

American Indian Library Association Newsletter



Spring 2013

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SPECIAL POINTS OF INTEREST:

- Message from the President of AILA
- Welcome New Members
- University of Montana Libraries Highlight Tribal Language Flags

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Message from the AILA President

Greeting AILA Members! Hope all is well in your communities! Time is sure flying by! Soon it will be time for many summer reading programs across the nation. That is probably one of the busiest times for us at the Laguna Public Library. One of our goals this year is to incorporate a lot more reading and literacy skills.

I attended a workshop recently called Readers Raise the Roof. The workshop focused on how to create a custom reading plan for your family at home and how to incorporate literacy games in your everyday routine. The training gave many ideas on how to teach literacy skills in a fun way to families. Activities included pronouncing sounds, visualization, lis-

tening for syllables, timed readings, and memorizing sight words but also making sure the child pays attention to the letters in between the word. Many of these activities also align with Common Core Standards. If you are interested in this program visit <http://www.workshops-in-a-box.com/>

It's also that time again for many exciting conferences! May 10th —13th was the International Indigenous Librarians Forum (IILF) in Bellingham, Washington at Northwest Indian College.

Next is the International Conference of Indigenous Archives, Libraries and Museums (sponsored by the Association of Tribal

Archives, Libraries, and Museums (ATALM)), which will be held from June 10th – 13th at Tamaya Resort, Santa Ana Pueblo, New Mexico. We are very excited that the conference will be held in New Mexico this year. There are many great programs and activities planned.

The Native American Libraries Special Interest Group of New Mexico will be co-hosting the Opening Reception at the Indian Pueblo Cultural Center with dances representing New Mexico tribes. If you are interested in visiting with local tribal libraries, please let me know and we can arrange that for you.

President's Message Continued...

Congratulations to our 2013 Talk Story (TS) Winners. AILA and the TS Committee were able to fund five projects. This year we received 21 grant applications! It was hard to choose from many great projects. A BIG thank you to Liana Juliano for continuing to make this opportunity a success! Thank you to Grace Slaughter, TS Committee member for her assistance in helping to decide which projects to fund.

I would also like to congratulate AILA member David Hurley for his position at the New Mexico State Library as the Head of the Library Development Bureau.

There has been a lot of excitement as Jude and Shoni Schimmel make their way to the Championship game of the Women's NCAA Tournament. It's great to see these amazing young athletes become role models for Native America. Congrats to them both!

Thank you,

Janice Kowemy
2012-2013
AILA President



Virginia Mathews Scholarship

In 2013, the American Indian Library Association (AILA) will provide a library school scholarship to a qualified American Indian individual in the amount of \$2000 for the 2013-2014 academic school year. The scholarship has been named to honor Virginia Mathews, one of the original founders of AILA.

The purpose of the Virginia Mathews Memorial Scholarship shall be to provide tuition to an American Indian individual who lives and works in an American Indian community, and who is enrolled, or has been accepted and will enroll, in a master's degree program at a university with a library and/or information sciences program accredited by the American Library Association.

Further details and scholarship criteria, as well as application forms and instructions, are available at the AILA website at <http://ailanet.org/awards/scholarships/>. All applications, references, and other supporting materials must be received by May 1, 2013.

AILA OFFICERS

President:	Janice Kowemy (Laguna Pueblo)	jkowemy@LAGUNAPUEBLO-NSN.GOV
Vice-President/		
President-Elect:	Heather Devine (Eastern Shawnee)	hhdevine@gmail.com
Secretary:	Naomi Bishop (Gila River Pima)	Naopoleon@gmail.com
Treasurer:	Carlene Engstrom (Salish/Kootenai)	carleneengstrom@yahoo.com
Past-President:	Sandy Littletree (Navajo/Eastern Shoshone)	slittletree@gmail.com
Member at Large:	David Ongley 2011-2013	david.ongley@tuzzy.org
Member at Large:	Melanie Toledo (Dine'/Navajo) 2011-2013	MToledo@ak-chin.nsn.us
Member at Large:	Mary Gibson (Te-Moak Tribe of Western Shoshone)	mary.gibson@simmons.edu

New AILA Members

Individual

Camille Callison, Indigenous Services Librarian
University of Manitoba,
Winnipeg, MB, Canada

Wanda Dozier,
Assistant Librarian
Santa Clara Pueblo Community
Library, NM

Beverly Fortner, Librarian
Haskell Indian Nations University, KS

Amy Hanson, Library & Media Specialist
Minnesota Indian Women's
Resource Center, MN

Cindy Ingold, Gender and Multicultural Services Librarian
University of Illinois, Social Sciences, Health and Education Library, IL

Jeanette Teba, Library Clerk
Santa Clara Pueblo Community Library, NM

Shelley Urbizagastegui,
Librarian
University of La Verne, CA

Shali Zhang, Dean of Libraries
University of Montana,
Maureen & Mike Mansfield
Libraries, MT

Institutional

Kashia Band of Pomo Indians of Stewarts Point Rancheria, CA
(Teresa Romero, Tribal Administrator)

Lower Brule Community College, SD
(Mary Richey, Student Services Director)

