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Ghost Dancing Alongz

*Ghost Dancing*  
*Ghost Dancing*  
*Alongz*

*"A chronicle of events leading to  
and including the massacre at*

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*Wounded Knee, South Dakota, on  
December 29, 1890."--Front cover.  
Includes index. Introduction to the  
Bison Book Edition by Raymond J.  
DeMallie.*

*Objects easily appear and disappear  
in Peck's hands, and so do people.*

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*“Into the void,” the young magician writes on a sheet of paper. “What’s supposed to happen doesn’t” and “What’s not supposed to happen does.” That’s all the sense he can make of life, and the uncertainty produces hilarious results. The*

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*“theory of failed expectations”—if you can't control the outcome, then roll with it. And roll he does, all the way to Puerto Villarta, Corfu, and Paris—letting life come to him rather than searching for the “divination of secrets.” In the end,*

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*he finds both. "For the record, I am in this book and you are in this book. When they make the movie, it's going to feature everybody. David Kranes writes from the marrow, and this novel is fierce and crammed with heart. It's cerebral*

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*and cinematic, and it feels—like all of Kranes' prose—like something new and something old. A man loves his life in the ways he can, and Peck's ways are rich. I would say this book is about family and love and time. But it isn't about*

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*something, it is something! If I were with you now, I'd put it in your hand. Wait, fortune, it has already appeared! So, now you'll see what I mean.” —Ron Carlson, author of A Kind of Flying.*

*Classic of American anthropology*

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*explores messianic cult behind Indian resistance, from Pontiac to the 1890s. Extremely detailed and thorough. Originally published in 1896 by the Bureau of American Ethnology. 38 plates, 49 other illustrations.*



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*Essays on Land and Life*  
*Pharmako/Gnosis, Revised and*  
*Updated*  
*The 1870 Ghost Dance*

*A Rhapsody in Gray*  
*A Broken Flute*

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Every great city is a restless work in progress, but nowhere is the urban impulse more in flux than in Berlin, that sprawling metropolis located on the fault line of history. A short-lived fever-dream of modernity in the Roaring Twenties, redubbed Germania

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and primped up into the megalomaniac fantasy of a Thousand-Year Reichstadt in the Thirties, reduced in 1945 to a divided rubble heap, subsequently revived in a schizoid state of post-World War II duality, and reunited in 1989 when the

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wall came tumbling down ? Berlin has since been reborn yet again as the hipster hub of the 21st century. This book is a hopscotch tour in time and space. Part memoir, part travelogue, Ghost Dance in Berlin is an unlikely declaration of love, as much to a place

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as to a state of mind, by the American-born son of German-speaking Jewish refugees. Peter Wortsman imagines the parallel celebratory haunting of two sets of ghosts, those of the exiled erstwhile owners, a Jewish banker and his family, and those of the F ü hrer's

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Minister of Finance and his entourage, who took over title, while in another villa across the lake another gaggle of ghosts is busy planning the Final Solution.

Ghost Dance: Dark Matters #2  
Scientific theory holds that ninety

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percent of all matter in the universe is "dark matter," unable to be detected by ordinary means. The gravitational force of that mysterious material ensures the continuance of all reality, but now a cosmic conspiracy plans to use excess dark matter to bring about

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the death of the universe. While Chakotay and Paris are lost in a mysterious shadow dimension, Captain Janeway and the remainder of her crew struggle to contain the deadly dark matter wreaking havoc on the ship -- and deep in space. But malevolent



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forces are working against the Starship Voyager™, and they have seduced the Romulan Empire to their cause!

Presents reviews and evaluations of six hundred children's books about Native Americans.

