

The Music and Poetry Behind the Red Power Movement

OVERVIEW

ESSENTIAL QUESTION

What was the Red Power movement, and what role did Folk and Country music play within it?

OVERVIEW

In this lesson, students are introduced to the activist music of Buffy Sainte-Marie, Peter La Farge, and Johnny Cash, as well as the Native American Red Power movement of the 1960s and 1970s. By analyzing clips from RUMBLE: The Indians Who Rocked The World and examining historical documents, students will gain a deeper understanding of the history of Native American social movements, their tactics, the Federal Government's response to the movement, and the ways music might have contributed to their goals. Students also draw connections between the poetry of John Trudell and Ishmael Hope and the motivations and ideas behind the Red Power Movement.



When 21-year old college graduate Buffy Sainte-Marie arrived to Greenwich Village in 1962, the neighborhood was already a hotbed of socially-aware folk music. Village regulars like Pete Seeger, Joan Baez, Bob Dylan, and Phil Ochs were at the forefront of a national movement that mixed political activism with music, reviving protest songs of the past and penning new ones for the present. To this musical community, Sainte-Marie brought her own unique voice. Born to Cree parents on the Piapot Reserve in Saskatchewan and raised by a Mi'kmaq couple in New England, Sainte-Marie composed from the perspective of a Native American. "Unlike my peers in show business who had never been to a reservation," she states in *RUMBLE: The Indians Who Rocked The World*, "and unlike my peers on the reservation who had no clout or power or voice, I had those two."

Sainte-Marie's songwriting quickly caught the attention of Peter La Farge, a fellow folk musician and Greenwich Village mainstay. The son of anthropologist and Native American advocate Oliver La Farge, Peter shared with Sainte-Marie a passion for bringing to light the historic tragedies and the contemporary injustices Native Americans experienced. La Farge supported Sainte-Marie, writing praises for her in Folk publications and inviting her to musical events he organized.



Handout 1 - *Diablo Canyon*, John Trudell (Santee Dakota)

John Trudell (1946-2015) was a poet and activist. He participated and became the spokesperson for the United Indians of All Tribes' nine-month occupation of Alcatraz island. From 1973-1979, he served as the chairman of the American Indian Movement (AIM). In 1979, Trudell's pregnant wife, three children, and mother-in-law died in a house fire that occurred shortly after Trudell held a protest in Washington, D.C.

In addition to writing poetry, Trudell became involved with music, working and recording albums with Kiowa guitarist Jesse Ed Davis, composer Tony Hymas, A Tribe Called Red, and his own band, Bad Dog.

In the poem below, Trudell recounts his experience protesting the construction of a nuclear power plant in 1981. The protest resulted in the arrest of 1,900 activists, including musician/activist Jackson Browne.

Today I challenged the nukes
The soldiers of the state
Placed me in captivity
Or so they thought
They bound my wrists in their
Plastic handcuffs
Surrounding me with their
Plastic minds and faces
They ridiculed me
But I could see through
To the ridicule they brought
On themselves
They told me squat over there
By the trash
They left a soldier to guard me
I was the Vietcong
I was Crazy Horse

Little did they understand
Squatting down in the earth
They placed me with my power
My power to laugh
Laugh at their righteous wrong
Their sneers and their taunts
Gave me clarity
To see their powerlessness

It was in the way they dressed
And in the way they acted
They viewed me as an enemy
A threat to their rationalizations
I felt pity for them
Knowing they will never be free

I was their captive
But my heart was racing
Through the generations
The memories of eternity

It was beyond their reach
I would be brought to the
Internment camp
To share my time with allies

This time I almost wanted to believe you
When you spoke of peace and love and
Caring and duty and god and destiny
But somehow the death in your eyes and
Your bombs and your taxes and you
Greed and your face-life told me

This time I cannot afford to believe you

OVERVIEW (CONTINUED)

That same year, La Farge and Sainte-Marie's musical advocacy gained a perhaps unlikely ally: country music superstar Johnny Cash. Following his 1962 debut performance at Carnegie Hall, Cash and friend Ed McCurdy decided to spend the remainder of the evening at Greenwich Village's Gaslight Cafe. There, Cash first saw La Farge perform. The two became friends, and Cash embraced the Native American issues La Farge and Sainte-Marie advocated in their music. When it came time to record a new album, Cash created *Bitter Tears: Ballads of the American Indian*, an album comprised largely of songs written by La Farge about the plight of Native Americans. Aided by Cash's national celebrity, the message of Sainte-Marie, and particularly La Farge, was spread beyond the confines of Greenwich Village and the countercultural movement.

Sainte-Marie, La Farge, and Cash were part of a growing "Red Power" movement that advocated for Native American causes. In 1961, for instance, a collection of Native American college students and young people in Chicago established The National Indian Youth Council, with the goal to foster solidarity across tribes and fight for land and resource rights. In 1968, a group of disenfranchised urban Native Americans in Minnesota founded the American Indian Movement (AIM) to protest ongoing relocation and termination programs that were affecting reservations. Based in San Francisco, the United Native Americans (U.N.A.) began advocating for better schools and hospitals in reservations that same year. Collectively, these groups staged a wide range of protests, including the occupation of Mt. Rushmore, Alcatraz Island, Wounded Knee, and the Bureau of Indian Affairs office in Washington, D.C.

These Native American organizations, like so many other activist groups of the era, were viewed with distrust and even stymied by many in the government. The FBI's notorious Counterintelligence Program was tasked with disrupting "subversive" organizations such as AIM and U.N.A., a project it enacted through espionage, character assassination, infiltration, harassment, psychological warfare, and, at times, direct violence. Many Native leaders and individuals were harassed and even arrested on questionable charges, and their organizations struggled. Sainte-Marie, La Farge, and Cash were viewed as "subversive" as well, and the FBI pressured DJs and others in the music industry to attempt to suppress their pro-Native music.