Mansfield Library, University of Montana, MT
(Shali Zhang, Dean of Libraries and Professor and Julie Biando Edwards, Associate Professor, Ethnic Studies Librarian and Multicultural Coordinator)

Turtle Mountain Community College, ND
(Laisee Allery, Library Director)

Wah-Zha-Zhi Cultural Center, OK
(Cherokee Cheshewalla, Executive Administrative Assistant)

Student

Larissa Aguilar, NM

Barbi Gardiner, CT

Kara Mills, AZ

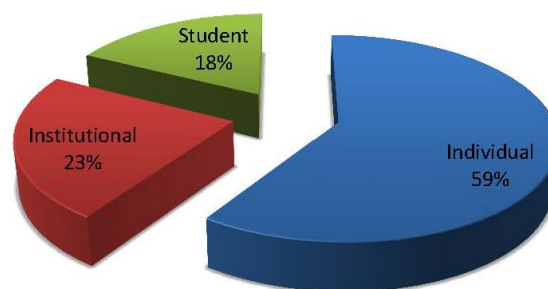
Teresa Naranjo, NM

AILA members are crucial to our ability to advance our mission and goals!

To become an AILA member, please visit our membership page at <http://ailanet.org/membership/>

To view the AILA Membership brochure, please go to http://ailanet.org/docs/AILA_brochure_6-2011.pdf

AILA Membership as of April 1, 2013



Total number of members: 365

University of Montana Libraries Highlight Tribal Language Flags

By Julie Biando Edwards

In 2012, the Mansfield Libraries at The University of Montana – Missoula (UM) endorsed a diversity plan that specifically addresses the American Indian populations in the state. The campus community at UM is called on to “ensure access for American Indians and foster the preservation of their culture[s].” The twelve tribal nations in Montana make up approximately 6% of the state’s population and there are seven federally recognized reservations as well as the state-recognized Little Shell Chippewa Tribe in Montana.

One of the goals in the libraries’ diversity plan is to “Create and maintain spaces that reflect the diversity inherent in Montana, and particularly in Montana’s twelve tribes.” One of the ways in which the libraries are accomplishing that goal is through enhancements to the built environment. Recently, the libraries have developed some signage in the Salish language as a way of highlighting the fact that the University sits on traditional Salish land. Rather than translating current signage into Salish, library employees wanted to come up with a new sign that really communicated something about both the language and the concepts that it communicates – a word that spoke to the heart of what a library is.

Working with Nk^wusm Salish Language Institute in Arlee, Montana, the libraries came up with a word that perfectly captures in the Salish language what a library is and does: Snmipnuntn (Sin-MEE-p-noon-tin). Translated as “a place to learn, a place to figure things out, a place where reality is discovered,” a 13-foot Snmipnuntn sign sits under the circulation desk at the Mountain Campus. A similar, 2-foot window decal was placed at the Missoula College Campus. With the inclusion of these signs the libraries hoped to demonstrate their connection to the region and highlight the linguistic diversity that exists right in Montana. Patrons at both libraries stop and ask about the signs, take photos of them, and smile in recognition at them.

The libraries have also installed sets of miniature tribal flags at the reference desks at both the Mountain Campus and the Missoula College Campus. The eight flags represent each of the reservations and are flanked by the United States flag and the Montana state flag. These sets of flags are extremely popular with patrons – non-Native patrons sometimes ask about the flags and what they represent and Native students have been seen taking cellphone photos of “their” flag and sharing the photos with their friends back home.

Increasing American Indian design elements in the libraries’ built environment supports diversity on campus. It helps non-Native students learn more about Indian Country in Montana and helps Native students recognize the libraries as places where they are welcomed and where their cultures are not only appreciated but also integrated into the environment in visible ways.

Associate Professor Julie Biando Edwards is the Ethnic Studies Librarian and Diversity Coordinator at the Mansfield Library. She chaired the committee that drafted the Libraries’ diversity plan and currently chairs the committee charged with implementing the plan.



Miniature tribal flags at the reference desk. Photograph courtesy of University of Montana Library.



Sign under the circulation desk. Photograph courtesy of University of Montana Library.

Member Spotlights



Debbie Reese. Photograph courtesy of Nick Burchell.

AILA members become involved in many different capacities and for a variety of reasons. We don't often have a chance to meet and get to know each other. In an effort to bridge that gap and help us connect a bit more, we will be featuring profiles of AILA members regularly.

If you are an AILA member interested in sharing a little about yourself, please contact the chair of the Membership & Publications committee, Kelly Webster, at kellypster@gmail.com.

Member Spotlight - Debbie Reese

What do you do?

For the last year I've been a full-time MLIS student at San Jose State. Prior to that, I taught children's literature and American Indian studies courses at the University of Illinois.

What brought you to AILA?

I subscribed to the AILA listserv and association sometime in the 90s while I was in graduate school. I had begun my research on critical evaluation of children's books about American Indians and found allies amongst AILA members.

What other interests do you have?

Technology! For a long while, I was ahead of the curve, using what we now call social media. I launched my blog, American Indians in Children's Literature, in 2006 and continue to publish it. I push critical thinking, social justice, and sovereignty on my site, and through Twitter, too. In the last few years, however, technology has exploded and there's far more than I can keep up with! It is exciting and daunting at the same time.

