



The New York Public Library
Manuscripts and Archives Division

Guide to the

Jamake Highwater papers

1954-2001

MssCol 1395

Processed by Laura K. O'Keefe.

Summary

Creator: Highwater, Jamake

Title: Jamake Highwater papers

Date: 1954-2001

Size: 54.2 linear feet (97 boxes, 2 folders)

Source: Gift of Jamake Highwater and the Native Land Foundation, donated in 1992, 1993, 1994, 1995, 1997 and 2007.

Abstract: Jamake Highwater (born circa. 1930) was the director and choreographer for the San Francisco Contemporary Dancers from 1954 to 1967, and a rock music journalist and travel writer from the late 1960s through the mid-1970s. From 1975 on, he was been primarily a lecturer and an author of fiction and non-fiction, dealing mostly with American Indian arts and culture, and with myth and ritual in general. Based in New York from 1967 until the mid-1980s, Highwater moved to Los Angeles in 1992 and died in 2001. The papers include writings by Highwater in published and typescript form, correspondence, photographs, slides, audio tapes, and films and videos, mostly pertaining to Highwater's work in modern dance and as a writer and public speaker.

Access: Advance notice required.

Conditions Governing Access:

Audio tapes, videos, films, and filmstrips are unavailable to researchers pending further processing.

Conditions Governing Use: Donors retain copyright to all works by Highwater, including writings, recordings and photographs. Contact: Native Land Foundation, 8491 Sunset Boulevard, Los Angeles, CA 90069

Preferred citation: Jamake Highwater papers, Manuscripts and Archives Division, The New York Public Library

Language of the Material: English

Processing note: Processed by Laura K. O'Keefe; revised by Susan Malsbury. The arrangement of these materials basically reflects their original order at the Native Land Foundation. In most cases, the folder titles are Highwater's own.

Related Materials:

Researchers should note that the Dance Collection of the New York Public Library for the Performing Arts at Lincoln Center houses a number of films, photographs, books, and articles donated by Highwater, mostly pertaining to his work with the San Francisco Contemporary Dancers. (A print-out that lists these items is filed in NYPL's Rare Books and Manuscripts Reading Room with a copy of this inventory.) For further information, researchers should contact the curator of the dance collection at the following address: Jerome Robbins Dance Division, New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, New York, NY 10023-7498, dance@nypl.org.

Creator History

Jamake Highwater (born circa 1930) was the director and choreographer for the San Francisco Contemporary Dancers from 1954 to 1967, and a rock music journalist and travel writer from the late 1960s through the mid-1970s. The year of Jamake Highwater's birth is unknown, but was probably between 1930 and 1933. (A more exact date is unavailable, as Highwater, who was adopted as a child, has evidently not had access himself to accurate information concerning the date or place of his birth.) When he was about five years old, he became the foster son of a Southern California couple, Marcia and Alexander Marks, who later adopted him.

Known as Jack Marks or Jay Marks, Highwater grew up in the San Fernando Valley, near Los Angeles. Although his childhood was in many ways a difficult time, there were several adults from those years whom he came to credit as lasting influences in his life. Among them was one of his grammar school teachers, Alta Black, who recognized and nurtured his writing talent; the others were Frederick and Virginia Dorr and Frances Grigsby, neighbors of the Markses, who shared their extensive library and record collection with him.

After graduating from high school in 1950, Highwater attended college in the Los Angeles area for several years. During this period, he became interested in modern dance and choreography; at the same time, he continued to work seriously at writing. He was encouraged in this latter pursuit by Anais Nin, whom he met in 1952 through his friend James Leo Herlihy, then an employee of a Hollywood bookstore. (A memorable letter from Nin to Highwater on "why one writes" is in Box 2, along with other correspondence from Nin.) In 1954, Highwater moved to San Francisco and found work teaching modern dance at a small neighborhood school. About six months later, he and several of his fellow instructors left to form their own dance company, the San Francisco Contemporary Dancers. By then calling himself J Marks, Highwater was the company's director and choreographer for the next twelve years. He also wrote occasional articles for dance magazines, and edited a Bay Area periodical for the performing arts, *Contemporary*, from 1960 to 1962.

Frustrated by a lack of widespread critical and popular acceptance for the Contemporary Dancers in San Francisco, Highwater moved to New York in 1967. There, as part of a joint project with Karlheinz Stockhausen, whom he had known in California, Highwater began rehearsing the newly-reorganized Contemporary Dancers in a music and dance program to premiere in Europe in 1968. Although this

work never came to fruition, the *Saturday Review* published an article by Highwater about the collaboration in its September 30, 1967 issue. "Conversations With Stockhausen" was the first piece of writing for which Highwater was paid; he later came to view its success as pivotal in his leaving a career in dance to write professionally.