A broad range of perspectives from

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Natives and non-Natives makes this book the most complete account and analysis of the Lakota ghost dance ever published. A revitalization movement that swept across Native communities of the West in the late 1880s, the ghost dance took firm hold among the

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Lakotas, perplexed and alarmed government agents, sparked the intervention of the U.S. Army, and culminated in the massacre of hundreds of Lakota men, women, and children at Wounded Knee in December 1890. Although the Lakota

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ghost dance has been the subject of much previous historical study, the views of Lakota participants have not been fully explored, in part because they have been available only in the Lakota language. Moreover, emphasis has been placed on the event as a

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shared historical incident rather than as a dynamic meeting ground of multiple groups with differing perspectives. In *The Lakota Ghost Dance of 1890*, Rani-Henrik Andersson uses for the first time some accounts translated from Lakota. This book presents these

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Indian accounts together with the views and observations of Indian agents, the U.S. Army, missionaries, the mainstream press, and Congress. This comprehensive, complex, and compelling study not only collects these diverse viewpoints but also explores

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and analyzes the political, cultural, and economic linkages among them.

Purchase the audio edition.

Making the Ghost Dance

The Lakota Ghost Dance Of 1890

White Ghost Dance

Ghost Dance: Dark Matters Book Two

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Ghost Dance in Berlin

The Ghost-dance Religion and the  
Sioux Outbreak of 1890

The Ghost Dance, which led to the  
1890 massacre at Wounded Knee, was  
a widespread Native American  
religious movement. This title



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demonstrates that it was not a single religion, but had two branches - the Great Basin branch, and the Plains branch.

The Sematuse tribes peaceful existence is challenged when several visitors inexplicably arrive in their hidden

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valley: Spotted Fawn; a lovely young girl lost and alone awakes to find herself in an unusual Indian village.

Lone Frank; suffered too much tragedy in his life and seeks solace in his trap line until Sematuse children find him outside their village after a great

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blizzard. Breed; half white and half Indian becomes a scout for the U.S. Army and finds a strange cave that leads him to an unimaginable fate. Spiritwalker; a mysterious man who is more ghost than human. Outside the valley are three others intent upon

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their own goals and oblivious to the fate that awaits them. Roy; a cattle rustling scoundrel who is given several chances to save himself but chooses to ignore the warnings, Lance; intent only upon fulfilling his military duties and Father Donelli: a priest whose mission

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to save souls is overshadowed by greed. With peril awaiting Indians and soldiers alike, there is only one who can save them Waboka.

In this fascinating ethnohistorical case study of North American Indians, the Ghost Dance religion is the backbone

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for Kehoes exploration of significant aspects of American Indian life and her quest to learn why some theories become popular. In Part 1, she combines knowledge gained from her firsthand experiences living among and speaking with Indian elders with a

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careful analysis of historical accounts, providing a succinct yet insightful look at people, events, and institutions from the 1800s to the present. She clarifies unique and complex relationships among Indian peoples and dispels many of the false pretenses promoted

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by United States agencies over two centuries. In Part 2, Kehoe surveys some of the theories used to analyze the events described in Part 1, allowing readers to see how theories develop, to think critically about various perspectives, and to draw their own



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conclusions. Kehoes gripping presentation and analysis pave the way for just and constructive Indian-White relations.

This introduction to world dance charts the diverse histories and stories of dancers and artists through ten key

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moments that have shaped the vast spectrum of different forms and genres that we see today. Designed for weekly use in dance history courses, ten chosen milestones move chronologically from the earliest indigenous rituals and the dance crazes

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of Eastern trade routes, to the social justice performance and evolving online platforms of modern times. This clear, dynamic framework uses the idea of migrations to chart the shifting currents of influence and innovation in dance from an inclusive set of

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perspectives that acknowledge the enduring cultural legacies on display in every dance form. Milestones are a range of accessible textbooks, breaking down the need-to-know moments in the social, cultural, political, and artistic development of foundational subject

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areas.

Ghost Dancing with Colonialism

Star Trek Voyager: Voy#20

Walker and The Ghost Dance

Ghost Dance li

Dark Matters #2

Origins of Religion

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Thousands of years ago, the root of the Ghost Dance ritual radiated out from the Mountains of the Clouds where the ancient Toltec god, the Plumed Serpent, Quetzalcoatl, first danced with the Lord of the Dead, Mictlantecuhtli to create the

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civilizations of the Americas. As a gift to his children, the Plumed Serpent gave the people the Prince of Plants: Desheto. The Mazatecan Indians of Oaxaca still believe that plant knowledge can be communicated through Desheto's

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pre-Colombian mushroom ritual. Each year when the rains came the Prince of Plants would continue to share this hidden history of the Americas with his scribe Ani. To deepen Ani's knowledge, the Prince of Plants sent his scribe on a



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journey through the most remote tribes of the Americas to find the last remnants of the ancient Ghost Dance ritual.

