BOOK REVIEWS


The fact that Minnesota is multicultural and multimusical, though widely accepted and a source of pride, is nonetheless also a curiously mixed blessing for those wishing to interpret its music as anything more than a hopeless amalgam. The more one attempts to portray Minnesota as eclectic, the more difficult it is to make a case for anything distinctively Minnesotan. If the historian of ethnic music resists her- or himself simply to designating as “Minnesota music” any remotely musical utterance produced by any Minnesotan (who necessarily represents some sort of ethnic group), then the term Minnesota is constantly changing at best and totally meaningless at worst. By extension, the music of the ethnic group would have more to do with its past—those elements that make it Swedish or Hmong—than with its present, namely those aspects of tradition that locate the music in the life of the state and its people.

Faced with this dilemma of being too ethnic for their own good, the first two recordings in the new Minnesota Musical Traditions series have succeeded in evoking a sense both of Minnesota’s multimusicality and of the many roles music plays as a symbol for belonging to many communities—whether local, ethnic, or statewide. These recordings reveal the music cultures of the Norwegian Americans and Ojibway to be vital and contemporary, albeit reflective of the histories that have yielded a special sense of community in the state. The two recordings differ from each other quite dramatically, each selected and organized according to a central theme and a sort of core repertory of musical styles and pieces. Neither attempts to provide simply a sampler of musical traditions, and this decision has increased the impact of the wise choices each editor has made. The two accompanying booklets are as different as the recordings they illuminate, and yet, in their separate ways, both booklets will communicate lucidly to a broad range of audiences within the state and elsewhere.

In Norwegian-American Music from Minnesota, folklorist Philip Nusbaum has focused on a repertory of instrumental dance styles called “old-time music.” This repertory is significant because it has preserved two facets of musical tradition: specifically Norwegian dance genres (e.g., the reinsenger and the springar, as well as Norwegian versions of the waltz and polka) and the Norwegian tunes so often associated with—and often named for—a folk musician/composer. More important, however, old-time music has been remarkably resilient in the Upper Midwest. It has admitted new instruments, such as accordion and banjo, and has acquired new social functions, hence allowing it to make the transition from a folk music for the immigrant generation to a popular music for subsequent ethnic generations. Concentrating on old-time music has much to recommend it, not least the representation of a living Minnesota tradition, but this reviewer confesses to missing, here, a few genres of Norwegian-American music, such as sacred music and vocal traditions. Whereas such repertories may today be consigned to “religious and university organizations,” they nevertheless did and do play a role that cannot be ignored in the shaping of Norwegian-American music. The one vocal selection on the recording (“Farvel Min Fedreland”) is one of the most fascinating of all the examples because of the way its strongly iambic rhythms and prosodic structures elucidate the development of a possible Minnesota-Norwegian dialect and the influence of this on Minnesota musical style. (Compare this example to the next band, “Hils Fra Meg Der Hjemme,” whose iambic underpinnings are no less pronounced.) Still, what is not on this recording should not detract from what is on it; indeed, a companion recording of sacred and vocal traditions would complement the old-time selections here, and this reviewer would surely welcome and encourage Nusbaum’s undertaking of such a project!

As for Ojibway Music from Minnesota, Thomas Vennum Jr.’s conception and production of this recording and booklet constitute the most convincing and exciting approach to the presentation of a regional-ethnic tradition that this reviewer has encountered. Vennum succeeds brilliantly in conveying a sense of the complexity of Ojibway musical traditions, describing in detail the construction of certain songs and styles. His sensitivity to the Ojibway, acquired after years of careful research among them, transforms each example into an expression of individual and tribal tradition. The contrasting of recent musical events—a Bemidji powwow and a moccasin...
game at the Mille Lacs Reservation—with historical recordings made by Frances Densmore and others at the turn of the century underscores the presence of an indomitable vitality in Ojibway music, no less immediate today than it was a century ago. The choice of different genres, reflective of different aspects of Ojibway life, also enhances the musical profile on this recording. And finally, the two urban popular songs by Keith Secola provide a fascinating (and revelatory) conclusion, again coupling past and present, continuity and change in a vibrant and infectious personal style that is no less Ojibway because of its responsiveness to the contemporary world in which the Ojibway live.

