NATIONS! ARCTIC SUMMER PART I
Daily at 10:30 a.m., 11:45 a.m., 1 p.m. and 3 p.m. and Thursdays at 5:30 p.m.

The Owl Who Married a Goose (1975, 8 min.) Canada. Carolyn Leaf. In Inuktitut. Love between Owl and Goose demonstrates the magic and beauty of family and the struggles that arise from cultural differences.

The Twenty-First Annual World Eskimo-Indian Olympics (1989, 27 min.) U.S. Skip Blumberg. Competitions in strength, agility and traditional skills highlight this 1982 event.

Yup'ik Radio Stories (1998, 11 min.) U.S. Pat Ferrero. Profile of Yup'ik storyteller/radio broadcaster John Active of KYUK-FM in Bethel, Alaska.

Monday, July 9 – Sunday, July 29
Celebrating Native American Nations!
Arctic Summer Part II
Daily at 1 p.m. and 3 p.m. and Thursdays at 5:30 p.m.

Qaggiq/Gathering Place (1988, 58 min.) Canada. Zacharias Kunuk (Inuit) In Inuktitut with English subtitles. At a late winter celebration, a young man seeks a wife.

CONTINUED →

ESPECIALLY FOR KIDS

Daily at 10:30 a.m. and 11:45 a.m.
The Screening Room, Second Floor
Through Sunday, July 29
Family-friendly shorts featuring Native youth.

Celebrating Native American Nations! is a program series on the occasion of Infinity of Nations that celebrates Native nations of the Americas. Leadership support for Celebrating Native American Nations! has been provided by The Leona M. and Harry B. Helmsley Charitable Trust. Additional support has been provided by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, and Con Edison.

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Marx Sterne, Virginia
Ernie Stevens (Oneida Tribe of Wisconsin),
Washington, DC
Jerry Straus, Hobbs, Straus,
Dean and Walker LLP
Eugene V. Thaw, New Mexico

MUSEUMGUIDE

NMAI ON THE NATIONAL MALL IN WASHINGTON, D.C.

HOURS: 10 a.m.–5:30 p.m. daily, closed Dec. 25.

LOCATION: 4th St. and Independence Ave. SW, Washington, D.C. 20560 (Located on the National Mall between the Smithsonian's National Air and Space Museum and the U.S. Capitol)

PHONE: (202) 633-1000
TTY: (202) 633-5285
www.AmericanIndian.si.edu

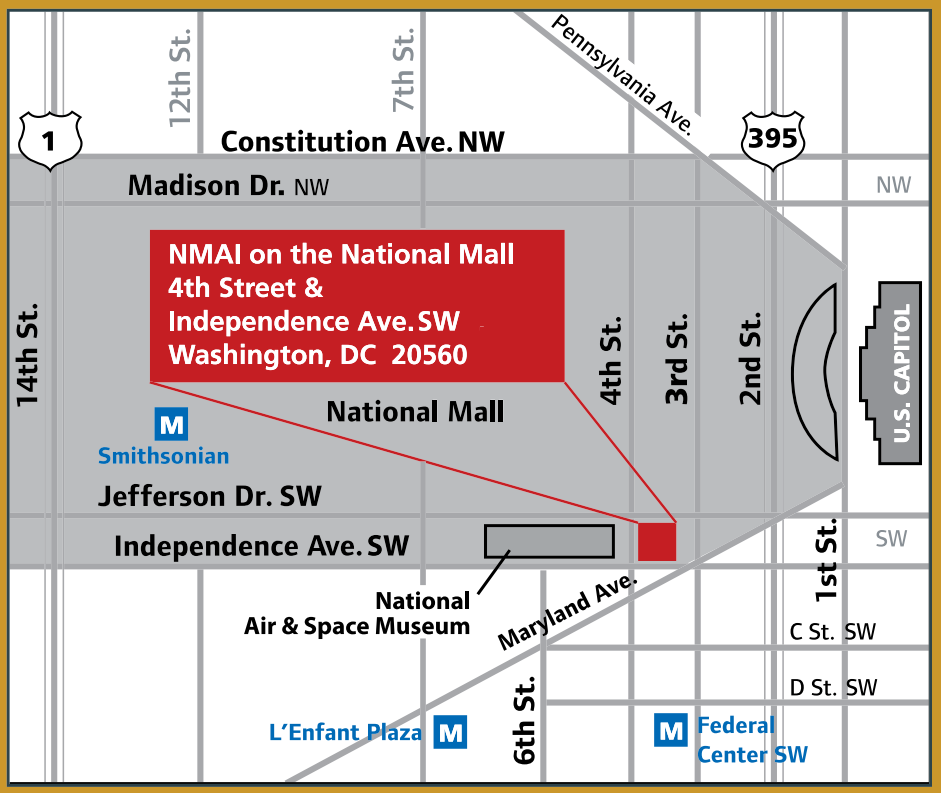
NEAREST METRO STATION:
L'Enfant Plaza (Blue/Orange/Green/Yellow lines). Take the Maryland Avenue/Smithsonian Museums exit.