Is there a resource or project you'd like to alert us to?

Decades ago, librarians could turn to the Council on Interracial Books for Children to find critical analysis of race, sexual orientation, and gender. When the council ended its work, *Multicultural Review* provided that same kind of information, but when it ceased publication, there was a huge gap. Last year I began working with several people to fill that gap. We formed See What We See and are in the process of developing its contours. For the immediate future, we will offer online reviews.

Why is AILA important to you?

For years, it provided me with allies, like Lisa Mitten and Naomi Caldwell, in my work. Now, as I move more deeply into library science, it is providing me with mentors. A few names stand out. Lotsee Patterson, Janice Rice, David Ongley, John Berry... There's a depth and range of knowledge in AILA that inspires and comforts me, too.

Debbie Reese's Blog: <http://americanindiansinchildrensliterature.blogspot.com/>



Susan Hanks. Photograph courtesy of Susan Hanks.

Member Spotlight - Susan Hanks

What do you do?

I work as a Library Programs Consultant in Library Development Services, California State Library. We work to develop local and statewide library programs and services. I focus on tribal/rural libraries and Disaster Preparedness/Preservation for Cultural Institutions, and monitor Library Services and Technology Act (LSTA) grant projects throughout the state.

What brought you to AILA?

Kimberly-Johnston Dodds and I began meeting with California tribes in 2002 to see how the State Library could help them meet their information needs. I had the good fortune to meet Bonnie Biggs who was working with tribal libraries in Southern California; she introduced me to AILA. I am very honored to work with AILA members, you are amazing.

What are three things you're interested in?

Chocolate, wine and roses, maybe not in that order. I am very passionate about libraries and cultural preservation. In my spare time, I garden; divide spare time between the mountains, coast, and grand-kids; experiment in the kitchen; read my never-ending pile of books; and tend the critters that show up at my place.

Is there a resource or project you'd like to alert us to?

The following projects are supported in part by the Institute of Museum and Library Services (IMLS), under the provisions of LSTA, a federal grant program administered by the State Librarian of California: "Early California Laws and Policies Related to California Indians" <http://www.library.ca.gov/crb/02/14/02-014.pdf> is the most published report in the history of the State Library and is used in federal, state, local and tribal government training.

The San Francisco Bay Area Television Archive (SFBATA) <http://www.library.sfsu.edu/about/collections/sfbatv/index.php> has online news film and documentaries including: Occupation of Alcatraz Collection, 1969-1971 <https://diva.sfsu.edu/collections/sfbatv/2589>, and "The Long Walk" a documentary on Rough Rock School (1969-1970) on the Navajo Reservation, which includes congressional testimony on Indian Education.

Calisphere <http://www.calisphere.universityofcalifornia.edu> has over 200,000 digitized images, many tribes are included.

Susan Hanks, Library Programs Consultant
Library Development Services California State Library
916-653-0661
susan.hanks@library.ca.gov

Publishing and Diversity

By Naomi Bishop

The face of American children has changed.

In 2012, the Children's Book Council (CBC) established a committee to push "diversity" in children's literature. They presented a panel on their diversity initiative at ALA Midwinter Conference in Seattle in January of 2013. I attended it, after having read Debbie Reese's blog post that says several books on their Good Reads shelf for Native Americans are stereotypical.

According to the CBC Diversity website (<http://www.cbcdiversity.com/>), CBC Diversity is "dedicated to increasing the diversity of voices and experiences contributing to children's and young adult literature -- encouraging diversity of race, gender, geographical origin, sexual orientation, and class among both the creators of and the topics addressed by kid lit."

While this is a noble initiative, there are flaws in its implementation. First, the initiative is only pushing books by members of the association and not supporting great books of non-member publishers. Second, considering the presence of stereotypes in some of their books about American Indians, the association has a non-critical viewpoint and method for evaluating the content of the children's literature it promotes. Third, the CBC does not consult with ALA ethnic caucuses on the books selected.

After attending the panel session presented at ALA Midwinter, I did more investigation into CBC. Here are more statements from the CBC webpage (<http://www.cbcbooks.org/about.php?page=about>):

"The Children's Book Council is a national nonprofit trade association of children's book publishers. The CBC offers children's publishers the opportunity to work together on issues of importance to the industry at large, including educational programming, literacy advocacy, and collaborations with other national organizations."

And,

Membership in the CBC is open to all children's book publishers, packagers, and related companies in the United States. Personal memberships are not available. (<http://www.cbcbooks.org/members.php>)

At the presentation I listened attentively and actively participated in the discussion. I asked the panelists three questions about the diversity initiatives.

What does the CBC diversity group have as qualifications to recommend books and what is the personal background on each member?

What process does CBC use to vet the books on the Good Reads shelf?

If books on the Good Reads shelf are not representative of a particular group will the CBC take them off the list?

My questions were answered with mixed responses, but the overall message was that the CBC only promotes books by its members.

Publishing and Diversity Continued....

My overall reaction is that the CBC is an economic publishing organization that does not care about the quality of the books published. This was particularly evident in their response to my third question. The CBC, I was told, does not say that the books are good or bad, they are just “diverse.”