At one point in his description of old-time music, Nusbaum asserts that what makes the music "Norwegian is that Norwegian people have most prominently shaped and used it, musically and socially, through the course of its development." Were we to substitute "Minnesotan" for "Norwegian" in this statement, we might come fairly close to the thread that seems to bind together these two recordings: these musical traditions arose from the performers and came to represent something meaningful and valuable about the world surrounding their communities and their region. The people, then, engendered the musical tradition, and the history of their experiences in Minnesota shaped it. By continuing to stress the human side of diverse musical traditions in future volumes of the series, the Minnesota Historical Society and Minnesota State Arts Board stand to make a unique and invaluable contribution to the cultural history of the state, indeed to the interpretation of traditional music elsewhere in North America. I, for one, eagerly await publication of these future volumes!

Reviewed by PHILIP V. BOHLMAN, assistant professor of music and the humanities at the University of Chicago and author of The Study of Folk Music in the Modern World (1988) and The Land Where Two Streams Flow: Music in the German-Jewish Community of Israel (1989). He also conducts ethnomusicological research in several ethnic communities in the Upper Midwest and has contributed articles on ethnic musical traditions to the New Grove Dictionary of American Music.

One Woman's War: Letters Home from the Women's Army Corps, 1944–1946.

By Anne Bosanko Green.


FROM OCTOBER, 1944, to August, 1946, Anne Bosanko's lucky family received at least one long, detailed letter each week from their daughter in the WAC. Her mother saved them all. Published here along with several others saved by her "oldest and dearest friend," they give a comprehensive and memory-stirring record of those years as experienced by a bright, articulate, and well-brought-up 20-year-old.

Interspersed with replies from "mom" and "dad," the book invokes the home-front war of ration books, shortages, and worry. World War II itself, grinding on in Europe and the Pacific, is scarcely mentioned, although its results are painfully obvious to the young WAC in the hospitals to which she is assigned. Anne is not a "war correspondent" nor is that the news her parents want from her.

The tone of the letters suggests that, with all Anne's wit and good sense in dealing with "octopus-armed" sailors and new and rugged experiences, the title One Girl's War would more aptly characterize the young perspective of these letters. Forty years later, Mrs. Green describes her earlier self as "idealistic, selfish, enthusiastic, opinionated, a hometown chauvinist."

Remembering the nation's mixed and often bitter response to later wars, the wholehearted, matter-of-fact acceptance of duty to be done in those days is almost startling. In the first letter Anne confides to her good friend that she will enlist in autumn when she reaches the minimum age of 20 because she "felt so useless going to school . . . I felt I could do some good in the Army and it will certainly do me some good."

In Part I, "The War," we learn how she becomes less "useless," is given duty from one edge of the United States to the other, and performs conscientiously while also learning to gripe and goldbrick like a good GI.

After two months of Basic (that inimitable experience) at Fort Des Moines, she's off to Fort Bliss in El Paso, Texas, and to La Garde General Hospital in New Orleans learning to be a surgical technician in the medical corps. By this time her letters are less concerned with the routine of military life and more with what she and her friends find to do outside their barracks and the post. "You get off the bus intending merely to do some shopping and have a malt at the USO when the men descend on you, clamoring to take you to dinner, dances, movies, buy drinks and so on." She adds that she's adept at avoiding the "old closing-in technique." Both El Paso and New Orleans were great towns to Anne, although the blatant segregation of public facilities shocked her.

Her first duty post, which lasted nearly a year, is Birmingham General Hospital in Van Nuys, California, which she initially loathes. "Cried myself to sleep two nights and felt miserable most of the time. But all that is over now."

When VJ Day came, her letter home is "slightly the worse for Schenleys," to which her mother replies, "terribly amused by the letter written on VJ Day and so will you be when you look at it again some day." This interchange captures the unusually honest relationship of daughter and parents and is typical of Anne's frank reporting.