ADMISSION: Free to the public.

FREE HIGHLIGHTS TOURS: Free, daily highlights tours led by Native cultural interpreters. Visit the Welcome Desk the day of your visit for tour times.

DINE & SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe; open daily from 10 a.m. to 5 p.m. The full menu is available from 11 a.m. to 3 p.m., with a smaller menu from 3 p.m. to 5 p.m. Shop for unique gifts in the Roanoke Museum Store; open daily from 10 a.m. to 5:30 p.m.

GROUP ENTRY: Groups of 10 or more may schedule an entry time for admission through the reservations office via the education office: (202) 633-6644 or (888) 618-0572 or email NMAI-GroupReservations@si.edu. School groups can also arrange for an educational visit by calling the numbers above.



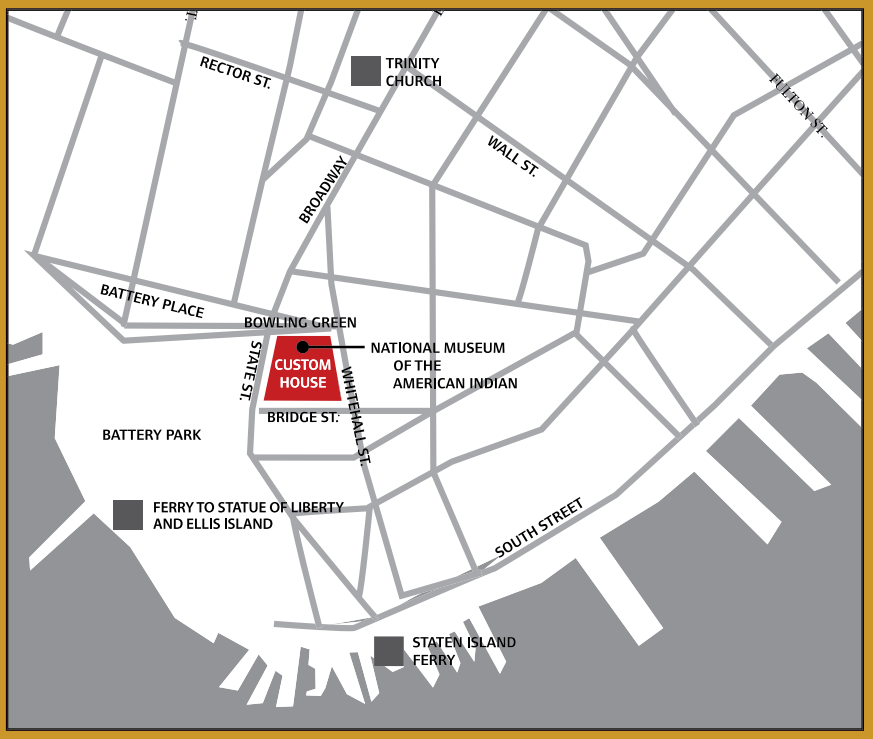
NMAI IN NEW YORK CITY

HOURS: The museum is open daily 10 a.m.–5 p.m., Thursdays until 8 p.m.; closed Dec. 25.
Free admission.

SHOP: The Gallery Shop features a large collection of books on Native cultures as well as authentic pottery and handcrafted jewelry and has a variety of children's books, posters, toys, souvenirs and musical instruments. Open daily 10 a.m.-5 p.m. Call (212) 514-3767 for more information.

LOCATION: National Museum of the American Indian in New York, One Bowling Green, New York, NY 10004

Call (212) 514-3700 for more information.
For program updates, visit www.AmericanIndian.si.edu and click "events." For Film and Video updates call (212) 514-3737 or visit www.nativenetworks.si.edu.



All programs are subject to change. For membership information, call (800) 242-NMAI.
Produced by NMAI. Molly Stephey and Ann Marie Sekeres, Calendar Editors.

CHANGING HANDS: ART WITHOUT RESERVATION, 3

CONTEMPORARY NATIVE NORTH AMERICAN ART FROM THE NORTHEAST AND SOUTHEAST

JUNE 26, 2012 TO OCTOBER 21, 2012

museum of arts and design

Jerome and Simona Chazen Building • 2 Columbus Circle, NYC
www.madmuseum.org

Changing Hands: Art Without Reservation, 3: Contemporary Native North American Art from the Northeast and Southeast is made possible by the National Endowment for the Arts. The exhibition catalogue is made possible in part with the support of the Smithsonian Institution's Indigenous Contemporary Arts Program.

ART WORKS.
arts.gov

Troy Jackson. *Putting the Pieces Together* (detail), 2011.
Clay, glaze, copper. Courtesy of the artist

INDIAN GAMING 2012
TRADESHOW & CONVENTION

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