OBJECTIVES

Upon completion of this lesson, students will:

1. KNOW (KNOWLEDGE):

- The development of the Greenwich Village folk scene in the 1960s
- The role of Buffy St. Marie, Peter La Farge, and Johnny Cash as advocates for Native American rights
- The Alcatraz occupation, the Mount Rushmore occupation, the Trail of Broken Treaties, and other key events in the Red Power movement in the 1960s and 1970s
- The conflict between the Red Power movement and the Federal Government, particularly the FBI
- The role folk music plays in social movements
- Dennis Banks as an important historical figure
- The poetry of John Trudell and Ishmael Hope

2. MASTERY OBJECTIVE:

- Through analysis of video clips and historical documents, students will be able to recognize how Native Americans participated in the social movements of the 1960s and 1970s.

ACTIVITIES

MOTIVATIONAL ACTIVITY

1. Show students **Image 1, “Martin Luther King, Jr.”**, but do not announce his name. Then ask students to raise their hand if they know who is pictured. Choose a student to identify the image and explain to the class why the person pictured is historically important.
2. Repeat this process for **Image 2, “Rosa Parks,”** and **Image 3, “César Chávez.”** Each time, ask students why the people featured are important, providing context clues if necessary.
3. Show students **Image 4, “Dennis Banks,”** and ask them if they know the person in the photo. If no students can identify him, ask students:
 - Based upon the clues from this picture, what might this person’s background be?
 - How might this person fit in with the other figures discussed earlier?

4. Tell students the man featured is Dennis Banks, a Chippewa activist and a leading figure in the Red Power movement. Ask students:

- What kinds of issues might have Banks fought for? How might his issues differ from those of the other figures? (*Encourage students to think about things unique to Native American communities: that they occupy their own lands, make treaties and agreements with the United States government, etc.*)
- Why might Dennis Banks not be as well known as Martin Luther King, Jr., César Chávez or Rosa Parks?

PROCEDURE:

1. Explain to students that they will be examining the Native American protest movement in the 1960s and 1970s, and considering the role music played within it. Play **Clip 1, “Peter La Farge and Buffy Sainte-Marie.”** Ask students:

- What does Antonino D'Ambrosio argue is the function of Folk music? How is that function different from mainstream popular music?
- What do you think Peter La Farge might have been doing that caused John Trudell to refer to him as, “the man”?
- Trudell remembers La Farge “addressing the reality we were going through and how we felt about it.” How might such actions have a positive effect for Native American communities? (*Encourage students to think through how La Farge might be educating non-Native people about Native American history and issues, and how he might instill confidence and pride in Native people.*)
- How did Buffy Sainte-Marie conceptualize her position as unique to both Native Americans and musicians? What does she suggest her position might have allowed her to accomplish? (*Encourage students to consider Sainte-Marie's comments*

regarding her perspective as Native and her power as a performer.)

2. Play **Clip 2, “Blacklisted.”** Ask students:

- Why might Columbia Records executives not have wanted Johnny Cash to release *Bitter Tears*? What about the album do you think they were against?
- According to Adam Beach, what was the result of the banning of *Bitter Tears*?
- Why does Buffy Sainte-Marie suggest her music was banned from radio?
- Why would the government want to keep Buffy Sainte-Marie “silenced,” as Trudell mentions? What power do you think the music of Sainte-Marie, Cash, and La Farge might have? What might be some examples of things considered “culture” by this definition?

3. Tell students that musicians such as Peter La Farge, Buffy Sainte Marie, and Johnny Cash could be considered part of the Red Power Movement, which fought for Indigenous rights and justice throughout the 1960s and 1970s. Pass out to students **Handout 1 - *Diablo Canyon, John Trudell.***

Individually, in groups, or as class, read the poem. Then ask students:

- What experience is Trudell recounting in the poem?
- What was Trudell's response to being arrested?
- What might Trudell mean when he writes, "I was the Vietcong, I was Crazy Horse"?
- Why did Trudell express pity for those who arrested him?
- Where does Trudell find his strength during the ordeal described in the poem?
- Who might Trudell be addressing in the final stanza of the poem?
- What connections might you draw between John Trudell's activism and the activism of Sainte-Marie, Cash, and La Farge?

4. Explain to students that they will be receiving sets of historical documents to further investigate Native American

movements during the 1960s and 1970s. Break students into small groups. Distribute **Handout 1: Questions for Document Sets** to each group, as well as **Document Sets 1, 2, and 3**. After student groups have looked through all the documents and answered the questions in the handout, discuss group answers as a class.

5. Pass out **Handout 3 - *Canoe Launching into the Gaslit Sea*, Ishmael Hope**. Individually, in groups, or as class, read the poem. Then ask students:

- What might Hope be attempting to do in this poem?
- What kinds of activities is Hope suggesting? What might be the intended purpose of these activities?
- How would you describe the tone or feeling of the poem?
- In what ways might this poem connect to the views of actions of the Red Power Movement?
- Could this poem in itself be considered a kind of activism? Why or why not?

SUMMARY ACTIVITY

1. Ask students:

- What kinds of issues were Native American social movements addressing in the 1960s and 1970s?
- What were some of the tactics they used to bring issues of social injustice to light?
- What kinds of threats did the Federal Government see in these movements? How did they respond?
- What role might have music, especially folk music, played in Native American social movements?
- In what ways were the Native American protest movement similar to that of the Civil Rights movement of Martin Luther King, Jr.? In what ways were they different?



- In what ways were the Native American protest movement similar to that of the Civil Rights movement of Martin Luther King, Jr.? In what ways were they different?
- In what ways might the ideals of the Red Power Movement be present today?

EXTENSION ACTIVITY

1. Do some web research on the Idle No More movement (<http://www.idlenomore.ca/>) and the Standing Rock group (<http://standwithstandingrock.net/>). Write a short essay on the ways these new social movements compare and contrast with the Native American Red Power movements of the 1960s and 1970s. Are these contemporary groups advocating for the same issues that groups like AIM did in the past? Are their protest techniques similar or different?
2. **Writing Prompt:** Today, does Folk Music remain the primary genre that addresses social justice issues? Or have other popular genres come to fulfill the political role Folk Music maintained decades ago? If so, which genres?