White Ghost Dance was begun in Philadelphia in summer 1976 & expanded & revised intermittently

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during the intervening 42 years. It hangs upon the spine of a journey begun by a Conestoga wagon train in July 1975, from San Diego to Philadelphia, reversing the path of European imperialists: across the continent, across time, across

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boundaries between myth, history, and the astounding physical beauty of our vast, misshapen political fantasy. Memories, various & contradictory, seep from the landscape, & lead backward & inward to the moment of America's

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inception. At the periphery, cartoon figures from popular culture share the bardo with human relics scattered along the route. Along the return to origin, historical shades bubble up into the present. These spectral presences resonate

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against the original Ghost Dancers of the Nineteenth Century, whose ecstatic exertions asked the gods to reverse the catastrophe befallen them, against a high commercial civilization at Cahokia, based on astronomical design and ritual

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human sacrifice, & against a carnival of chaos at the 1976 Philadelphia BuyCentennial Sellabration.

Scientific theory holds that ninety percent of all matter in the universe is "dark matter", which we cannot

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see but which exerts a gravitational force. The universe seems to be perfectly balanced at the critical density which counters the outward expansion of the galaxies with their inward gravitational pull on one another. Too much matter or too

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little could bring about the end of the universe - and an alien species has begun to import dark matter from a parallel universe into our own in an attempt to do just that! Unknowingly, a contaminated USS Voyager has been leaving a trail of



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the deadly material across the Delta Quadrant ever since their first meeting with Romulan scientist Telek R'Mor. Now Captain Janeway and her crew are forced to retrace their epic journey to recover lost quantities of the dark matter,

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encountering old foes and allies while striving to outrace the cataclysmic doom which threatens not one but two realities.

Malevolent forces plot against Voyager's quest... Meanwhile, Commander Chakotay and Ensign

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Paris are still cut off from contact with their captain, their ship - and their universe!

Florida, New Mexico, is a dusty mining town slowly bleaching away in the sun, a casualty of the big copper firms' exodus to South

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America. To the dying place returns Roselle More -- hometown girl and faded Hollywood star -- for the premiere of her new film. The even is a cynical promotional gimmick, one that her director, Bill Brodkey, making a last-ditch attempt to affirm

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his own artistic integrity, hopes will also resurrect the actress' bottomed-out career. Naturally the citizens of Chloride hope the publicity will do the same for their town. But Roselle vanishes. A double assumes her place -- and suddenly nothing is as

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it seems. In this eerie, beautifully crafted novel, Gladys Swan presents an impressionistic palimpsest of myth and modern life, in which the present is revealed as only a play of light and shadow over a ghost dance that -- tenuously --

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ensures the world's continued existence. Part history, part myth, part meditation on truth and illusion, the novel becomes a kaleidoscope of plots and subplots, each refracted through the perceptions -- the voices -- of a cast of characters

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as intriguing as the Southwest itself. And as the town giddily whirls toward its rendezvous with truth, these characters find themselves precariously balanced between a lost past of blood-deep spirituality and an unknowable, terrifying



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future, between the world of drama and the drama of the world.

Presiding over and in some mysterious way engineering this ultimate rendezvous is the oracular A.J. ("Bird") Peacock, archetypal trickster, Oberon, Puck, Prospero to

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the town. Truth, Bird points out, is not always comforting. The truth (or a truth) is finally revealed when the voices of the title -- of the past, the land itself -- speak during the novel's apocalyptic conclusion. There, in the wilderness, in a

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dazzling play within a play, the past comes face-to-face with the present, the spiritual with the profane. In this crowning union of memory and desire, this shoring-up of fragments against ruin, the discerning reader will hear echoes

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of writers as disparate as Shakespeare, T.S. Eliot, and Joyce. Never less than consummately entertaining, *Ghost Dance: A Play of Voices* works flawlessly on many levels at once. The demands of this remarkable novel are great, but so

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are its rewards.