As a Native American (Pima) librarian getting started in my career, I am upset with the CBC initiative, and disappointed that the American Library Association would allow such an economically driven “diversity” panel. The session would have been far better if other ALA affiliate groups and children’s book awards committees were on the panel, too.

Within ALA and nationwide, conversations about multicultural youth literature are happening, but I think CBC Diversity is taking advantage of libraries and librarians. If libraries want to embrace diversity, they need to know about all the people writing and illustrating books about people of color. Librarians, me included, need to understand the economics of publishing and get to know editors, publishers, and authors. Small independent publishers like Cinco Puntos Press are a great example to the publishing world. They publish excellent, well-written stories for children by authors and illustrators of diverse backgrounds. We need to know about their books.

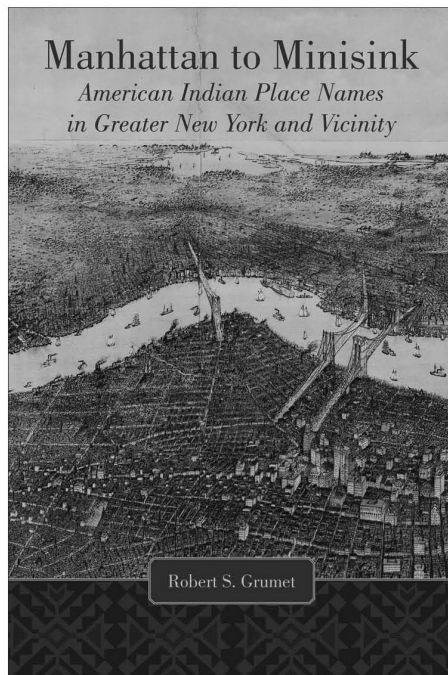
While at ALA, we celebrated the Newberry, Caldecott, and other awards for outstanding youth literature, and we may have thought that the CBC was another means for us to celebrate diversity in children’s books. In reality, I think the CBC’s exclusivity is a disruption to inclusivity in children’s and youth librarianship, and I question ALA’s sponsorship of the panel. The American Indian Youth Literature Awards are recognizing the value and quality of books about American Indians, yet they are not a part of the ALA Youth Media Awards. I would like to see the American Indian Youth Literature Awards become a part of the big announcements in children’s literature alongside other awards committee.

If libraries want to add high-quality children’s literature about people of color on their shelves, librarians must take a look at what is being selected by APALA, AILA, REFORMA and other affiliates. It is not ok for stereotypical books to be part of a “diversity” Good Reads virtual bookshelf, or on any public library bookshelf or lists of books about diversity.

It is 2013! In order for our libraries to be truly inclusive, we need to start thinking critically. We need to think about information literacy! We need to think critically about accuracy, currency, definitions, and how we evaluate characters, place, and time. We need to think about the people writing our stories! Are groups being represented as they wish to be represented? Are we promoting literature for the new faces of America? Are we selecting high-quality books and supporting small independent publishers?

The children and librarians of the future deserve the best and it is our responsibility to educate, speak up, and participate in the discussions that are happening.

Naomi Bishop received her MLIS from the University of Washington iSchool in 2010. She is an American Indian Youth Literature Awards committee member, the American Indian Library Association secretary, and an enrolled member of the Gila River Indian Community (Akimel-O’odham/Pima). She lives in Tucson, Arizona and works as a solo research librarian..



MANHATTAN TO MINISINK

American Indian Place Names of Greater New York and Vicinity

By Robert S. Grumet

\$34.95 HARDCOVER

272 PAGES

Manhattan to Minisink provides the histories of more than five hundred place names

in the Greater New York area, including the five boroughs, western Long Island, the New York counties north of the city, and parts of New Jersey, Pennsylvania, and Connecticut. Robert S. Grumet, a leading ethnohistorian specializing in the region's Indian peoples, draws on his meticulous research and deep knowledge to determine the origins of Native, and Native-sounding, place names.



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Q & A with Native Hawaiian Author and Filmmaker Lurline Wailana McGregor

Conducted by Jennifer Manning (Cherokee) Congressional Research Services, Library of Congress

Lurline Wailana McGregor (Native Hawaiian) won the award for Best Young Adult book of AILA's 2010 American Indian Youth Literature Awards for Between the Deep Blue Sea and Me: A Novel (Kamehamea Publishing, 2008). She has worked as a staffer for the late Senator Daniel Inouye, as Executive Director of Pacific Islanders in Communications, and President of 'Olelo Community Television.

JM: Did you frequent your local or school library as a child? What were your experiences?

LM: I often spent afternoons after school at the Hawai'i State Library in downtown Honolulu. The building in back of the center courtyard was the children's books section and I loved hanging out there. There wasn't air conditioning in the room in those days, just open windows, which in Hawai'i is often adequate. The smell of the books and the warmth of the air created an environment that for some reason made me feel very comfortable and safe. I have recently started going to that library to check out large print mysteries for my mother and I enjoy going back to that area of the library, which has become the Hawaiiana/

Pacific Islander section. The room has been modernized and has air conditioning, but it's still very familiar and inviting.

JM: Are you asked to speak at schools or libraries? What is the experience like?