STANDARDS

COMMON CORE STATE STANDARDS

College and Career Readiness Anchor Standards for Reading (K-12)

Reading 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Reading 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Reading 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone

Reading 6: Assess how point of view or purpose shapes the content and style of a text.

Reading 8: Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

Reading 9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

College and Career Readiness Anchor Standards for Writing (K-12)

Writing 1: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

Writing 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Writing 9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

College and Career Readiness Anchor Standards for Speaking and Listening (K-12)

Speaking and Listening 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Speaking and Listening 2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.



SOCIAL STUDIES – NATIONAL COUNCIL FOR THE SOCIAL STUDIES (NCSS)

Theme 1: Culture

Theme 2: Time, Continuity, and Change

Theme 4: Individual Development and Identity

Theme 5: Individuals, Groups, and Institutions

Theme 9: Global Connections Theme 6: Power, Authority, and Governance

NATIONAL STANDARDS FOR MUSIC EDUCATION

Core Music Standard: Responding

Analyze: Analyze how the structure and context of varied musical works inform the response.

Interpret: Support interpretations of musical works that reflect creators' and/or performers' expressive intent.

Evaluate: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Core Music Standard: Connecting

Connecting 11: Relate musical ideas and works to varied contexts and daily life to deepen understanding.

NEW JERSEY STATE LEARNING STANDARDS FOR ENGLISH LANGUAGE ARTS

Reading

NJSLSA.R1: Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLSA.R6: Assess how point of view or purpose shapes the content and style of a text.

NJSLSA.R8: Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

NJSLSA.R9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.



Writing

NJSLSA.W1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

NJSLSA.W7: Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.

NJSLSA.W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

RESOURCES

VIDEO RESOURCES

- Rumble – Buffy Sainte-Marie and Peter La Farge
- Rumble – Blacklisted

HANDOUTS

- Handout 1 - "*Diablo Canyon*, John Trudell."
- Handout 2 -Questions for Document Sets
- Handout 3 - "*Canoe Launching into the Gaslit Sea*, Ishmael Hope"
- Document Set 1: Native American Protests and Occupations
- Document Set 2: Song Lyrics
- Document Set 3: Government Response

Lesson Materials



Image 1, “Martin Luther King, Jr.”



Image 2, “Rosa Parks”



Image 3, “Cesar Chavez”