The war over, Part II of the book is "Getting Out." The WAC medical technicians were retrained as occupational therapists. Anne serves a year in this capacity before she can write, "Dope on discharge is true!! After twenty-one months, OUT!" Did the time in the WAC "do her good"? In 1988, a mature Anne writes: "I will never regret my 'time out' in the army and my share in the great mid-twentieth-century experience of WW II."

The sections written more than 40 years after the letters add a satisfying before-and-after element to this enjoyable book. Anne's wedding picture gives particular pleasure, as it shows an individual and not the uniformed, interchangeable part of the service-time photographs.
The valuable 15-page foreword by D'Ann Campbell, a professor of history and author of Women at War with America: Private Lives in a Patriotic Era, traces the history of women in uniform and the WAC in particular as background for Annie's letters "live and as it happened." Campbell describes the public's attitude toward the WAC and reports on the reasons women joined as compiled in a 1945 Fort Des Moines study of 18,000 women. Urging others to donate letters to local and state historical societies, Campbell points out that letters such as these are accurate history, showing what "families and communities were like in Minnesota in 1944-46."

Reviewed by Beverly Vanourek, a resident of St. Paul and a free-lance writer, who served in the Marine Corps during World War II.

South Dakota Leaders: From Pierre Chouteau, Jr., to Oscar Howe. Edited by Herbert T. Hoover and Larry J. Zimmerman.

(Vermillion: University of South Dakota Press, 1989. 500 p. $47.50.)

"HISTORICALLY... South Dakota is still a child," writes John Milton in his account of the life of Sioux artist Oscar Howe. "Even after 100 years of statehood, it remains a frontier state in many ways. Its artists are still molding their heritage in relative isolation." Milton is contrasting here the artistic heritage of the Northern Great Plains with that of the South; his observation, however, applies as well to other aspects of state history to be found in this volume prepared for South Dakota's centennial.

The emigrants who arrived in Dakota Territory during the boom period of non-Indian settlement (the territory grew from 14,000 people in 1870 to 133,000 a decade later) were restless people. Arthur Calvin Mellette, who served as the last governor of the territory and the first governor of the new state of South Dakota in 1889, had moved from Indiana barely ten years before. He later left the state for Kansas, where he entered public life for a short time before his death in 1896. Annie D. Tallent and her family were part of a horde of gold seekers who invaded the Black Hills in the 1870s, despite the hostility of the Sioux and the brief opposition of the United States Army. These and other people from the state's early days influenced the direction that South Dakota leaders would take in addressing issues of government, economic life, and social justice. They were followed over the years by people who were forced to respond to problems created by the uncertainties of a largely agricultural economy.

South Dakota Leaders is a collection of 29 brief biographies of individuals or families—including politicians, missionaries, Indian leaders, artists, and entrepreneurs—who were prominent actors in the state's history. Editors Herbert T. Hoover and Larry J. Zimmerman describe their intent that "the pages unfold as a history book that suggests how prominent women and men simultaneously responded to conditions and gave direction to their times." This intersection between the life story of an individual and the times in which she or he lived is difficult terrain, and some of the book's authors have succeeded better than others in exploring it.

Hoover's chapter on fur trader Pierre Chouteau, Jr., sets the stage by describing the commerce of the region during the second quarter of the 19th century, as well as the relationship between traders and Indians. Larry Remele summarized an important period of economic experimentation in his chapter on Peter Norbeck and William Henry McMaster, governors who established state-sponsored industries and services between 1917 and 1925. In his chapter on Sitting Bull, Spotted Tail, and Crazy Horse, Richmond L. Clow provides helpful perspective by telling the stories of these Indian leaders in terms of their different responses to the intrusion of non-Indian settlement.

The history of a state is an unwieldy topic. It is a virtue of the approach adopted here that the authors bring different points of view; to the extent that they also provide historical context in their accounts of the lives of South Dakotans, readers will gain a larger sense of the state's history.

This volume may be most useful as a starting point for information about key people in South Dakota history. Although annotation within chapters is minimal, an extensive bibliography lists the sources to which readers may refer for more complete treatment of the subjects who are profiled.