Milestones in Dance History  
Decolonization and Indigenous  
Rights at the Supreme Court of  
Canada

God's Red Son

Ghost Dancer

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The Mystery of Ghost Dancer  
Ranch

Hostiles?

The Ghost Dance religion  
that swept through the  
Plains Indian tribes in  
the early 1890s was

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embraced wholeheartedly by the Pawnees. It was a message of hope to a people devastated by the attacks of enemy tribes, the encroachment of white settlers, and the outbreak

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of epidemics. For the Pawnees, who were looking to the U.S. government and trying unsuccessfully to farm their land, the Ghost Dance movement promised salvation: a restoration



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of the Indian dead, the buffalo, and the old times. Alexander Lesser shows how the Ghost Dance brought about a partial revival of traditional Pawnee culture and its

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dances and songs. The ancient guessing hand game, remembered best by a tribe starved for the joy of play, became an important part of the Ghost Dance ritual. What

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had been a gambling game, a representation of warfare played by men, was transformed into a sacred game played by both sexes as an expression of faith or ?good fortune.? Lesser

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surveys the history of the Pawnee Indians and their relations with the federal government and describes in detail the Ghost Dance hand games that were the chief intellectual product

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of Pawnee culture? from the onset of the messianic movement to the original publication of this book in 1933. Citing such authorities as James Mooney and Stewart Culin,

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Lesser produced an enduring classic, now introduced by Alice Beck Kehoe, a professor of anthropology at Marquette University and the author of *The Ghost Dance*:

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Ethnohistory and  
Revitalization.

Some assume that Canada  
earned a place among  
postcolonial states in  
1982 when it took charge  
of its Constitution. Yet

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despite the formal recognition accorded to Aboriginal and treaty rights at that time, Indigenous peoples continue to argue that they are still being



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colonized. Grace Woo assesses this allegation using a binary model that distinguishes colonial from postcolonial legality. She argues that two legal paradigms

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governed the expansion of the British Empire, one based on popular consent, the other on conquest and the power to command.

Ghost Dancing with Colonialism casts

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explanatory light on ongoing tensions between Canada and Indigenous peoples.

"There was little noticeable, little remarkable about Edward

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Chance, saving perhaps that he had once shot and killed a man....His craft, medicine, was more than a business with him, more than a professional skill. It was a way of healing

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his own heart too." In GHOST DANCE, it is through Chance's keen eyes and weary heart that readers travel along on a journey of discovery and sorrow. On the run across the

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plains, Chance stumbles upon Running Horse, a Sioux warrior enacting the sacred and violent ritual of the Sun Dance. Quickly, Chance is pulled into the world of the Sioux people.

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As their civilization teeters on the brink of destruction, the Sioux perform the mournful and frightening Ghost Dance. Clashes with the white man are rising; the Wounded

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Knee Massacre approaches, still in the unknown distance; and violence and anger threaten the traditions of a proud and once-great people. Nearby, in her quaint sod house,



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Miss Lucia Turner awaits the full impact of those clashes. Dust on the horizon signals great change coming to her once-simple life. Lucia will soon become a different

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kind of woman. With GHOST DANCE author John Norman brings the same vigor and passion of storytelling and imagination that enriches his classic Gor novels to a vivid story of

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historical upheaval and  
personal exploration.

Age 9, Eleanor Wilson  
sneaks out of her parents'  
marble mansion and among  
the grave houses in an  
Indian cemetery plays with

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the faceless doll she made from wood and corn silk. Twilight shadows gather around her. She runs home. Her mother is waiting. "An Indian without a face. It's hideous."

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Constance Wilson takes the doll and burns it. That night in her bedroom, Eleanor watches the doll, shriveled by fire, materialize out of the darkness. "Cry for your

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mother," it tells her.  
Eleanor is chosen. Nine  
years later, 1958, lonely,  
insecure, controlled by  
the rigid rules of her  
parents, she enters the  
realm of spirits and when

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discovering the secret about herself learns how she can save a dying world.