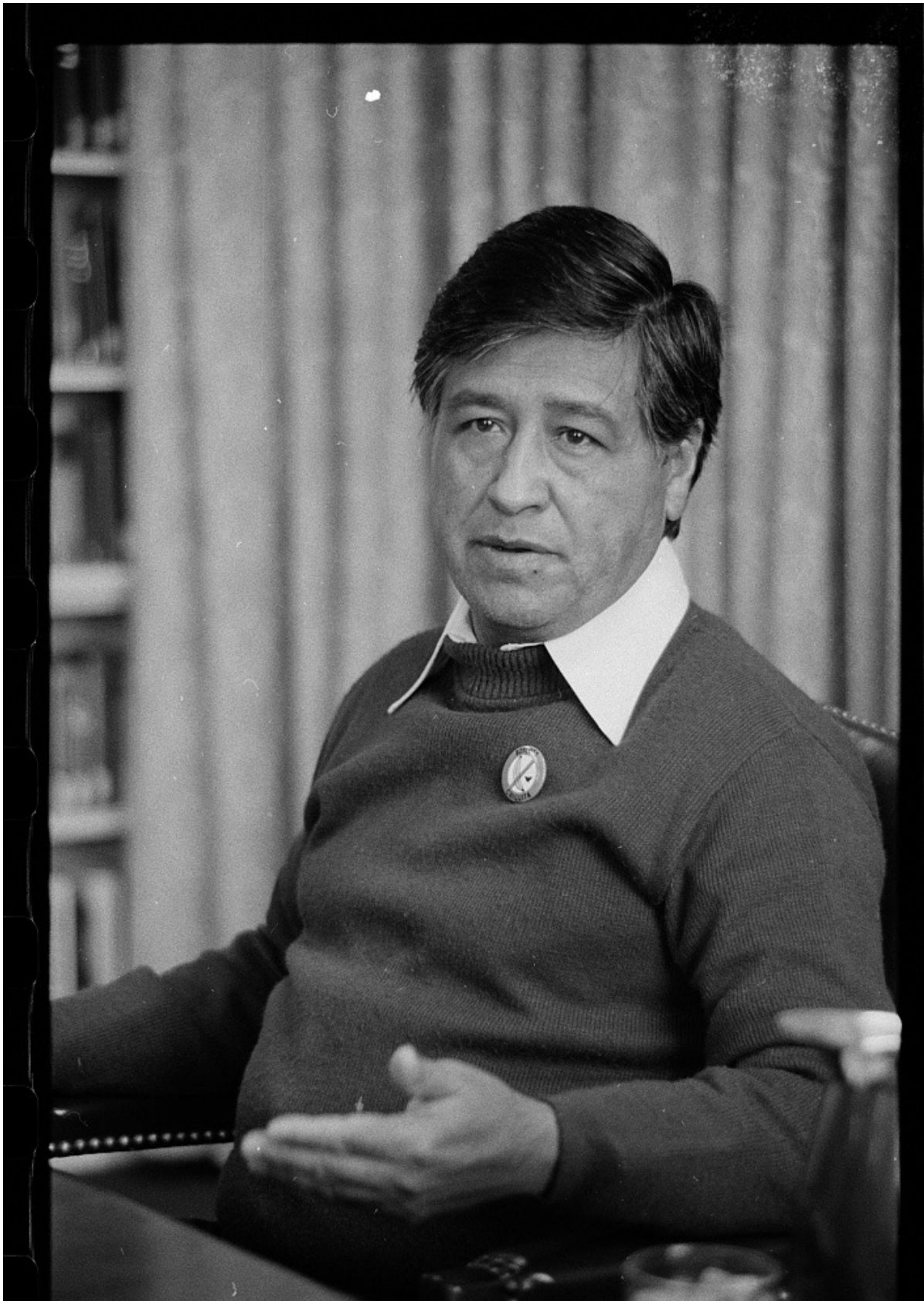
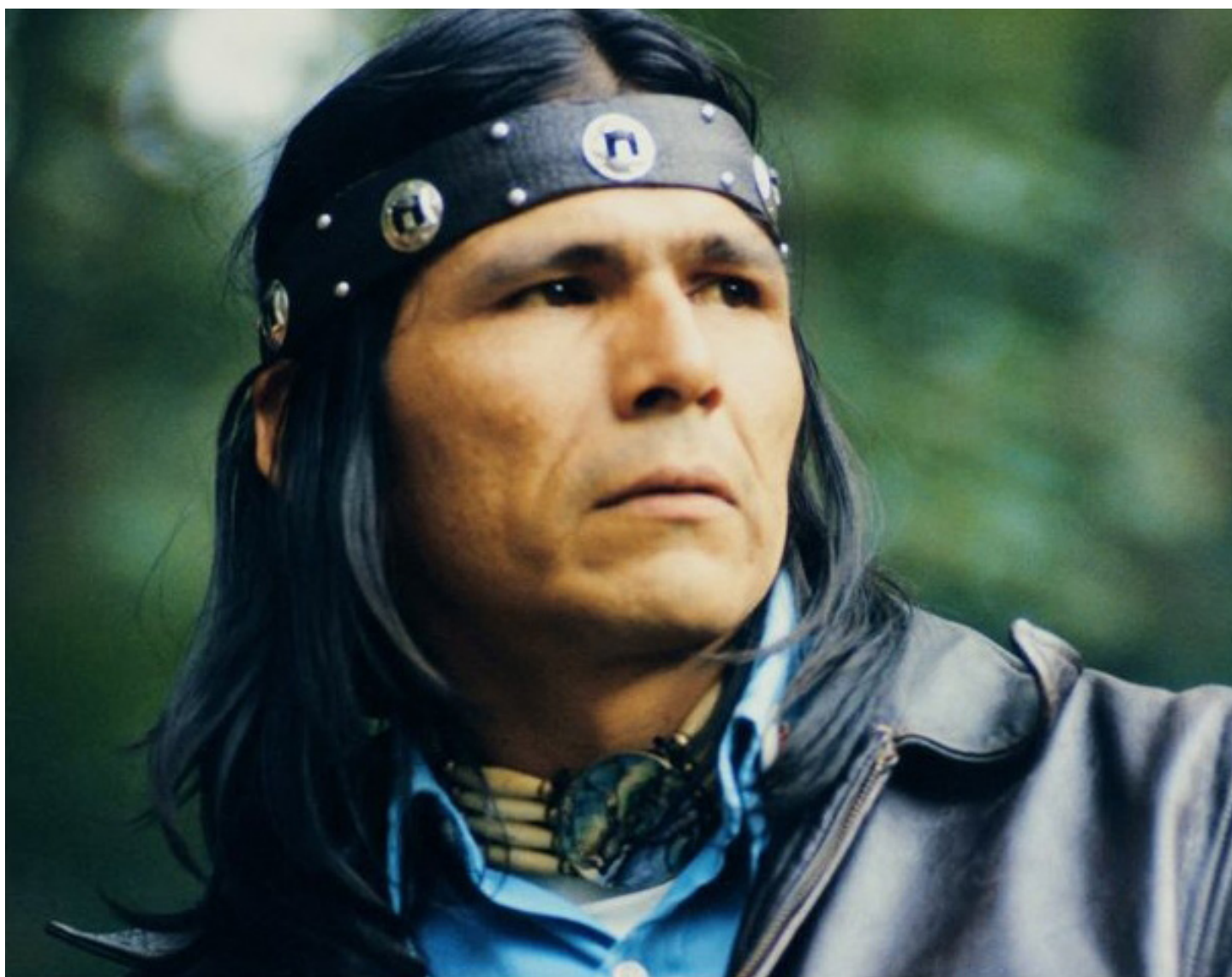


Image 4, “Dennis Banks”





Handout 2 - Questions for Document Sets

Document Set 1: Native American Protests and Occupations in the 1970s

1. What sort of issues were Native Americans concerned with in their protests? How were these concerns similar or different to those made by people like Martin Luther King, Jr.?
2. Where did these groups stage their protests? Why might these places be historically important to Native Americans?
3. How might have these protests served to raise awareness of Native American issues? What might have a non-native hearing about these protests in the news have learned? .
4. Are these protests similar in style to any other you might know about?

