digeneous peoples and their culture; and as it has accommodated—and continues to accommodate—itself to main-stream American life. A collection of vignettes, first published in 1950 but reissued in 1972 in the University of Oklahoma Press series on The Civilization of the American Indian, the book contains written historical documents, eyewitness descriptions, and oral-history accounts supposedly in the words of Indians.

The editor has chosen essays to fit a roughly chronological framework, drawing from a wide range of culture areas and historical times. Though he indicates very briefly in the introduction that each writer/speaker speaks only for his own culture or part of it, the total impact of *The Cry of the Thunderbird* is one of cultural uniformity: rather than depicting the diversity and complexity of Indian life and experience, the book creates a seeming homogeneity of Indian response, both diachronically and synchronically. In the subdivision of the book called "Covered Wagons and Iron Horses," for example, which emphasizes the fighting between the Indians and White Man, the Plains Indians are, of course, the primary sources of material. They and their views stand out as totally representative because of the selective technique used by the editor, which unfortunately oversimplifies the complexity of the situation. This method is evident throughout the book: whoever is speaking or writing, whether Sioux or Apache or Cherokee or Hopi or Tuscarora or Cayuga or Ojibway or Delaware or Ottawa or Wyandot or Crow, becomes representative of all Indians, and this undermines and ignores the uniqueness and individuality of the cultures involved.

The headnotes to the various sections and the items within them often confuse rather than clarify because of their vagueness. And all is not illuminated by consulting the notes which appear in the back of the book; there some notice is given of the origin of an item, but the reader is never sure in what form the material is read—whether it is in the Indians’ own writing or a direct transcription or retelling of a dictation. The notes would be far more valuable and useful if they were more complete and were included in the headnotes to the main text.

Viewed as a whole, the book is an over-generalization, a too simple picture of Indian life. But individual items are not without merit. If the reader can plug them into the proper cultural context, they can provide interesting ethnological insights ("Education of Children," p. 20, for example) as well as moving, sometimes artistic, accounts of aspects of life that once existed ("The Retreat of the Nez Perces," p. 180).

The paintings by George Catlin and sketches by "American Indian Artists" are decorative, but again the implication by omission is that they are representative.

Because of its generalized, over-uniform depiction of the American Indians, the book probably has limited classroom use; it might, however, provide interesting bedside ethnographic reading for those interested in how individual Indians have seen themselves and their lives.

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In recent years some academics have manifested an avid interest in popular music. Judging from their publications these students seem to think popular music did not exist prior to the post-World War Two era or, at least, that popular music before that time is of no importance. The pages of a new journal, Popular Music and Society, have thus far been almost entirely devoted to studies concerning top tunes of the last twenty-five years, in most cases popular songs of the past ten years. Unfortunately the authors of such studies too frequently seem to be appreciators rather than scholars and thereby often fail to provide significant information about the importance of current popular music and the role it plays in society. But, whether these writers are good or bad scholars it seems certain that they are the main academic audience Gale Research Company hopes to reach with their publication, *Top Pop Records--1955-1970*.

1955 was chosen as the earliest date covered in the compilation for at least two reasons: this was the year *Billboard* published the first of its "Top 100" charts (changed in August, 1958 to the "Hot 100") and it is also relatively near the beginning of the rock and roll era, the period popular music specialists seem to be most interested in. From 1955 to 1970 over 9,800 records appeared on the *Billboard* charts and each is listed here under the names of the approximately 2,500 performers who recorded them. The groupings are in chronological order under the artist's names which are arranged alphabetically. Such a system operates to the disadvantage of those who may know only the title of a song and wish to find the names of those who recorded it. The present classification necessitates a painstaking search through each of the book's 236 unnumbered pages. However, after records are located one finds some useful facts. Entries are arranged in five columns with the following information given in this order: (1) Date the record first appeared on the chart, (2) Highest position the record reached on the chart, (3) Total number of weeks on the chart, (4) Title of the record, and (5) Recording company and number of recording. Dates of the recording sessions and, in the case of performances by duets, trios, quartets, etc., the names of members of a group are the only basic items omitted.

Whitburn's compilation is valuable for those collectors of folklore who consider all items in an informant's repertoire important since folk singers often have numbers like "Seventh Son" and "I Want To Hold Your Hand" as well as more traditional songs which they perform. These objective types excluded, *Top Pop Records--1955-1970* probably will not appeal to folklorists. Financially, however, it is not out of reach because for once Gale has issued a reprint priced far below the original selling price of the first edition (which was $50 in this instance). It is certainly a volume which should appeal to those interested in acquiring reference works on popular music.


by Warren E. Roberts.