Reviewed by Elaine H. Carte of the Minnesota Historical Society Press, who was the staff editor of Minnesota in a Century of Change: The State and Its People Since 1900 (1989).

Picturing Minnesota 1936-1943: Photographs from the Farm Security Administration. Edited by Robert L. Reid.


THE FARM SECURITY ADMINISTRATION was one of the many agencies formed in the early years of the Franklin D. Roosevelt administration to help rectify the massive social and economic problems engendered by the depression. These agencies were the beginnings of an aggressive infusion of government programs and concern into all areas of societal needs including business and employment, agriculture, public works, and more.

The broad mandate of the Farm Security Administration (known later by its initials FSA) was to incorporate various programs and agencies concerned with helping rural populations and to implement newly passed farm legislation. Unique to the FSA was its active Information Division, a small section producing films under the guidance of Pare Lorentz and photographs under the direction of Roy E. Stryker, who settled in Washington in 1935.

Stryker was originally chief of the Historical Section and was to prepare reports concerning the work of the FSA. His reports contained photographs, and soon he was to deal exclusively with the direction of a group of photographers who traveled throughout the country "reporting" on the "state of the nation" through their photographs. Stryker envisioned a
pictorial record of America, especially rural America. He remained in Washington until 1943. During Stryker's time with the FSA the photographs were broadly used for presentation in newspapers and magazines and in a series of books including Archibald MacLeish's Land of the Free and Sherwood Anderson's Home Town. The FSA is most prominently known today for the body of 200,000 photographs housed in the prints and photographs division of the Library of Congress. Every photographer and student of photography knows of the work of the FSA and views its work as a milestone of photographic history. By the 1960s there were perhaps 100 FSA photographs that had become identified as the "best" of the collection. What remained was not often presented.


The burgeoning interest in photography as a critical study and fine art has stimulated many of the newly trained cultural critics to investigate this mother lode of FSA photographs. The critical assessment has ranged from Maren Stange's revisionist theories about the FSA and its meanings to the more direct and sympathetic readings given by Robert L. Reid in Picturing Minnesota 1936-1943.

The FSA photographs have always been evaluated as part sociology, part history and, in the hands of its best practitioners, part artistry. The sheer poignancy, deprivation, and poverty portrayed in many of the photographs might mitigate against an aesthetic judgment concerning their strength. But many critics consistently recognize certain photographs as combining a synthesis of content and form to create works of lasting significance. At its simplest level much of the work remains as a record of events or places without penetrating insight.

The Minnesota photographs culled from the collection by editor Reid and based mainly on the work of John Vachon, a native Minnesotan, FSA photographer, and later, staff photographer for Look Magazine, are not the strongest works of Vachon or the FSA. The patina of time and nostalgia helps give the pictures interest, and there is extensive discussion of the workings of Roy Stryker and the FSA photographers. The book's chapter headings are from the titles of the FSA assignments; they include: The Cutover Region, Lumberjacks, Farm Family, and Leisure Time, among others. There are ample written introductions to the sequences and a rich bibliography for each chapter. Those of us who lived through the period will find many of these records tugging at our memory as we wonder again about all the pain and struggle and if it has all truly passed. For the young people who find themselves in the cultural glitter of the Twin Cities, these pictures will seem from a faraway place. Perhaps some people will recognize through this work the fragileness and connectedness of past and present.

Reviewed by JEROME LIEBLING, now teaching at Hampshire College, who was one of the founders of the film and photography programs at the University of Minnesota. His pictures of the state often followed the path of the FSA photographers and contributed to the growth of Minnesota's vigorous community for photography.


DEMOCRACY is not something we have or don't have. Possessing formal rights and institutional arrangements are necessary background for it, but democracy can be understood more authentically as something we do. More precisely, democracy is a set of arts and practices that requires, for its effective exercise, constant use and development. The very events in Eastern Europe that have brought to life democratic ideals have also illustrated the point. "The underground is a bad school for learning democracy," said Henryk Wujec, Solidarity member of the Polish Parliament, explaining that Solidarity leaders had had little practice in the essentials of give-and-take, negotiation, listening to others' points of view, and the like.