LM: I have been asked to speak on occasion and even screen films at school libraries, which has included several classes at a time, and in individual classrooms, only for that teacher's class. I would like to do it more but I understand it is difficult for teachers to bring in guest speakers as their time is very limited and is already heavily structured with material they have to cover. My experience has been excellent! It is best when the students read the book before I come and the teacher has them prepare questions for me. I love asking them what they think about certain scenes or about different characters to engage them to think deeper about the story and their interpretation of its meaning. I like reading out loud from the book as well, and I think the students pay even more atten-

tion when they have already read what I'm reading. I especially like when students come up to me after and ask me how to become a writer or other more personal questions that they didn't want to ask in front of everyone else!

JM: How has the experience of writing fiction been different from the experience of writing nonfiction or scripts?

LM: Writing fiction is very freeing! That doesn't mean it's easier than either nonfiction or screenplay writing, it still requires research, continuity, plausibility, drama, plot points, character development, etc. Whatever the format, the story must still be compelling – and accurate! The challenge for nonfiction, for me, is to arrange the facts so it tells an interesting story. Like any other kind of writing, it usually means compiling more facts than I will need and then using those that are the most relevant and that will move the story forward. There has to be a beginning, a middle and an end. Scriptwriting for a movie has its own set of challenges. Since it is a visual medium, it's not possible to be in the character's head to know what they're

Q & A with Native Hawaiian Author and Filmmaker Lurline Wailana McGregor Continued...

thinking or planning, instead you have to show it. There are only so many times the phone can ring and they tell their friend what's on their mind. The dialogue should be kept to a minimum and must have a specific purpose. Another consideration of a movie script may be cost. Ocean scenes, for example, are extremely expensive to shoot. It's easy to say you'll just have to raise more money, but it can also be the difference between making your film and not making it. I wrote *Between the Deep Blue Sea and Me* as a screenplay, and when I turned it into a novel, I felt like I had more liberties with scenes and character development. Characters can be created for specific actions or events to happen; if it doesn't work, they are just as easily deleted. I have changed characters' personalities and reversed the outcome of events when I have realized that what I was writing wasn't working. Every detail in the story, whether it's fact or fiction, must serve a purpose, whether it is to create a scene for the reader, foreshadow a future event, build drama, etc. It's all challenging and I enjoy each of

the writing formats.

JM: How have Native Hawaiians responded to your works?

LM: Native Hawaiians have responded very positively to my work. I write from a place of a shared experience in the community and from respect for the culture. I try to make my characters like people I know. They are not stereotypes, but there is sometimes a fine line between creating characters who are unique individuals yet who have the qualities that sometimes are typical of who we are as a people. There are not a lot of Hawaiian fiction books available and since I like to write from my own experience growing up in a Native Hawaiian family and multicultural community, I like to write about it. I think people who have grown up in Hawai'i like reading stories that they can personally relate to and having their experience validated by putting it in print.

JM: Do you feel that Native Hawaiian writing (and/or filmmaking) gets enough attention on the mainland?

LM: The short answer to this is no. A good story transcends culture and experience, and as

more good stories and good film scripts start coming out of Hawai'i, I think they will receive more attention.

JM: How did you find your publisher?

LM: I was very lucky that Kamehameha Publishing's mission is to "amplify Native Hawaiian voice". I don't know if I was the first ever fiction script submitted to their editorial board for consideration, but I was the first one to be published. My manuscript fulfilled their mission of authenticity, educational and that "invigorate Hawaiian cultural vitality". I was also fortunate that my editors were Hawaiian language speakers and very familiar with the culture. They even caught things that I missed and made great suggestions.

JM: In 2011, you successfully used Kickstarter to fund a manuscript project. How was that experience?

LM: Kickstarter is effective only if you use the platform and legitimacy it provides to outreach to everyone you know to support your pro-

Q & A with Native Hawaiian Author and Filmmaker Lurline Wailana McGregor Continued...

contributed to my project was someone I knew, if not directly, then a referral through a friend. Some were very generous. Just the fact of all these people believing in my work and giving me money was very humbling and certainly inspires me to work extra hard to deliver an awesome product!

JM: Do you feel that e-books have changed the literary experience?

LM: E-books have made reading more accessible. At first I thought I didn't want to read anything that wasn't a tangible page with printed words, but being able to browse books online, download them and have them available immediately, often at a lower price than at a store, has encouraged me to acquire more books and even different kinds of books than I would normally buy. I also love that there are libraries online and Google Books, which has entire out-of-print books online for free. I always feel like I've discovered a treasure chest when I have looked for old books and have found them online for free. At night, when I'm trying to find something to read, it's easy to look through my downloaded titles and pick something.

JM: Where is your favorite place to read in Hawai'i?

LM: At home. Everywhere else is too distracting, although now I

like reading my e-books on my phone when I have to wait somewhere. It makes the time pass faster than just standing in line or sitting in the car.

JM: Do you have any advice for Native Americans libraries and librarians? Do you especially have any advice for selecting appropriate books (and video) for collections?

