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have been for Jews to seek employment with I. G. Farben seems not to have occurred to her, a matter demonstrating rather graphically the extent to which she is divorced from the meaning of her own words.

A still more egregious abuse of her sources will be found in Adamson's spending two full chapters "embracing" Leslie Marmon Silko's *Almanac of the Dead* (pp. 128–179), with all its elaborate explication of the theme that armed insurrection is increasingly a liberatory imperative, only to conclude that the reappearance of "gun control [as] a 'hot-button' issue" in American electoral politics is one of the most "promising" developments in recent memory (pp. 178–179). *This*, after a section wherein the virtues of the continuing struggle waged by the EZLN in Chiapas have been extolled at length, albeit, and tellingly, Adamson endeavors to assign the Zapatistas' success to their innovative use of communications technology rather than weaponry (pp. 126–138). Suffice it to observe here—as is made clear in every study of the Chiapas uprising published to date, *none* of them cited by Adamson—that without their initial resort to arms, the subsequent dexterity with which the Zapatistas have availed themselves of the internet would be irrelevant (see John Ross, *War from the Roots*, Common Courage, 1995; *The War Against Oblivion*, Common Courage, 2000).

American Indian Literature, Environmental Justice, and Ecocriticism is studded with comparable inversions of both fact and indigenous sensibility. Adamson's performance reeks of the NIMBY (not in my backyard) mentality—a perverse form of American exceptionalism manifested through insistence that the harsh requirements of revolutionary social change are applicable everywhere but here, in the proverbial belly of the beast—for which liberal Euro-Americans have been long and deservedly notorious. Ultimately, the transparently cooptive nature of her "interpretive" process, if it may be called that, is intellectually integral to the "neocolonial alchemy" Eduardo Galeano once described in its more material dimension as embodying a figurative transformation of "gold into scrap metal" (*The Open Veins of Latin America*, Monthly Review, 1973, p.12). Her book thus fulfils a function diametrically opposed to its author's pretensions, reinforcing and in palpable ways completing the hegemony it ostensibly rejects.

A volume of the sort Joni Adamson says in her introduction she's written is very much needed. Hopefully, someone will shortly undertake to write it.

Ward Churchill

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Briefcase Warriors: Stories for the Stage. By E. Donald Two-Rivers. Norman: University of Oklahoma Press, 2001. 287 pages. \$27.95 cloth.

Briefcase Warriors: Stories for the Stage is a collection of six American Indian plays by E. Donald Two-Rivers (Anishinaabe). Two-Rivers comments in the preface, "It seems that any time there is an Indian character in a play, he always has to be this quiet presence or else a violence freak. You know, I'm getting tired of

this crap. Whatever happened to the regular Indian guy?" (p. vii). *Briefcase Warriors* answers this question with several examples of the "regular Indian" character in contemporary and often urban circumstances. Half of the plays in this volume examine Indian people making a place for themselves within contemporary society, and while the other half deal with environmental issues and the struggle for social justice, all of the plays communicate their message with a strong dose of humor.

Forked Tongues is a play of human relationships and deception set against the milieu of a southern tent revival. Three urban Indian men are traveling through Georgia on their way back to Chicago when they stop to score a meal and some gas money by appealing to Christian charity. Issues of race, class, and Indian identity are explored on the characters' journey of discovery to human connectedness and eventually love. Along the way both Mack Iron-Horse and Reverend Clyde Turner are revealed as trickster characters with a common bond. This play requires a multicultural cast to achieve its full impact.

Chili Corn is a young Indian woman running from an abusive relationship in the play of the same name. She functions as an observer of the activities of a local AIM chapter in 1970s Chicago. Through this microcosm, the play takes a critical yet humorous look at the internal bickering, missed opportunities, and waylaid ideals of the American Indian Movement. Two-Rivers throws cultural misrepresentation, Indian sports mascots, and mistaken identity into the mix to give *Chili Corn* its satirical bite.