Document Set 2: Song Lyrics

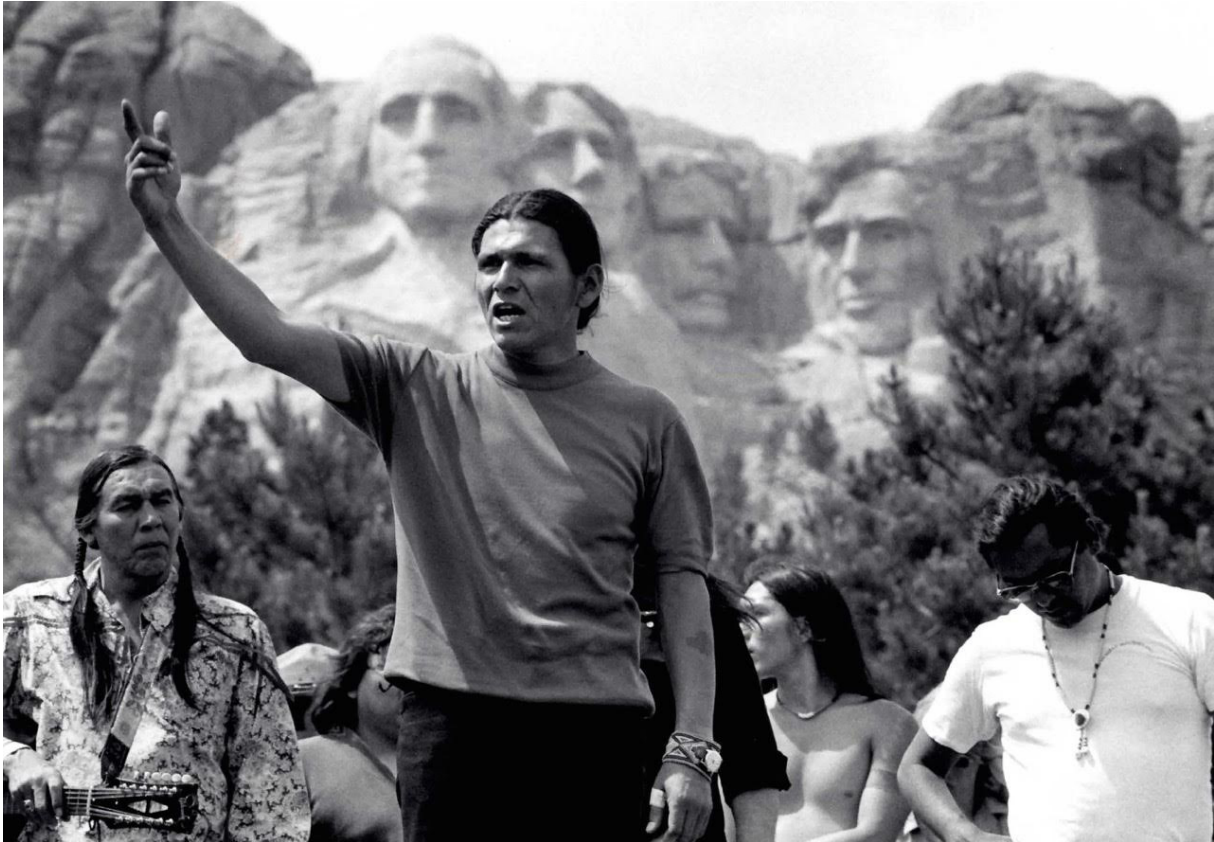
1. What story is Buffy Sainte-Marie telling in the lyrics of “My country ‘tis of thy people you’re dying”? What moments of history might the lyrics be touching upon?
2. What story is Peter LaFarge telling in “The Senecas”?
3. What story is Johnny Cash telling in “The Ballad of Ira Hayes”?
4. What do you think the purpose or function of these songs might be? Do they differ in function, or do you think they all hold similar functions?
5. Why might some people view lyrics such as these as “dangerous” or “subversive”?

Document Set 3: Government Response

1. Why might have DJs not played Johnny Cash’s album Bitter Tears?
2. What are some of the arguments Cash makes for why DJs should play his song “The Ballad of Ira Hayes”? Do you think he makes a convincing argument?
3. What sort of strategies did the FBI use against the American Indian Movement (AIM)? What was their ultimate goal?
4. In the document, how does the FBI justify its activities spying on AIM leaders?
5. According to the news article, why did Native Americans initially protest after the murder of Raymond Yellow Thunder?
6. Why might have Native Americans been gathered in front of the court for the trial on Raymond Yellow Thunder’s Death?



1970-1971: Native Occupation of Mount Rushmore



American Indian Movement (AIM) Founder Dennis Banks at Mount Rushmore

In 1970, the United Native Americans (UNA) organized a protest camp at the top of Mount Rushmore. During an interview with CBS News, the founder of the UNA, Lehman Brightman, discussed the motivation for the protest:

"Well, first I should say, the Federal Government said this land would belong to us as long as the grass grows and the water flows and the sun shines. Then six years later they sent General Custer to this area on an expedition, and they discovered gold here in the Black Hills. Then they turned around and took this land from us.

We're sick and tired of sitting back and turning the other cheek and bending over to get those other two kicked. You're going to see some wide-awake, educated Indians. We got some new Indians coming up, new warriors. And this is a breeding ground, right here. You are going to see a spark."



November 1969-June 1971: Alcatraz Occupation

From November 1969 to June 1971, Native Americans took over and claimed Alcatraz Island off of the coast of San Francisco as Indian Land. To announce their motivations for the occupation, they authored the following proclamation:



American Indian Movement member
John Trudell at Alcatraz

PROCLAMATION: TO THE GREAT WHITE FATHER AND ALL HIS PEOPLE

We, the Native Americans, reclaim the land known as Alcatraz Island in the name of all American Indians by right of discovery. . . We feel that this so-called Alcatraz Island is more than suitable for an Indian Reservation, as determined by the white man's own standard. By this we mean that this place resembles most Indian reservations in that:

1. It is isolated from modern facilities, and without adequate means of transportation.
2. It has no fresh running water.
3. It has inadequate sanitation facilities.
4. There are no oil or mineral rights.
5. There is no industry and so unemployment is very great.
6. There are no health care facilities.
7. The soil is rocky and unproductive; and the land does not support game.
8. There are no educational facilities.
9. The population has always exceeded the land base.
10. The population has always been held as prisoners and kept dependent upon others.

Further, it would be fitting and symbolic that ships from all over the world, entering the Golden Gate, would first see Indian land, and thus be reminded of the true history of the nation. This tiny island would be a symbol of the great lands once ruled by free and noble Indians.