A Play of Voices: A Novel  
The Ghost-Dance Religion  
and Wounded Knee

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Wounded Knee & the Ghost  
Dance Tragedy  
Plays  
Ethnohistory and  
Revitalization, Second  
Edition  
Ghost Dance



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A collection of poems,  
explaining the elements of  
nature, from various  
American Indian tribes  
including Iroquois, Micmac,  
and Shoshoni.

Diane Glancy sees books as  
being akin to maps, and

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often finds the Native American voices she writes about as she travels. Once, when driving through western Nevada, she stopped at Grant Mountain and Walker Lake, where the Ghost Dance began and still lives. There she

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found inspiration for The Dance Partner, this outstanding collection of short stories that begins in the present, jumps back to the time of the Ghost Dance, goes further back to the Sioux Uprising, and then

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moves forward again across 117 years of Plains Indian history. The Ghost Dance was a late 19th-century phenomenon among Native American groups in the West. Followers believed that whites would disappear and

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that the "oldways of living" would return. In fact, Glancy's stories form a kind of Ghost Dance, circling what is with what was and will be. History is not in the past at all, but has a presence in the present in a

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way that transforms the future. In a culture where much has been erased, forgotten, or lost, the fragments of what is known are woven with the possibilities of what could have been in a technique

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that is called ghosting. Ghosting in writing presents voices that might have been alongside voices known to have been. Glancy takes the words of Native Americans, Porcupine and Kicking Bear, along with those of

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ethnologist James Mooney,  
and adds imagined voices.  
The past roams into the  
present. History comes down  
the road in many vehicles,  
out of chronological order,  
carnival trucks with  
different rides, each



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setting up unreality in  
funhouse mirrors that  
distort them into new ways  
of seeing is true. Glancy  
writes from a historical  
perspective and the  
imagination of what could  
have been. In the end, the

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Ghost Dance symbolizes the possibility of a rewritten life.

GHOST DANCE, About the Book  
Recently divorced, hoping to  
jumpstart his journalistic  
career at the prestigious  
Washington Herald, Kyle

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Hansen returns to Montana to write a series of articles on the upcoming Lewis and Clark Bicentennial, and on his first day back he meets Ginny Foster, the tall, striking wife of a football coach he hated. Pursue, Kyle

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thinks, for lust, for revenge, but he has only two weeks. Then five whites assault two Indian kids in a bar and in retaliation the Blackfoot Tribe blockades roads in and out of Glacier Park. Kyles editor, Jack

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Levanthal, assigns him to stay and cover the story. Kyle wanders haunted battlefields. He seeks a mysterious holy road. He climbs a sacred mountain and alone on its summit performs the legendary ghost dance.

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He asks to see his dead brother again. Kyles college football teammate, Salmon Thirdkill, school principal on a God forsaken Indian reservation, becomes dangerously involved. Someone masterminds a series

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of cattle killings.  
Politicians mangle things.  
Magnetism propels Kyle and  
Ginny together. Violence  
rears. Choices must be made.  
Sports, Kyle learns, can  
break your heart.

"In Hostiles? Sam A. Maddra

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relates an ironic tale of Indian accommodation - and preservation of what the Lakota continued to believe was a principled, restorative religion. Their alleged crime was their participation in the Ghost



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Dance. To the U.S. Army, their religion was a rebellion to be suppressed. To the Indians, is offered hope in a time of great transition. To Cody, it became a means to attract British audiences. With

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these "hostile indians," the showman could offer dramatic reenactments of the army's conquest, starring none other than the very "hostiles" who had staged what British audiences knew from their newspapers to

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have been an uprising."

