

not without talent. She realized when few did, the importance of getting out the story of the destruction of the American Indian while providing, albeit from a parochial perspective, a vision of redemption through recognition of the autonomy and moral imagination of individuals, couples and nations. The editor's introduction is comprehensive and detailed. Endnotes provide very useful clarification and discussion.

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Cardozo-Freeman, Inez (Editor): *Chief: The Life History of Eugene Delorme, Imprisoned Santee Sioux*. Lincoln: University of Nebraska Press, 1994, ISBN 0-8032-1469-3 Cloth USA \$ 26.00.

*Chief* is another of the many life histories in the *American Indian Lives* series put out by the University of Nebraska Press. It is difficult to review this book without having read *The Joint: Language and Culture in a Maximum Security Prison* (1984). This is because portions of chapter 2 have been reprinted from it. *The Joint* might have given some insight into the initial encounter between Cardozo-Freeman and Delorme. This interface is always of interest to Indigenous persons. Often, it indicates the quality of the production, especially since "the presence of the Great Spirit" is evoked here. We are obliged to take the encounter between interlocutor and subject as described in the Introduction. Delorme decided that Cardozo-Freeman "needed to look carefully at the life of one imprisoned man in order to understand how he came to be there. Delorme chose himself for that life-story" (xi). The crux of this endeavor is his rationale. Having taught in prisons, I am aware of the range of Indigenous prisoners—from traditional, fatalistic ones to urban opportunists who know how to play the system.

Ms. Cardozo-Freeman correctly indicates that Delorme's world view is not Native. It is significant that much of his knowledge of Native spirituality was learned in prison. And his views of "traditional" Indians are also revealing. It appears obvious that "the centrality of self" is a rationale for Delorme's life history. His concern for "what happens to Indians in the criminal justice system" might justify his idiosyncratic life, which he presents with humour in some cases, pathos in others; yet his belligerence and fuck

the world ethos are unmistakable. His othering of reservation Indians seems to present one aspect of this ethos. In any case, his story illustrates the racism and power configurations of a dominant society which influenced his childhood and in his adult life made him a social outcast. He apparently belongs to an underclass with its own world view and value system. His Native heritage in contrast seems incidental.

He and his family utilized criminal skills for survival and he continued to use them until his confinement in a psychiatric institution. The thrust of this story is the institutionalization of a person—how he got there and returned.

In her discussion of "what anthropologists and folklorists call 'reflective ethnography'" Cardozo-Freeman spells out her involvement. As the Other, she informs the readers, "Although the demand was unstated, his life story was produced because of his desire for recognition from me" (xix). Her empathy was drawn from her own experience with her schizophrenic son. She used this understanding of mental illness to gain Delorme's trust by sending him a tape in which she sang to him. Previously, he had sent her sixteen taped messages which were not self-revealing. Yet her method of gaining his co-operation, to me, raises questions of research ethics in a very delicate situation. Collectors of Native life histories might ponder the manipulation potentially present here.

The first three chapters are interesting portrayals of Delorme's reflexivity. Markers as "Well, one time when I was in the hole," as opposed to "I started to tell you about," present very interesting narratives. Chapter four is qualitatively different. Entitled, "The Old Rebel in the Free World" it is a series of reconstructions and interviews by the interlocutor. Essentially, it marks a deterioration of personhood for Delorme. The telling of his life is remarkable. Certainly, the miserable existence of his childhood in a poor dispossessed family which now would be recognized as dysfunctional and the marginalization of his situation shaped his adult life. He was labeled an Indian in those times by his tormentors. The racism eroded his self-actualization into a life of crime. His full awareness of Indian-ness was only shaped in prison. His descriptions of poverty, an alcoholic father, struggling mother, and his own substance abuse, petty thievery, and later, more serious crimes are vividly described. The exploitation of women is also a predominant theme. Prison experiences, many of them depressing, are presented through his eyes and feelings. One wonders how many Native men have lived through these same situations. Delorme's life story, however, is not entirely negative. His devotion to his younger brother, his mother, and his daughter is especially noteworthy. The book is an important document chronicling the life of a man who happens to have Native heritage.

Against the background of works such as Grobsmith's *Indians in Prison: Incarcerated Indians in Nebraska* (1994), Waldram's *The Way of the Pipe: Aboriginal Spirituality and Symbolic Healing in Canadian Prisons* (1997), and Ross' "Race, Gender, and Social Control: Voices of Imprisoned Native American and White Women" (1994), this life history of Eugene Delorme achieves new dimensions.

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This is an epochal work. While methodological advance and refinement are always worthy of attention, what makes the work of Diamond *et al.* exceptional is nothing less than a redefinition of method, purpose and the goals of scholarship within ethnomusicology. That the broad fabric of contemporary scholarship is stretched tight with innovation and conflict is evident enough. To the credit of its authors, however, this work does not push the button of new cant for new categories. It enters new, mostly unexplored ground and illuminates territory previously unimagined or