If illegal trade unions are scarcely schools for democracy, neither are the above-ground labor organizations found in America in recent decades. Though the authors fail to explore the reasons for this democratic impoverishment at the grass-roots level (so sharply contrasted with the dynamism of labor in its halcyon days of the 1930s), they have produced a vivid, nuanced, and insightful account of the sometimes tragic consequences of such impoverishment.

No Retreat. No Surrender can be read in several ways. On the simplest level, it is a gripping account of the rending of "labor peace" and community fabric in Austin during the bitter labor conflict that broke out between the union local, P-9 of the United Food and Commercial Workers, and the food giant, Hormel. Hormel had long maintained relative labor harmony and high profits through a mixture of accommodation to union demands and civic commitments to the town. But in this saga, both company and union made miscalculations and mistakes. Hormel executives were oblivious to the ways in which demands for rollbacks in wages and incentives and speedups in the pace of work—however "rational" from a managerial perspective in an industry that was even more peremptorily reducing wages and shutting down plants—nonetheless seemed a radical breech of the trust that had been nurtured through generations in Austin. On the union side, the young insurgents led by Jim Guyette, who took over leadership late in 1983, were absolutely convinced that what they viewed as the moral rectitude of their crusade against the company would ensure victory. But righteousness substituted for any calculation of the self-interests of management of other, more ambivalent workers, of the community, or of other union locals in Hormel's chain.

Hage's and Klauda's work is also a window into the turmoil, conflict, and crisis that overtook American industry and labor in the 1980s, as foreign competition, economic stagnation, and speculative fever squeezed the living standards of the American middle class. But perhaps most interestingly, the book is a graphic depiction of the irresponsible, antidemocratic quality of a type of "progressive organizer."

No Retreat. No Surrender gives us insight into the phenomenon of the outside organizer brought into a local community struggle. Such a figure is an extraordinary and little-understood actor in social protest, with great power to define
the "reality" of an outside, distant world for local residents. Whether successful or not, however, the commitment and respect of such organizations toward the communities they work with can be measured by their care and attention to the effects of organizing on the people involved. "No organizer should be so arrogant as to assume he organizes people himself," said Ernesto Cortes, a legendary community organizer in Texas. In the view of Cortes, community leaders organize; the outsider serves more as catalyst and "teacher." And the most important "product" is the community's enhanced sense of power and dignity.

In contrast, Ray Rogers, the consultant hired by P-9 to mobilize a "corporate campaign" against Hormel, arrived in 1984 like a Lone Ranger, with extravagant and deceitful pledges to bring the company to its knees through a combination of media publicity, nationwide support, and pressure on its various financial and business relationships. Almost two years later Rogers walked away after the abject defeat for the union, with no apparent concern or regret for the wreckage that he left behind. This is the story of the dangers of those who claim to "fight for the people," but who have no intention of or interest in accountability to those whom they profess to serve.

Reviewed by HARRY C. BOYTE, senior fellow at the Humphrey Institute, University of Minnesota, and author, most recently, of CommonWealth: A Return to Citizen Politics (1989).

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**NEWS & NOTES**

A DOCUMENTARY film, *Letters from America: The Life and Times of O. E. Rolvaag*, chronicles the career of the noted Norwegian-American writer, examining the influences that shaped his work and looking at his criticism of materialism and of antiethnic sentiments. The 30-minute film, which recently won an award at the Chicago International Film Festival, is narrated by Celeste Holm, with Erik Bye of Norway reading Rolvaag's role. Produced by two South Dakota filmmakers, the documentary is available from Unity Productions, 7400 S.W. 70th St., Aberdeen, S. D. 57401.