Montana Ghost Dance

Ghost Dancing on the Cracker  
Circuit

The Pawnee Ghost Dance Hand  
Game

The Amulet

New and Selected Poems

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Ghost Dance Revival and  
Ethnic Identity

The 1870 Ghost Dance was a  
significant but too often  
disregarded transformative  
historical movement with  
particular impact on the Native

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peoples of northern California. The spiritual energies of this ?great wave,? as Peter Nabokov has called it, have passed down to the present day among Native Californians, some of whose contemporary individual and

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communal lives can be understood only in light of the dance and the complex religious developments inspired by it. Cora Du Bois's historical study, *The 1870 Ghost Dance*, has remained an essential contribution to the ethnographic

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record of Native Californian cultures for seven decades yet is only now readily available for the first time. Du Bois produced this pioneering work in the field of ethnohistory while still under the tutelage of anthropologist Alfred

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Louis Kroeber. Her monograph informs our understanding of Kroeber's larger, grand and crucial salvage-ethnographic project in California, its approach and style, and also its limitations. The 1870 Ghost Dance adds rich detail to our



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understanding of anthropology in California before World War II In Ghost Dance, it is through Chance ' s keen eyes and weary heart that readers embark on a journey of discovery and sorrow. On the run across the plains,

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Chance stumbles upon Running Horse, a Sioux warrior enacting the sacred and violent ritual of the Sun Dance. Quickly, Chance is pulled into the world of the Sioux people. As their civilization teeters on the brink of destruction, the Sioux

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perform the mournful and frightening Ghost Dance. Clashes with the white man are frequent; the Wounded Knee Massacre approaches, still in the unknown distance; and violence and anger threaten the traditions of a proud

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and once great people. Nearby, in her quaint sod house, Miss Lucia Turner awaits the full impact of those clashes. Dust on the horizon signals great change coming to her once simple life. Lucia will soon become a different kind of

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woman. With Ghost Dance, author John Norman brings the same vigor and passion of storytelling and imagination that enriches his classic Gor novels to a vivid story of historical upheaval and personal exploration.

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The Sicangu (burnt thighs) received their name when some of the Lakota peoples' legs were burned in a great prairie fire. The French later named them Brule, and two large groups of the band would be settled on two

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reservations, Rosebud and Lower Brule in South Dakota. Author Donovan Sprague examines the history of the Rosebud Sioux through a collection of photographs and personal family interviews.

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\*\*\*This paperback edition has a new introduction by the author and updated content. This is the third and final volume of North Atlantic Books ' updated paperback edition of Dale Pendell ' s Pharmako trilogy, an



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encyclopedic study of the history and uses of psychoactive plants and related synthetics first published between 1995 and 2005. The books form an interrelated suite of works that provide the reader with a unique,

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reliable, and often personal immersion in this medically, culturally, and spiritually fascinating subject. All three books are beautifully designed and illustrated, and are written with unparalleled authority, erudition,

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playfulness, and range.

Pharmako/Gnosis: Plant Teachers and the Poison Path includes a new introduction by the author and as in previous editions focuses on plant-based and derivative psychedelic “ teachers ”

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(including ayahuasca, peyote, LSD, and DMT) and on the “poison path” of substances such as belladonna, ketamine, and ibogaine. Each substance is explored in detail, not only with information on its history,

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pharmacology, preparation, and cultural and esoteric correspondences, but also the subtleties of each plant ' s effect on consciousness in a way that only poets can do. The whole concoction is sprinkled with

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abundant quotations from famous writers, creating a literary brew as intoxicating as its subject. The Pharmako series includes the predecessor volumes Pharmako/Poeia (which covers tobacco, alcohol, cannabis,

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opiates, salvia divinorum, and other substances) and Pharmako/Dynamis (focusing on stimulants and empathsogens).  
The Native Experience in Books for Children  
Shoshone Ghost Dance Religion

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The Ghost Dance

The Lakota Ghost Dance and

Buffalo Bill's Wild West

Plant Teachers and the Poison Path

The Dance Partner

Ghost Dance in BerlinA Rhapsody

in GrayTravelers' Tales



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The religious fervor known as the Ghost Dance movement was precipitated by the prophecies and teachings of a northern Paiute Indian named Wovoka (Jack Wilson). During a solar eclipse on New Year's Day, 1889, Wovoka