LM: Include Native Hawaiians! We have a shared experience with other Native Americans, and being able to see oneself and people like oneself who go through many of the same struggles is very validating and even inspiring. The first fiction stories I read by Rodney Morales, a local writer who grew up near my neighborhood and wrote about his childhood, was a huge inspiration for me. Even though he's not Hawaiian, his experiences resonated with me as I caught the same buses, played at the same beaches, and dealt with the same characters. Also Patricia Grace, a Maori writer, writes stories about her culture that have moved me because I can relate to the characters and the similarities in our cultures. There are many Pacific Islander fiction writers and non-Native writers whose writings are very relevant to Native readers who should be included in a library of Native American books, so librarians should be on the lookout for such books. Same with films and videos.

JM: Do you have any advice for Native authors (or filmmakers)?

LM: Believe in the value of your experiences to tell stories about them.

JM: What are your current projects?

LM: I'm finishing a prequel to *Between the Deep Blue Sea and Me*, called *Waking In a Sea of Dreams*. This is the manuscript I had on Kickstarter a couple years ago. I'm finishing the second rewrite, will hopefully wrap up soon. I have taken time off from writing it to do paid work to support my writing. Otherwise, I have done short term projects, including video scripts and magazine writing.

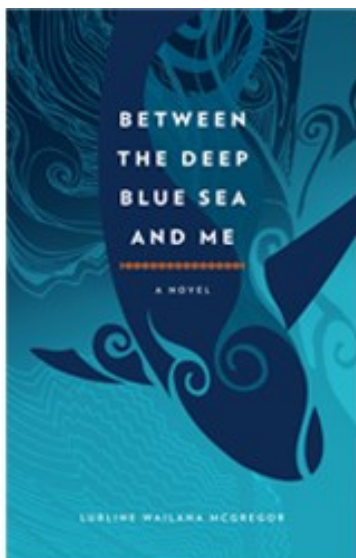
JM: What is the best way for folks to get in touch with you?

LM: Through Facebook or they can email me directly at lurlinemcgregor@gmail.com.

Visit Lurline Wailana
McGregor's blog at [http://
www.lurlinemcgregor.com](http://www.lurlinemcgregor.com)



Lurline Wailana McGregor. Photograph courtesy of Monte Costa.



The American Indian
Library
Association's Winner for
Best Young Adult Book for
2010.

Between The Deep Blue Sea and Me by Lurline Wailana McGregor.

Book Reviews



William M. Clements



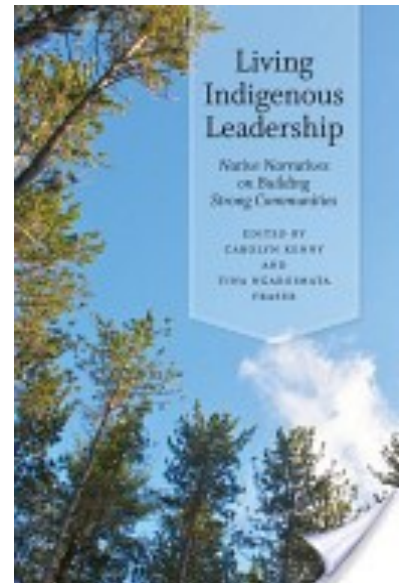
Clements, William M. (2013). *Imagining Geronimo: An Apache Icon in Popular Culture.* University of New Mexico Press. 320 pages. ISBN 978-0-8263-5322-1.

It is well known that the Chiricahua Apache leader Geronimo was hunted down as an insurgent in 1886, but in 1905 he rode in President Theodore Roosevelt's inaugural parade where he was hailed as a hero. The use of Geronimo's name and image in popular culture did not end with his death in 1909. This book explores these continuing paradoxes. The author is a retired professor of folklore at Arkansas State University who has previously published in the area of folklore as it intersects with popular culture.

In this work, he explores an image, its management, and its exploitation. The use of the Geronimo mythos extends not only to the dominant culture, but to the Native American community as well, where a popular T-shirt with Geronimo's image proclaims "homeland security since 1492." The exploitation of the Geronimo image has changed according to the needs of the American myth in different eras, from the 'red devil' of the 1880s, to the 'patriot against all odds' of Teddy Roosevelt's time, to the 'anti-establishment' symbol of Andy Warhol. All of these and more are explored in exhaustive, but intriguing, detail in *Imagining Geronimo*. The images that have been created obscure the real Geronimo from our sight to such a degree that we may never know as much about him as we do about some of his less celebrated contemporaries.

This is a scholarly work, though the style is more engaging than in most such tomes. The endnotes are kept to a minimum, but the bibliography is extensive. There is also a helpful index. This book is highly recommended for all academic libraries and those public libraries with a highly educated readership.

Reviewed by: Dr. Herman A. Peterson, Librarian, Diné College.



Kenny, Carolyn and Tina Ngaroimata Fraser, eds. (2012). *Living Indigenous Leadership: Native Narratives on Building Strong Communities.* University of British Columbia Press. 256 pages. ISBN: 978-0-7748-2346-3.