EINAR HAUGEN writes ably about "the founder of a movement to develop a Norwegian-language literature among immigrants in the United States" in *Immigrant Idealist: A Literary Biography of Waldemar Ager, Norwegian American*. Published in 1989 by the Norwegian-American Historical Association as the seventh in its Author Series, the 183-page volume offers "a well-informed and sensitive" scholarly examination of Ager's contribution to an independent immigrant literature. Editor and temperance leader, Ager, who spent 49 years in Eau Claire, Wisconsin, was "during his lifetime... the best known Norwegian American." Haugen reports that since his death in 1941 "silence seems to have fallen over his figure... This book will be an attempt to rescue him from the oblivion." The volume is available from the NAHA, St. Olaf College, Northfield, Minn., for $15.00, plus $1.50 handling and the 6% sales tax.

THE STRONG GERMAN presence in the state is illustrated by *German Place Names in Minnesota / Deutsche Ortsnamen in Minnesota* (Northfield: St. Olaf College, 1989, 106 p., 66 photographs, 4 maps). This valuable resource, helpful to both historical researchers and curious travelers, uses Warren Upham's classic *Minnesota Geographic Names* as a foundation. Authors La Vern J. Ripplcy, professor of German and German historical topics at St. Olaf, and Rainer H. Schmeissner, head teacher at a school for special education in Bavaria, provide the stories behind 252 German names of cities, villages, townships, towns, bodies of water, and hills—from Altona through New Ulm to Zippel. This handy paperback, with text in English and German, is available for $9.95 postpaid from the Department of German, St. Olaf College, Northfield 55057.

BEER DRINKERS and others will want to note the publication of John T. Flanagan's *Theodore Hamn in Minnesota: His Family and Brewery* (St. Paul, Pogo Press, 1989, 123 p., $12.00). The book chronicles the fortunes of three generations of Hams, from Theodore, the German immigrant who worked as a butcher, boardinghouse owner, and saloon-keeper before entering the brewery business to William, Sr., known as the St. Paul capitalist, and William, Jr., president and chairman of the board until the company was sold in 1965. The building of the landmark St. Paul brewery, the effects of Prohibition, the Great Depression, and the kidnapping and return of William, Jr., by Alvin "Creepy" Karpis are just some of the highlights of this engagingly written and nicely illustrated first-person history. (Flanagan is the grandson of Theodore Hamn.) Bottles and Bears, a brief chapter on Hams collectibles by Moira F. Harris, a bibliography, and the Hamm family tree are also included.

MY WINDOW on the World: The Works of Anne Morrow Lindbergh by Elsie F. Mayer (Hamden, Conn., Shoe String Press, 1988, 143 p., cloth, $23.50) is a literary biography that argues "Lindbergh's works are autobiographical disclosures." Five chapters examine Lindbergh's published works from this point of view; other chapters discuss her diaries and provide a biographical sketch. The book opens with a chronology and closes with an afterword that ties its subject to the tradition of romanticism and claims that her forte is nonfiction.
St. Paul boy and student at the University of Minnesota took the choice of assignment. He chose the himself a "short time discharge" and went into editing this document for testifying to the amount of work that supplied biographical data on each context and highlights the value of its introduction places the journal in its finding information easy. Duckworth's accounts book; a detailed index makes coming and goings. Duckworth has included a short daily journal about trade in the Athabasca territory fur company, it provides information about trade in the Athabasca territory in the English River (Churchill River) district. The central part of the book is the trader's account of credits and debts of each employee for a one-year period. The trader was probably Cathbert Grant the elder, who later became a partner in the company. In addition, there is a short daily journal of weather data and local inhabitants' comings and goings. Duckworth has supplied biographical data on each trader and Indian mentioned in the accounts book; a detailed index makes finding information easy. Duckworth's introduction places the journal in its context and highlights the value of its information. His comprehensive notes testify to the amount of work that went into editing this document for publication.

OUR PARADISE: A GI's War Diary (Hancock, Wis., Pearl-Win Publishing, 1989, 389 p., $19.95) is Ernest O. Norquist's story of his life as a Japanese prisoner of war. After receiving a draft notice in 1941, this St. Paul boy and student at the University of Minnesota took the option of enlisting, guaranteeing himself a "short time discharge" and choice of assignment. He chose the Philippines, where he served as a medic. He was at Bataan when the American forces surrendered and spent the next three years in prison camps in the Philippines and Japan.