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experienced a revelation that promised harmony, rebirth, and freedom for Native Americans through the repeated performance of the traditional Ghost Dance. In 1890 his message spread rapidly among tribes, developing an

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intensity that alarmed the federal government and ended in tragedy at Wounded Knee. While the Ghost Dance phenomenon is well known, never before has its founder received such full and authoritative treatment. Indispensable for

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understanding the prophet behind the messianic movement, Wovoka and the Ghost Dance addresses for the first time basic questions about his message and This expanded edition includes a new chapter and appendices covering sources on

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Wovoka discovered since the first edition, as well as a supplemental bibliography.

Patrick Craig is a lifelong musician and writer who left a career in the music industry to follow Christ in 1984. Along with twenty years

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experience serving as a Worship Leader and Pastor, Patrick and his wife Judy present seminars on Music and Worship at churches, retreats, seminars and conferences. His current ministry, with Judy, is as a traveling Worship

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Leader to several small churches in Northern California. Patrick and Judy have two daughters and five grandchildren and live in Petaluma, CA. The Mystery of Ghost Dancer Ranch is the exciting story of two teenage cousins staying at their

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Grandparents ranch for the summer, who stumble on a mystery that involves desperate crooks who want to steal the ranch to build a casino, the ghost of a long-dead Sioux War Chief, a young Native American man on a mission to save



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his tribe and secret tunnels and caves left over from an old Spanish Mission under the ranch. Throw in a guardian angel that guides and protects the girls and some evil spirits that want to bring the story to a bad end, and you have The

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Mystery of Ghost Dancer Ranch, the first in a series of mystery adventures featuring Punkin and Boo."

The amulet: good-luck charm or curse? Sam is convinced he would already be dead without it. Ross

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and Ruth have everything; children, and the Running R, a large cattle ranch located on the Flathead Indian Reservation of Montana, but there are problems. Ruth is tormented by secrets that threaten their idyllic life, and Indian Court

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decisions have angered tribal members and threaten the fragile peace between Indians and whites. Colonel Wolard and a regiment of the 5th Cavalry remain missing as word of the Ghost Dance spreads like a prairie fire from one

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reservation to another. In the Pasayten, hidden from time in the valley of the Sematuse, Bent Grass has a startling revelation giving her apocalyptic power to bring past, present and future together, but with alarming consequences.

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Wovoka and the Ghost Dance  
Nature and Continuity of the  
Sundance Fault, Yucca Mountain,  
Nevada  
A Novel  
Rosebud Sioux  
Poetry Songs and Great Basin

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## Context

Whirlwind is a Ghost Dancing

*Dazzling dramas on  
American themes from the  
Nobel laureate On a cold  
winter's day on the Dakota  
plains, Catherine Weldon*

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*receives a caller, Kicking Bear, bringing news of Indian rebellion. In the fort nearby, a tiny community splinters apart over how to react. In Ghost Dance, first*



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*performed in 1989, Walcott  
turns a story with a  
foregone conclusion --  
Sitting Bull and his Sioux  
followers will die at the  
hands of the Army and  
Indian agents -- into a*

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*portrait of life at a crossroads of American history. In Walker, an opera first performed in 1992 and revised for its revival in 2001, Walcott shifts his attention east,*

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*taking for his subject  
David Walker, the  
nineteenth-century black  
abolitionist. In Walcott  
's hands Walker becomes a  
classical hero for his  
people: a leader who is*

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*also a poet.*

*"Although author Carole Maso follows the contours of fiction, style is everything in Ghost Dance, a strangely lovely and perplexing book . . . she*

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*has a fine ear and her literary gift is impressive." –San Francisco Chronicle*  
*Originally published in 1986, Ghost Dance is the first in a line of*

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*relentlessly experimental  
and highly esteemed works  
by Carole Maso. Vanessa  
Turin's family has been  
broken up by an event so  
devastating she cannot  
bear to face it straight*

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*on. Her mother, the brilliant and beautiful poet Christine Wing, seems simply to have disappeared, and her gentle, silent father also vanishes. In Ghost Dance,*