In this edited book by Kenny & Fraser (2012), you will find a comprehensive list of topics surrounding the engagement of Indigenous communities within the context of leadership in various areas such as art, social justice, language revitalization, higher education, business, and health, among others. This literature is diverse in representing Indigenous populations across First Nations, Maori, and North American communities. It also helps situate leadership in

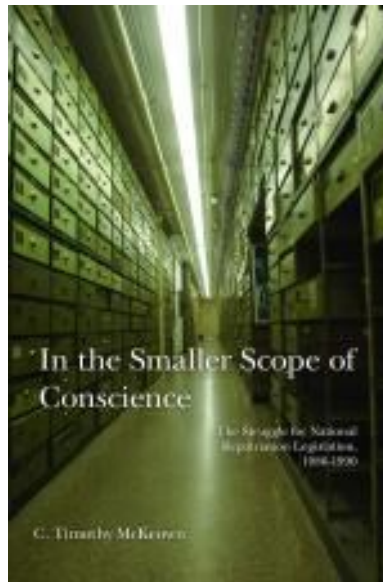
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Book Reviews Continued . . .

an Indigenous context by re-framing how Indigenous person (s) live out their leadership within diverse communities whether that be reservation, tribal, higher education or other places. The intentionality that the editors have is visible in respectfully incorporating voices of elders, youth, students, men, and women in which Indigenous leadership might take on different forms.

This is the first book in which Indigenous leadership is emphasized and will help reaffirm to Indigenous peoples how they see leadership and help educate non-Indigenous peoples on how leadership is lived out within communities where Indigenous peoples are living and thriving. Native American/American Indian studies, university, tribal, and public libraries should purchase this book to help serve as a resource for the community, students, and faculty members on Indigenous leadership.

Reviewed by Dr. Robin Minthorn (Kiowa/Apache/Nez Perce/Umatilla/Assiniboine), Assistant Professor in Educational Leadership and Native American Studies at the University of New Mexico. Robin Starr Minthorn can be contacted at rminthorn@unm.edu.



McKeown, C. Timothy. (2013). *In the Smaller Scope of Conscience: The Struggle for National Repatriation Legislation, 1986-1990*. Tucson: University of Arizona Press. 288 pages. ISBN-13: 978-0-8165-2687-1.

Tim McKeown has been the “go to” person in the federal government for issues involving the Native American Graves Protection and Repatriation Act, seen by all sides in the contentious NAGPRA implementation issues as a straight shooter, an anthropologist with credibility among his peers and among Indians.

McKeown draws the necessary distinction between the term of art, “legislative history,” which draws on limited and conventional sources, and a history of legislation, set out here in sev-

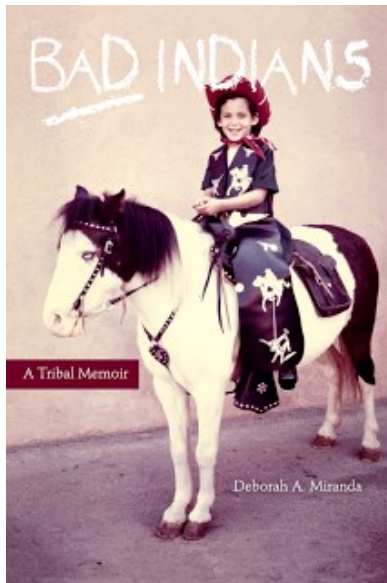
en densely packed and fully documented chapters.

In this dispassionate narrative, the players are allowed to tell their own stories in their own words, going far beyond the limitations of legislative history. Finally, in chapter eight, he offers a clear outline of how policy makers can use NAGPRA as it was intended to be used.

Case law in the federal courts interpreting NAGPRA is sparse. The pace of implementation—inventory of collections, rule making, dispute resolution—has been glacial. As NAGPRA continues from concept to praxis, this book will be an invaluable aid to students of the process, lawyers, museum authorities, scientists who hope to work with human remains or sacred objects, and tribal officials who hope to protect them.

Reviewed by Hon. Steve Russell (Cherokee Nation of Oklahoma), Associate Professor Emeritus of Criminal Justice, Indiana University, Bloomington.

Book Reviews Continued . . .



Miranda, Deborah A. (Ohlone Costanoan-Esselen/Chumash), (2012). *Bad Indians: A Tribal Memoir*. Heyday. 240 pages. ISBN: 978-1-59714-201-4.

“Story is the most powerful force in the world,” Deborah writes, “in our world, maybe in all worlds. Story is culture. Story, like culture, is constantly moving. It is a river where no gallon of water is the same gallon it was one second ago. Yet it is still the same river. It exists as a truth.”

For better or for worse, young Deborah never had to endure the daily humiliations of fourth grade in California, where children are taught the dominant discourse about the California missions. “All my life,” Deborah writes, “I have heard only one story about California Indians: godless, dirty, stupid, primitive, ugly, passive, drunken, immoral, lazy, weak-willed people who might make good workers if

properly trained and motivated. What kind of story is that to grow up with?”

The real stories—people massacred, children violated, land and languages stolen, cultures broken beyond recognition—are rarely told. In *Bad Indians*, the stories of tenacious survival seep “out of old government documents, BIA forms, field notes, the diaries of explorers and priests, the occasional writings or testimony from Indians, family stories, photographs, newspaper articles.” Together, these disparate voices belie the dominant discourse; they are Deborah’s “mission project.”