1972: The Trail of Broken Treaties

In 1972, a large group of Native Americans marched into Washington DC and occupied the Bureau of Indian Affairs (BIA). Once at DC, they delivered a 20-point position paper, which included:

1. RESTORATION OF CONSTITUTIONAL TREATY-MAKING AUTHORITY
2. ESTABLISHMENT OF TREATY COMMISSION TO MAKE NEW TREATIES
3. AN ADDRESS TO THE AMERICAN PEOPLE & JOINT SESSIONS OF CONGRESS
4. COMMISSION TO REVIEW TREATY COMMITMENTS & VIOLATIONS
5. RESUBMISSION OF UNRATIFIED TREATIES TO THE SENATE
6. ALL INDIANS TO BE GOVERNED BY TREATY RELATIONS
7. MANDATORY RELIEF AGAINST TREATY RIGHTS VIOLATIONS
8. JUDICIAL RECOGNITION OF INDIAN RIGHT TO INTERPRET TREATIES
9. CREATION OF CONGRESSIONAL JOINT COMMITTEE ON RECONSTRUCTION OF INDIAN RELATIONS
10. LAND REFORM AND RESTORATION OF A 110-MILLION ACRE NATIVE LAND BASE
11. REVISION OF 25 U.S.C. 163; RESTORATION OF RIGHTS TO INDIANS TERMINATED BY ENROLLMENT AND REVOCATION OF PROHIBITIONS AGAINST "DUAL BENEFITS"
12. REPEAL OF STATE LAWS ENACTED UNDER PUBLIC LAW 280 (1953)
13. RESUME FEDERAL PROTECTIVE JURISDICTION FOR OFFENSES AGAINST INDIANS
14. ABOLITION OF THE BUREAU OF INDIAN AFFAIRS BY 1976
15. CREATION OF AN "OFFICE OF FEDERAL INDIAN RELATIONS AND COMMUNITY RECONSTRUCTION
16. PRIORITIES AND PURPOSE OF THE PROPOSED NEW OFFICE
17. INDIAN COMMERCE AND TAX IMMUNITIES
18. PROTECTION OF INDIANS' RELIGIOUS FREEDOM AND CULTURAL INTEGRITY
19. NATIONAL REFERENDUMS, LOCAL OPTIONS, AND FORMS OF INDIAN ORGANIZATION
20. HEALTH, HOUSING, EMPLOYMENT, ECONOMIC DEVELOPMENT, AND EDUCATION



Native Americans Occupy BIA Offices



Buffy Sainte-Marie, "My Country 'tis of Thy People You're Dying"

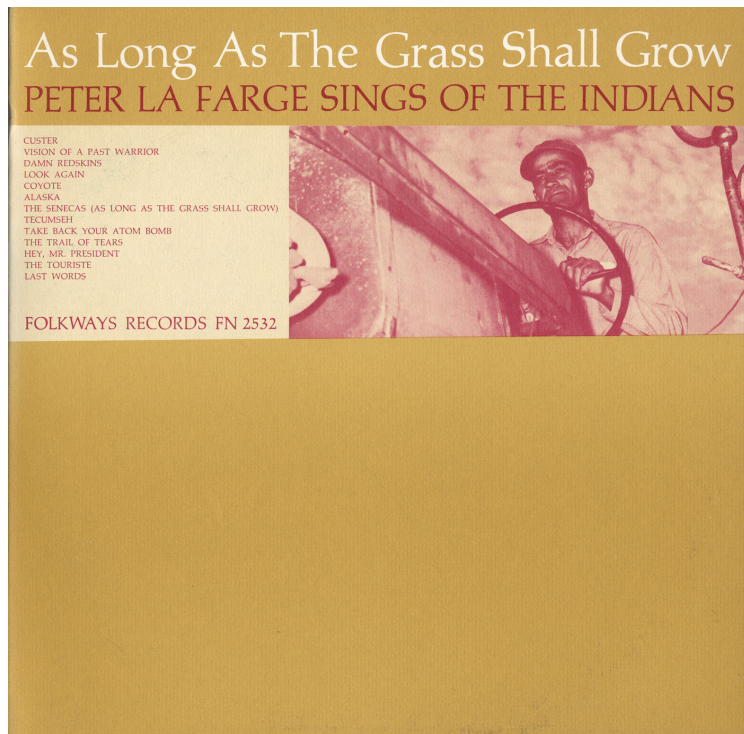


Hear how the bargain was made for the West:
With her shivering children in zero degrees,
Blankets for your land, so the treaties attest,
Oh well, blankets for land is a bargain indeed,
And the blankets were those Uncle Sam had collected
From smallpox-diseased dying soldiers that day.
And the tribes were wiped out and the history books censored,
A hundred years of your statesmen have felt it's better this way.
And yet a few of the conquered have somehow survived,
Their blood runs the redder though genes have paled.
From the Grand Canyon's caverns to craven sad hills
The wounded, the losers, the robbed sing their tale.
From Los Angeles County to upstate New York
The white nation fattens while others grow lean;
Oh the tricked and evicted they know what I mean.

My country 'tis of thy people you're dying.



Peter LaFarge, “The Senecas (As Long as the Grass Shall Grow)”