Norquist kept an almost daily record of his trials and hopes, jotted on the backs of cigarette packs, scraps of paper, and whatever else came his way. The entries are brief and compelling, as well as informative, and the reproduction of sketches, photographs, and other ephemera from his diary adds to this engrossing book.

PRAIRIE PATTERNS: Folk Arts in North Dakota, by Christopher Martin (Fargo, North Dakota Council on the Arts, 1989) is the newest addition to the list of catalogs resulting from statewide surveys and exhibitions of traditional arts. This handsome, 136-page volume contains photographs (many of them in color) of the arts and their makers as well as biographical sketches of 32 artists. Traditional arts such as basketweaving, horsehair braiding, quilting, gunmaking, figure carving, and weaving are grouped into sections entitled Celebration, Social Gathering and Belief; Occupational Skills and Western Crafts; Sport, Hobby and Play; and Ethnic and Tribal Decoration. The catalog includes a checklist of all of the objects in the exhibit, a selected bibliography, and an introductory overview, "Exploring Folk Arts in North Dakota." It is available from the Council on the Arts, Black Building, Suite 806, Fargo 58102 for $15.95 plus $2.05 shipping and handling.

AMERICAN FOOD, American Farms is the special Summer/Autumn, 1989, issue of the Journal of Gastronomy, the quarterly publication of the American Institute of Wine and Food. The authors collected in this 172-page volume speak eloquently of agriculture and rural life, both past and present. Among the thoughtful and thought-provoking essays are Paul Gruchow; "Remembering the Flowers"; Will Weaver; "The Gleaners"; Anne Mendelson; "Paradise Lost: The Decline of the Apple and the American Agricultural Ideal"; Gary Paul Nabhan; "Food, Health, and Native-American Agriculture"; and Frances Moore Lappé, "Food, Farming, and Democracy." Single issues of the journal are available for $7.00 from the institute, 1550 Bryant St., San Francisco, Calif. 94103.

FIVE for the Land and Its People by Bill G. Reid (Fargo, North Dakota Institute for Regional Studies, 1989, 154 p., $12.00 plus $1.50 postage and handling) centers on the biographies of the first men who taught at the North Dakota Agricultural College and Experiment Station: Claudia Bailey Waldron, Henry Luke Bolton, Edwin Fremont Ladd, John Henry Shepherd, and Lawrence Root Waldron. Along with the stories of their professional lives and personal anecdotes, this book chronicles the growth and teaching of scientific, technological agriculture. There is a wealth of information on the mission and methods of the land grant colleges as well as the environment in which they operated. The book may be ordered from the institute, Box 5075, State University Station, Fargo 58105-5075.

BIRCHBARK Canoe, the Story of an Apprenticeship with the Indians by David Gidmark is the story of how the author learned to build such a craft. Like all good ethnography, though, the book is more than that. Gidmark is a white man, fascinated by the birchbark canoe and all that it represents. Early into his fascination he learned that a Smithsonian Institution publication could probably teach him how to build a canoe, but he felt that, to be true to its form and tradition, it would be necessary to learn the skills from an Indian person. This 159-page book is the story of that process, and of all the additional things Gidmark learned along the way. It is well written and peppered with informative photographs, both contemporary and historical.

Birchbark Canoe was published in 1989 by the General Store Publishing House, 1 Main St., Burnstown, Ontario, Canada KOJ 1G0 and can be ordered for $12.95 (U.S. currency) plus $2.00 handling.

BASKETBALL BUFFS will enjoy Stew Thornley's book, Basketball's Original Dynasty: The History of the Lakers (Minneapolis: Nodin Press, 1989, 120 p., $12.95). Replete with photographs and statistics, the book offers a brief overview of the sport's roots and then examines the Minneapolis tenure of the Lakers team from 1947 to 1960 and its subsequent success in Los Angeles. The appendix lists players and coaches, their records, and league standings, and there are both a bibliography and an index.