Deborah’s life’s twists and turns have brought her to this place, to find her ancestors’ stories, to connect them to her own family’s stories—and to heal. Childhood memories, faded photographs, snippets of stories written down word for word by an anthropologist, paragraphs from old textbooks. Deborah looks at them—the pieces, the shards of a broken mirror—and interprets, imagines, wonders. Throughout, she is in awe of the voices, drawings, photos, whatever she can find—all treasured gifts entrusted to her by the elders and ancestors she never got to meet.

Bad Indians is not easy reading. As Deborah draws connections between the violence

of the California missions, the violence perpetrated on the descendants of the “Mission Indians,” the violence she witnessed at home, and the rapes she endured as a child—“Imprisonment. Whippings. Betrayal. Rape”—she doesn’t mince words: “Erasure is a bitch, isn’t it?”

If you’re a fourth-grade teacher who has ever taught a “mission” unit, if you’re a parent of a fourth-grader who has ever helped her child construct a “mission diorama,” if you’ve ever admired the architecture of a California mission, if you’ve ever harbored the thought that Ishi was the “last of his tribe,” you no longer have an excuse for perpetuating the horrors. Don’t say you didn’t know.

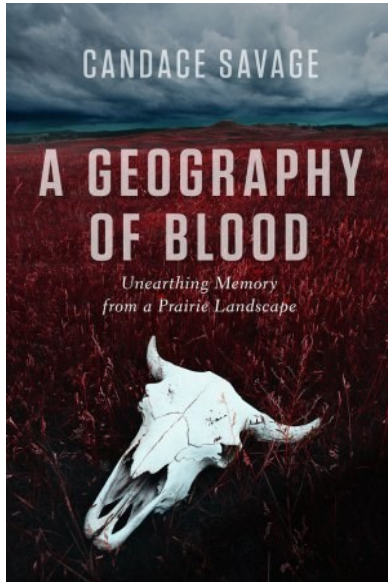
In *Bad Indians*, Deborah Miranda has created an achingly beautiful mosaic out of the broken shards of her people and herself, gently glued together with heartbreak and scars, memories and perseverance and hope. Deborah is a strong, brave, compassionate spirit whose writing is crisp and clear and eminently readable, with passion in place of polemic—and I am honored to call her “friend.”

Reviewed by Beverly Slapin, a founding member of Oyate (joint author of *Through Indian Eyes: The Native Experience in Books for Children* and

Book Reviews Continued...

A Broken Flute: The Native Experience in Books for Children).

Beverly can be contacted at 2702 Mathews Street, Berkeley, CA, 94702, 510-647-8912, bslapin@gmail.com.



Savage, Candace (2012). *A Geography of Blood: Unearthed Memory from a Prairie Landscape*.

D&M Publishing Inc.

224 pages.

ISBN: 978-1-55365-234.

A recent winner of the 2012 Hilary Weston Writers' Trust Prize, *A Geography of Blood: Unearthed Memory from a Prairie Landscape*, written by Candace Savage, takes the reader on an exploratory journey through the lands surrounding the little town of Eastend, Saskatchewan. There are road trips into the back hills of Cyprus Hills, animal watching out on the plains, and trips to view dinosaur skeletons and

fossils.

A Geography of Blood: Unearthed Memory from a Prairie Landscape is part memoir but also offers a history of the southwestern plains of Saskatchewan. Savage conceptualizes for the reader a portrait of the lands and ecosystems in the prairies, speaks about the deliberate extermination of the buffalo, and the malicious tactics that Sir John A. MacDonald's government ruthlessly applied to Canada's Aboriginal people. Savage also questions American author William Stegner's revisionist view of history and asks, "Do the lands around us remember?"

In response to that question, I say "yes," because to First Nations people, land is as integral to our way of living as it is for us understanding the environment around us, and how it operates within our teachings. The land remembers because as First Nations people, we have always had close ties to the land and everything around us. It has to do with what we call traditional ecological knowledge.

Traditional ecological knowledge (TEK) is defined as "a body of knowledge built up by a group of people through generations of living in close contact with nature." It is "both cumulative and dynamic, building upon the experiences of earlier generations and adapting to the new technological and socioeconomic changes to the present."

According to Indigenous people all over the globe, traditional

knowledge is a way of life, the law of the land, and no matter where you are the land is a part of us. The land remembers the abuses wrought upon it, whether that is through the ecosystems' ability to adapt to the extreme weather--blazing heat, brutal cold, sudden downpours -- the decline of grassland birds to the decline of the buffalo, and/or the unrest surrounding treaty rights, land rights, and most recently, the implementation of Bill C-45, which is the most recent omnibudget bill that strips protection from 99% of lakes and rivers, leaving only three oceans, 97 lakes, and 62 rivers under the Navigable Waters Protection Act.

Wherever we are, the lands around us remember. We all need to think about what is happening in our own backyards because the environment is past, present, and future, and it is a knowledge that needs to be protected and preserved.

Candace Savage's book does a great job in offering a new viewpoint in how to look at plains history. It makes you look at more than just the surface, the picture before you. It makes you delve deeper, and wanting to read more.

Reviewed by Christine McFarlane (Saulteaux), who holds a degree in Indigenous Studies from the University of Toronto.

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For more information contact AILA
at: ailawebsite@gmail.com

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