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*the reader experiences  
firsthand the dimensions  
of Vanessa's longing, the  
capabilities of her  
imagination, the  
persistence of her memory,  
and the ferocity of her*



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*love as she struggles to retrieve her family, to reclaim her country, and to come to terms with overwhelming sorrow. Montana has been the "last best place" for so many*

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*people. A century ago,  
Native Americans gathered  
here to perform the Ghost  
Dance—a last, doomed  
attempt to make white  
settlers vanish and bring  
back the old ways of life.*

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*Today, people are still pouring into Montana, looking for the pristine wilderness they saw in A River Runs through It. The reality of Montana—indeed, of all the West—has never*

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*matched the myths, but  
this book eloquently  
explores how the search  
for a perfect place is  
driving growth,  
development, and resource  
exploitation in Big Sky*

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*country. In ten personal essays, John Wright looks at such things as Montana myths; old-timers; immigrants; elk; ways of seeing the landscape; land conservation and land*

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*trusts; the fate of the Blackfoot, Bitterroot, and Paradise valleys; and some means of preserving the last, best places. These reflections offer a way of understanding Montana that*

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*goes far beyond the headlines about militia groups and celebrities' ranches. Montana never was or will be a pristine wilderness, but Wright believes that much can be*

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*saved if natives and newcomers alike see what stands to be lost. His book is a wake-up call, not a ghost dance.*

*In 1890, on Indian reservations across the*



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*West, followers of a new religion danced in circles until they collapsed into trances. In an attempt to suppress this new faith, the US Army killed over two hundred Lakota Sioux*

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*at Wounded Knee Creek.  
Louis Warren's God's Red  
Son offers a startling new  
view of the religion known  
as the Ghost Dance, from  
its origins in the visions  
of a Northern Paiute named*

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*Wovoka to the tragedy in South Dakota. To this day, the Ghost Dance remains widely mischaracterized as a primitive and failed effort by Indian militants to resist American*

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*conquest and return to traditional ways. In fact, followers of the Ghost Dance sought to thrive in modern America by working for wages, farming the land, and educating their*

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*children, tenets that helped the religion endure for decades after Wounded Knee. God's Red Son powerfully reveals how Ghost Dance teachings helped Indians retain*

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*their identity and reshape  
the modern world.*

*An Untold History of the  
Americas*

*The Ghost Dance Religion  
and the Making of Modern  
America*

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*The Culture of Festivals  
in the American South*

Everybody knows about community festivals that celebrate the good ol' days--events like Rattlesnake Roundup, Peanut Days, and Mule Day. Countless towns around the South stage them.

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They set aside one weekend a year, rope off some parking, and celebrate some local theme on the courthouse lawn or in a nearby pasture, touting lost days of imagined glory. The phenomenon is rapidly proliferating across the region, but until now the



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deeper significance of these hometown events has not been explored. In Ghost Dancing on the Cracker Circuit Rodger Brown takes the reader on a road trip across the South. He visits many festivals and unweaves their webs to find the meaning that underlies them.

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Contrary to popular interpretation of them as times of celebration and fund-raising, Brown discerns them to be times of mourning. Behind the scrim of jolly slideshows he find communities responding to economic restructuring and cultural change. As he travels

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across the South, he absorbs vivid impressions of boosterism and cornball symbolism. Along this comical trail that he terms the "cracker circuit" he perceives how these seasonal events are staged by white sponsors attempting to resurrect a splendid past

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that actually never existed. He likens them to legendary Indians "ghost dancing" in ceremonial performances staged to conjure up a lost paradise. In chapters with such titles as "Stuffing Sin in a Lard Bucker" and "Aunt Bee's Death Certificate" Brown not only

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sketches intriguing portraits of people and places but also makes fascinating revelations--the political meaning of Green Acres and Gilligan's Island , the real story behind the Hatfield and McCoy Feud, and the surprising role of The Andy Griffith Show in

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contemporary southern mythography. Brown's adventurous, good-natured inspection of this pervasive cultural curiosity discloses the state of the South at the turn of the millennium.