Old Indian Trick, or an Old Urban Indian Story as Told by an Old Urban Indian Who May Have Lied is a story set in the back alleys and mobster society of Chicago. This play is a witty tale of the shady deals and sexual politics among a group of Indian gangsters, their women, and the tough-talking female detective with a taste for kinky bedroom antics who pursues them. The old Indian trick of the title is only one of several twists that this story takes, and to reveal it here would ruin the discovery for the reader.

These three plays all show the "regular Indian guy" coping with the circumstances in which he finds himself. While Two-Rivers does not speak explicitly to issues of cultural loss or accommodation, those issues are an implicit background element in all of these plays. The characters in these three plays fall into the categories of those who live their Indian-ness, those who live at the intersection of cultures, and those who are only incidentally Indian.

The two one-act plays in the collection, *Winter Summit, or the Bang-Bang Incident* and *Coyote Sits in Judgement*, would make for an exciting evening of theatre when paired on a single bill. *Winter Summit* shows several anthropomorphic characters gathered at their one-thousand-twenty-first summit to deal with the mysterious and threatening "Bang-Bangs" who are encroaching on their habitat. The animal characters speak in contemporary street slang that gives the play's environmental message a sense of immediacy. *Winter Summit* is reminiscent of William S. Yellow Robe, Jr.'s, *The Council*, but is more accessible and would be more easily staged (William S. Yellow Robe, Jr., *Where the Pavement Ends: Five Native American Plays*, 2000:71–126). *Coyote Sits in Judgement* is a modern allegory of materialism and its effect on the quality of life and human rela-

tionships. Coyote the trickster has been summoned to settle a dispute between Business and his exploited partner, Technology. In the end the dispute goes unsettled and the audience is left to question whether humanity will ever learn to coexist with the natural order. Both of these plays can be produced with color-blind casting and are appropriate for adolescent to adult audiences from.

Shattered Dream is the most fully realized play in this collection. In it Two-Rivers brings together his environmental and social justice themes, as well as exploring issues of cultural identity, race, sexual orientation, generational division, and frictions between urban and reservation culture. The play tells the story of community activists organizing against the expansion of a hydroelectric project on a reserve in Ontario, Canada. Two-Rivers states in his preface that the play was “inspired by the Hydro Quebec issue in Canada” (p. ix). This play contains many incidents that will be familiar to those cognizant of Native issues such as corporate exploitation, broken promises, tribal government corruption, violence, police intimidation, and false accusation. The play ends with a measure of justice, and though he is not totally triumphant, the “regular Indian guy” does win a victory and survives to carry on the struggle. *Shattered Dream* shares many thematic elements with Hanay Geiogamah’s *49*, (Hanay Geiogamah, *New Native American Drama: Three Plays*, 1980:91–133). Both plays examine cultural identity, generational division, violence, police intimidation, and false accusation, but Geiogamah draws on the past and delves into metaphysical realms while Two-Rivers focuses on the present and remains in concrete reality.

Briefcase Warriors: Stories for the Stage is an important addition to the publications in American Indian drama, and E. Donald Two-Rivers is an important new voice in the theater. He draws sensitive portraits of real Indian people dealing with real problems in contemporary society. These are multi-dimensional characters whose identities do not need to be bolstered by feathers and beads to validate their Indian-ness. If you are looking for stereotypical icons of Indian culture you won’t find them here, but you will find human beings involved in struggles that should concern all of us.

For further reading and research in American Indian theater this reviewer suggests *Seventh Generation: An Anthology of Native American Plays* (Theatre Communications Group, 1999), *Stories of Our Way: An Anthology of American Indian Plays*, (UCLA American Indian Studies Center, 1999), and *American Indian Theatre in Performance: A Reader* (UCLA American Indian Studies Center, 2000).

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Common and Contested Ground: A Human and Environmental History of the Northwestern Plains. By Theodore Binnema. Norman: University of Oklahoma Press, 2001. 263 pages. \$29.95 cloth.

Ethnologists and ethnohistorians have long recognized that tribes are not homogenous sociological constructs that exist in space and through time.