Through a friend, Highwater met an executive at Bantam Books who was receptive to Highwater's proposal to do a book on contemporary rock music. *Rock and Other Four Letter Words*, with photographs by Linda Eastman, was published in December 1968. Over the next several years, articles and music reviews by Highwater (still known at the time as J Marks) appeared in a variety of publications, including *Ingenue*, the *Los Angeles Free Press*, and the *Chicago Tribune*. His second book, *Mick Jagger: The Singer, Not the Song* a "non-fiction novel," appeared in 1973.

The 1969 takeover of Alcatraz Island in San Francisco Bay by members of the American Indian Movement, and Highwater's visit in 1970 to a Pueblo Indian historic site caused him to begin to think seriously about issues pertaining to American Indians. Information he apparently received from an affidavit by his adoptive mother in 1974 led him to conclude that one or both of his biological parents had indeed had "Indian blood," as he had previously believed, and that his birth name had been Jamake Highwater. During the early 1970s, while Highwater worked as a travel writer for Eugene Fodor's Modern Guides and continued to write articles on a free-lance basis, his byline evolved from J Marks to J Marks-Highwater, Jamake Mamake Highwater, and finally to Jamake Highwater. Fodor's *Indian America*, published in 1975, was Highwater's first book under that name.

From the mid-1970s to the mid-1980s, Highwater produced more than a dozen books and numerous articles dealing with different aspects of Native American art, dance, and mythology. Among his non-fiction books from this time period were *Song From the Earth: American Indian Painting* (1976), *Ritual of the Wind: North American Indian Ceremonies, Music and Dances* (1977), and *The Primal Mind: Vision and Reality in Indian America* (1981). His novels included *Anpao: An American Indian Odyssey* (1977), *The Sun, He Dies: A Novel About the End of the Aztec World* (1980), *Eyes of Darkness* (1983), and the first three volumes of his "Ghost Horse Cycle" quartet, *Legend Days* (1984), *The Ceremony of Innocence* (1985), and *I Wear the Morning Star* (1986).

During those years, Highwater lived in New York City in Soho, which was then evolving from a warehouse district to an artists' community. From 1975 to 1979, he was the classical music editor for the *Soho Weekly News*, a lecturer at New York University's School of Continuing Education from 1979 through 1985, and a frequent guest speaker at numerous conferences and workshops. He also hosted several series and programs for the Public Broadcasting System, including "Native Americans" in 1983, and "The Primal Mind," based on his book, in 1985.

In 1984, Highwater established the Native Land Foundation, a non-profit trust for the promotion of world folk art and its influence on the visual and performing arts, through the sponsorship of lectures, documentaries, art exhibitions, and related activities. The Native Land Research Center, a conference site and resource library, was created on property purchased by the Foundation near Hampton, Connecticut. Highwater and his friend, the horticulturist John Williamson, moved there from New York in 1985. Since 1980, Highwater had been receiving an increasing number of attacks from several Indian activists who questioned his claims to Indian ancestry. Among the more unusual accusations was one put forth by Hank Adams of Seattle, who alleged that Highwater was in fact the experimental filmmaker Gregory J. Markopoulos. Adams's charges culminated in a lawsuit filed against Highwater in Seattle in 1986, asserting that Highwater had falsified his Indian identity in order to obtain federal funding for his projects. The charges were dismissed, but controversy over Highwater's ethnic identity persisted. (Documentation of the attacks on Highwater is in Boxes 34 and 84.)

Disappointed by the failure of many Indian friends and associates to support him against the attacks of Adams and others, and feeling that in any case he had exhausted the topics of Indian art and culture, Highwater began to emphasize more general themes in his writings after 1985. His next non-fiction work was a collection of essays, mostly about artist friends and acquaintances, *Shadow Show: An Autobiographical Insinuation*, which was published in 1986. *Myth and Sexuality*, an overview of attitudes about sexuality in different times and places, appeared in 1990. It was dedicated to the memory of John Williamson, who had died at forty in 1988.

In 1992, the administrative staff of the Native Land Foundation, including Highwater, relocated to Los Angeles. His *Kill Hole*, the last of the "Ghost Horse Cycle" novels, was published in September 1992. Highwater died in 2001.

Custodial History

Jamake Highwater and the Native Land Foundation gave the initial donation of Highwater's papers to the New York Public Library in 1992, shortly before the Foundation's move to Los Angeles.