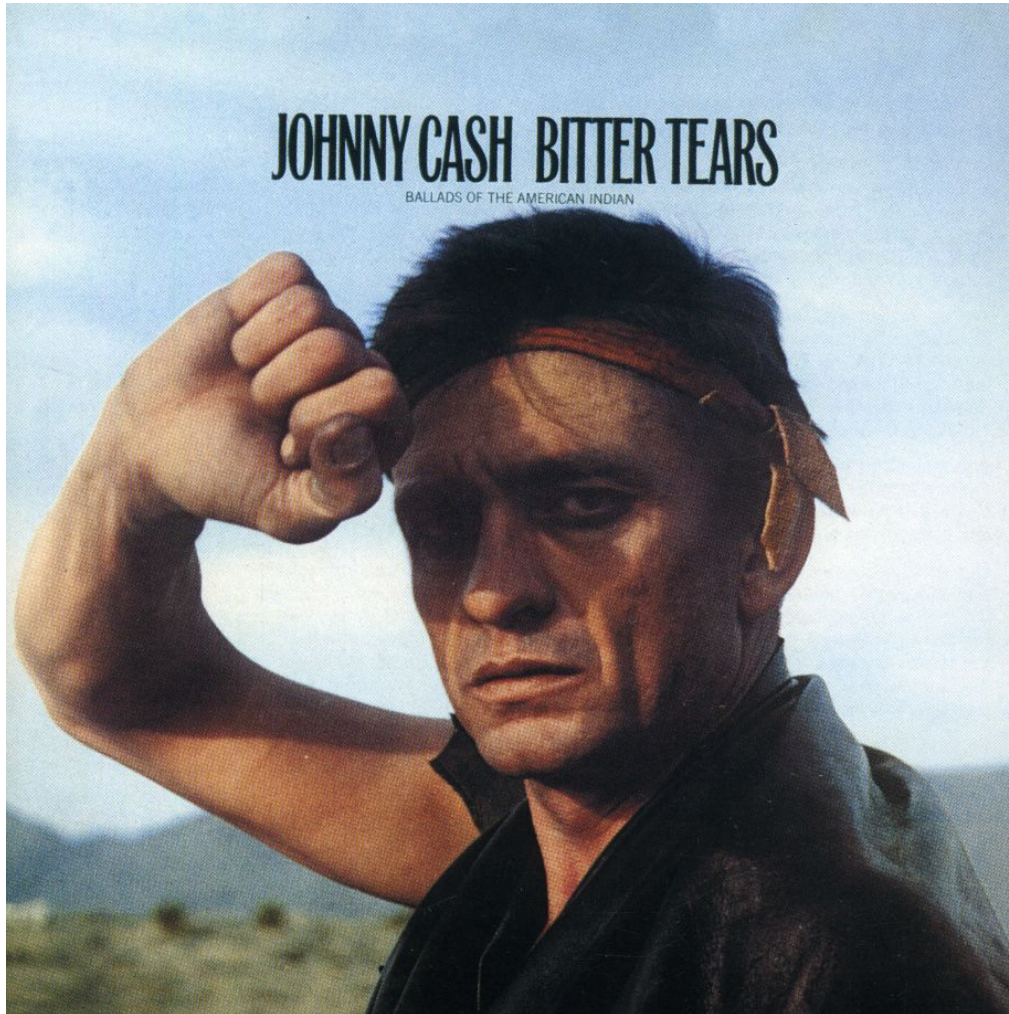
The Senecas are an Indian tribe of the Iroquios nation
Down on the New York Pennsylvania Line you'll find their reservation
After the US revolution, Cornplanter was a chief
He told the tribe these men they could trust, that was his true belief
He went down to Independence Hall and there a treaty signed
That promised peace with the USA and Indian rights combined
George Washington gave his signature, the Government gave its hand
They said that now and forever more that this was Indian land

As long as the moon shall rise
As long as the rivers flow
As long as the sun will shine
As long as the grass shall grow

On the Seneca reservation there is much sadness now
Washington's treaty has been broken and there is no hope, no how
Across the Allegheny River they're throwing up a dam
It will flood the Indian country, a proud day for Uncle Sam
It has broke the ancient treaty with a politician's grin
It will drown the Indian graveyards, Cornplanter can you swim
The earth is mother to the Senecas, they're trampling sacred ground
Change the mint green earth to black mud flats as honor hobbles down



Johnny Cash, "The Ballad of Ira Hayes"



There they battled up Iwo Jima hill
Two hundred and fifty men
But only twenty-seven lived
To walk back down again
And when the fight was over
And Old Glory raised
Among the men who held it high
Was the Indian, Ira Hayes

Ira Hayes returned a hero
Celebrated through the land
He was winned and speeched and honored
Everybody shook his hand
But he was just a Pima Indian
No water, no home, no chance
At home nobody cared what Ira'd done
And when did the Indians dance

Then Ira started drinking hard
Jail was often his home
They let him raise the flag and lower it
Like you'd throw a dog a bone
He died drunk early one morning
Alone in the land he fought to save
Two inches of water and a lonely ditch
Was a grave for Ira Hayes



RUMBLE
The Indians Who Rocked the World

Document Johnny Cash's Letter to Radio Stations

Upon learning his song "Ballad of Ira Hayes" was not being played by radio stations, Johnny Cash paid for and published a full-page letter in Billboard Magazine.

Johnny Cash

It is an astounding experience, the power that touches everyone who walks around the gigantic statue of the W.W. II flag-raising based on that classic picture from Iwo Jima. There are 5 Marines and one Navy corpsman depicted in that bronze giant at Arlington national cemetery.

I "chilled" like that recently, then went to Columbia records and recorded "The Ballad of Ira Hayes."

D.J.'s—station managers—owners, etc., where are your guts?

(I know many of you "Top 40," "Top 50" or what-have you. So . . . a few of you can disregard this "protest" and that is what it is.)

I think that you do have "guts" . . . that you believe in something deep down.

I'm not afraid to sing the hard, bitter lines that the son of Oliver La Farge wrote.

(And pardon the dialect—mine is one of 500 or more in this land.)

Still . . . actual sales on Ballad of Ira Hayes are more than double the "Big Country Hit" sales average.

Classify me, categorize me—STIFLE me, but it won't work.

I am fighting no particular cause. If I did, it would soon make me a sluggard. For as time changes, I change.

This song is not of an unsung hero. The name Ira Hayes has been used and abused in every bar across the nation.

These lyrics, I realize, take us back to the truth—as written by his cousin, Peter La Farge (son of the late Oliver La Farge . . . author, and hard worker in the department of Indian Affairs, Washington, D. C., until 2 years ago.)

You're right! Teenage girls and Beatle record buyers don't want to hear this sad story of Ira Hayes—but who cries more easily, and who always go to sad movies to cry??? Teenage girls.

Some of you "Top Forty" D.J.'s went all out for this at first. Thanks anyway. Maybe the program director or station manager will reconsider.

This ad (go ahead and call it that) costs like hell. Would you, or those pulling the strings for you, go to the mike with a new approach? That is, listen again to the record?

Yes, I cut records to try for "sales." Another word we could use is "success."

Regardless of the trade charts—the categorizing, classifying and restrictions of air play, this is not a country song, not as it is being sold. It is a fine reason though for the gutless to give it thumbs down.

