

Rodney Frey. *The World of the Crow Indians: As Driftwood Lodges*. (Norman: University of Oklahoma Press, 1987) 193 pp., \$19.95.

Ethnographic studies have long been plagued by questions of credibility. Can the ethnographer believe his or her sources? And, in turn, can readers believe the ethnographer? Ronald Frey knows full well that such issues of "believability" plague anyone attempting to understand a culture's otherness from the outside. He is determined to explain general historical, religious, and cultural aspects of "the world of the Crow Indians" from as close to the inside as he possibly can tell them.

He knows, too, that the ultimate inside view of such a world cannot be attained by a non-Indian, Euro-American social scientist such as himself. And it is this edge of humility and, indeed sincerity, which he establishes in the early pages of his study and to which he is loyal throughout—in both tone and substance—which gives his book the ring of authenticity which it has.

In addition to applying and benefiting from standard contemporary social-science methodology of facts and data (quantification and "evidence") and familiarity with "expert" predecessors in the study of Plains Indian culture and particularly the "Apsaalooke" (e.g., Robert Lowie's 1935 book, *The Crow Indians*), Frey adds a humanizing, caring, and almost artistic touch of the storyteller.

Ultimately, it is this combination of the voice of the social scientist, the voice of the teller or reteller of myth, and the voice of a friendly outsider who has been allowed somewhat exclusive albeit limited views from inside the culture which sets *The World of the Crow Indians* apart from the run-of-the-mill dully objectified ethnographic study.

Students of literature, for example, long fascinated by the truths of myth and narrative—story and history—as much as by the tallied truths of science, will be reminded, in Frey's alternations of Crow myth with chronological exposition and analysis, of the triptych truths (myth, anthropology, autobiography-poetry) of N. Scott Momaday's classic study of Kiowa culture, *The Way to Rainy Mountain*. And readers of James Welch's recent novel, *Fools Crow*, which focuses on the quests, maturation and approaching demise of a young Blackfeet warrior and his culture—in conflict not just with the Crows but with small pox, white intrusion, and the Blackfeet's own cultural corruption—will find *The World of the Crow Indians* worthwhile supplementary reading.

This is not to say that Frey's contributions as a writer and an ethnologist are not satisfying in and of themselves. His commentaries about the sun-dance, for example, the buffalo days of the Crow people, and medicine are as amazing as they seem to be true. Moreover, his historical "sketch" of the Apsaalooke is fundamental as a starting point in realizing that the "death" of the Crow culture, as part of a larger vanishing act by Native Americans generally, has been greatly exag-

gerated. Certainly residents (Indian as well as non-Indian) of Montana, Wyoming, and North Dakota will want to consider making Frey's accounts required reading in all public schools of the state.

But it is Frey's interpolated tellings of myth that will captivate most readers, and emphasize once again that much of the cohesion of Crow culture, much of its resolve to stick together and survive sundry potential destructions comes from the solidarity of networks of individuals and clans (in the manner, as their origin and other "world-view" myths metaphorically tell, of correspondence with the processes of driftwood lodging into interconnected bundles of floating but maneuverable strength).

Books like Frey's *The World of the Crow Indians* promise to further unify inside/outside, past/present, Native-American/Euro-American perspectives.

—Robert Gish
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Luvenia A. George. *Teaching the Music of Six Different Cultures*. (Danbury, CT: World Music Press, 1987) 236 pp., \$14.95 paper.

With the recent appearance of more authentic ethnic music in music curriculum series, as well as the spreading influence of the Orff approach to music education based on indigenous and "primitive" musics and even the proliferation of commercial music influenced by non-Western styles, the appetite of music teachers has been well-whetted for additional source material on ethnic music. In this revised edition of Luvenia George's 1976 book, we have an extraordinary resource that now makes it inexcusable not to have an enriched music program in our schools.

The book opens with a chapter which suggests many apt ways to discover elements common to all music through brief exposures to a great variety of styles. The six chapters that follow are each devoted to the music of a non-Western culture—African, black American, American Indian, Jewish, Hawaiian, and Mexican/Puerto Rican. In parts of the country, especially urban centers, where we also need to learn about the cultures of Asian, Caribbean, and Central and South American immigrants, it seems a shortcoming that George's updated book barely touches on these groups. One hopes, however, that it will inspire others to similar efforts in these areas.

The author accepts the fundamental principle that the primary purpose of music education is to make possible *esthetic experiences* (vis a vis information *about* music) through cultivating awareness and sensitivity to elements that comprise music. She then advocates that the most