"Ballad of Ira Hayes" is strong medicine. So is Rochester—Harlem—Birmingham and VietNam.

In closing—at the Newport Folk Festival this month I visited with many, many "folk" singers—Peter, Paul & Mary, Theodore Bikel, Joan Baez, Bob Dylan (to drop a few names) and Pete Seeger.

I was given 20 minutes on their Saturday nite show (thanks to Mr. John Hammond, pioneer for Columbia by way of A/R).

The Ballad of Ira Hayes stole my part of the show. And we all know that the audience (of near 20,000) were not "country" or hillbillies. They were an intelligent cross-section of American youth—and middle age.

I've blown my horn now, just this once, then no more. Since I've said these things now, I find myself not caring if the record is programmed or not. I won't ask you to cram it down their throats.

But as an American who is almost a half-breed Cherokee-Mohawk (and who knows what else?)—I had to fight back when I realized that so many stations are afraid of "Ira Hayes."

Just one question: WHY???

Johnny Cash

NOBODY BUT NOBODY MORE ORIGINAL THAN JOHNNY CASH





Transcription of COINTELPRO Document

COINTELPRO was a classified operation targeting a variety of protest groups in the 1960s and 1970s. The goal was to surveille, infiltrate, and disrupt groups deemed "subversive" to the Federal Government. In 1975, a Senate investigation led to the declassification of the COINTELPRO program.

The government's right to continue full investigation of AIM and certain affiliated organizations may create relevant danger to a few citizen's privacy and free expression, but this danger must be weighed against society's right to protect itself against current domestic threats.

The Supreme Court has observed that "unless the government safeguards its own capacity to function and to preserve the security of its people, society itself could become so disorderly that all rights and liberties would be endangered." United States v. United States District Court, 407 U. S. 297, 312 (1972).

2. Scope of Investigation

Investigative Techniques

The key to the successful investigation of AIM is substantial, live, quality informant coverage of its leaders and activities. In the past, this technique proved to be highly effective. [REDACTED] As a result of certain disclosures regarding informants, AIM leaders have dispersed, have become extremely security conscious and literally suspect everyone. This paranoia works both for and against the movement and recent events support this observation. [REDACTED]

When necessary, coverage is supplemented by certain techniques which would be sanctioned in preliminary and limited investigations.

Physical surveillance is another useful technique and should be utilized when deemed appropriate.

No mail covers or electronic surveillance have been used to investigate AIM and none is anticipated at this time. [REDACTED] //



The Murder of Raymond Yellow Thunder

Jury in Nebraska Convicts 2 Brothers In Death of Indian

ALLIANCE, Neb., May 26 (AP)—A District Court jury convicted two Gordon, Neb., brothers of manslaughter and false imprisonment tonight in the death of Raymond Yellow Thunder.

Mr. Yellow Thunder's death had set off massive demonstrations by Indians who contended that the authorities had ignored the case. Judge Robert R. Moran continued bonds on Leslie and Melvin Hare and ordered a pre-sentence investigation.

About 100 Indians had gathered before the verdict was delivered, drumming tom-toms and chanting. After the verdict was read, the defendants quickly left the courtroom.

The jury of five men and seven women heard two and one-half days of testimony in the case.

In final testimony today, Melvin Hare took the stand and admitted that Mr. Yellow Thunder, 51 years old, had been hauled about in the trunk of a car on Feb. 12. He also admitted that Mr. Yellow Thunder was stripped of his trousers and shoved onto the dance floor of an American Legion Hall.

But Hare said he and the other defendants had not meant to harm the Oglala Sioux.

He said they had been drinking and had taken Mr. Yellow Thunder to the Legion Hall in hopes of getting more competent aid for him.

After Mr. Yellow Thunder's death, Indians argued that he had been tortured and mutilated and hundreds of Indians descended on the town of Gordon, which is not far from the Pine Ridge, S. D., Indian reservation.

Robert Bayliss of Gordon, the owner of the car in which Mr. Yellow Thunder had been held captive, has also been charged with manslaughter and false imprisonment.

The New York Times

Published: May 27, 1972

Copyright © The New York Times



Handout 3 - *Canoe Launching into the Gaslit Sea*, Ishmael Hope (Tlingit and Iñupiaq)

Ishmael Hope (1981-) is the son of poets Andrew Hope III and Elizabeth "Sister Goodwin" Hope. In addition to writing poetry, Hope has been an actor, festival organizer, and lead writer for the award-winning video game Never Alone (Kisima Innitchuana).

Now, as much as ever, and always,
we need to band together, form
a lost tribe, scatter as one, burst
through rifle barrels guided
by the spider's crosshairs. We need
to knit wool sweaters for our brother
sleeping under the freeway,
hand him our wallets and bathe
his feet in holy water. We need
to find our lost sister, last seen
hitchhiking Highway 16
or panhandling on the streets of Anchorage,
couchsurfing with relatives in Victoria,
or kicking out her boyfriend
after a week of partying
in a trailer park in Salem, Oregon.

Now, as much as ever, and as always,
we need to register together,
lock arms at the front lines, brand
ourselves with mutant DNA strands,
atomic whirls and serial numbers
adding ourselves to the blacklist.
We need to speak in code, languages
the enemy can't break, slingshot
garlic cloves and tortilla crumbs,
wear armor of lily pads and sandstone
carved into the stately faces of bears
and the faraway look of whitetail deer.
We need to run uphill with rickshaws,
play frisbee with trash lids, hold up
portraits of soldiers who never
made it home, organize a peace-in
on the walls of the Grand Canyon.
We need to stage earnest satirical plays,
hold debate contests with farm animals
at midnight, fall asleep on hammocks
hanging from busy traffic lights.

Now, as much as ever, and as always,
we need to prank call our senators,
take selfies with the authorities
at fundraisers we weren't invited to,
kneel in prayer at burial grounds
crumbling under dynamite.
We need to rub salve on the belly
of our hearts, meditate on fault lines
as the earth quakes, dance in robes
with fringe that spits medicine, make
love on the eve of the disaster.