Scope and Content Note

The Jamake Highwater Papers consist chiefly of Highwater's writings, in typescript and published form; newspaper and magazine articles about Highwater; correspondence; and items documenting his lecture tours, mass media projects, and other activities. There are also photographs, slides and films that document Highwater's work as a lecturer, his involvement with the San Francisco Contemporary Dancers, publicity pictures of Highwater himself, and his work with the Public Broadcasting Service (PBS). Also included are numerous interviews with notable rock musicians for the book *Rock and Other Four Letter Words*. The bulk of the collection dates from the 1970s and 1980s, and documents Highwater's public career as a writer and lecturer. Except for some correspondence with friends and relatives, there is very little of a personal nature. Biographical information on Highwater may be found in the materials concerning his identity in Box 34, and in the multiple revisions of his memoir, *I Took the Fire*.

Key Terms

Occupations

Authors
Choreographers
Journalists
Lecturers

Subjects

Choreography
Ethnology
Indian art -- North America
Indian dance -- North America
Indian mythology -- North America
Indians of North America -- Folklore
Modern dance -- United States

Genre/Physical Characteristic

Motion pictures (visual works)
Photographs
Sound recordings
Video recordings

Names

Campbell, Joseph, 1904-1987
Dlugozewski, Lucia
Hawkins, Erick
Highwater, Jamake
Montagu, Ashley, 1905-1999
Morgan, Barbara Brooks, 1900-1992
Moyers, Bill D.
Nin, Anai_s, 1903-1977
Stockhausen, Karlheinz, 1928-2007
Native Land Foundation
Native Land Research Center
San Francisco Contemporary Dancers

Container List

I. Correspondence 1954-1990 (4 boxes)

The correspondence in Series I dates from 1954 to ca. 1990, and consists mostly of incoming letters from fans, editors, et al. concerning Highwater's writings. There is also one folder of Highwater's correspondence with members of his adoptive family, and several folders of letters from friends, including his former teacher, Alta Black, and the neighbors who had befriended Highwater in his childhood (Box 1).

Box 2 of this series contains "Letters from Famous People" (the designation is Highwater's), chiefly friends and acquaintances in the fields of literature, dance and other performing arts, and cultural anthropology. Correspondents include Joseph Campbell, Ashley Montagu, Anais Nin, and Karlheinz Stockhausen.

Other correspondence, mostly routine letters to and from Highwater or his administrative assistant concerning such matters as Highwater's lecture tours and other public appearances, is scattered among Series III, IV, and V.

- b. 1 Correspondence with relatives (1 folder)
- b. 1 Correspondence with friends (3 folders)
Including: Alta Black, Virginia Dorr, Frances Grigsby, Henry Kurth, John Potter
- Letters from famous people
- b. 2 Joseph Campbell (12 letters)
- b. 2 Jean Cocteau (4 photocopies of letters)
- b. 2 Lucia Dlugozewski (10 letters)
- b. 2 T. S. Eliot (1 letter)
- b. 2 Anna Halprin (5 letters)
- b. 2 Erick Hawkins (9 letters)
- b. 2 James Leo Herlihy (3 letters)
- b. 2 Stan Kenton (1 letter)
- b. 2 Meredith Monk (4 letters)
- b. 2 Ashley Montagu (5 letters)
- b. 2 Barbara Morgan (20 letters)
- b. 2 Robert Motherwell (1 letter)
- b. 2 Bill Moyers (11 letters)
- b. 2 Anais Nin (5 letters)
- b. 2 Leslie Silko (6 letters)
- b. 2 Susan Sontag (2 letters from Highwater)
- b. 2 Karlheinz Stockhausen (7 letters)
- b. 2 Virgil Thomson (1 letter)
- b. 2 Letters from famous people- General
- b. 2 Joseph Campbell (clippings, notes from widow, photocopies of above correspondence)
- b. 2 Karlheinz Stockhausen (clippings, photocopies of above correspondence)
- b. 3 Letter to keep (2 folders)
chiefly fan mail
- b. 3 PBS letters of recommendation
- b. 3 Indian letters
- b. 3 Music support letters

I. Correspondence (cont.)

- b. 4 Publications correspondence (3 folders)

II. Writings 1955-1991 (16 boxes)

II. A. Books 1970-1990

Typescripts of books, most of which bear Highwater's handwritten annotations are arranged alphabetically.

Typescripts

- b. 5 Anpao - Arts of the Indian American
b. 6 Ceremony of Innocence - Eyes of Darkness
b. 7 I Wear the Morning Star - Legend Days
b. 9 Legend Days (continued) - Native Land
b. 9 Primal Mind - Songs of the Thunderbird
b. 10 The Sun, He Dies - Words in the Blood
Also includes one untitled, undated typescript

- b. 11 Published texts

II. B. Articles 1955-1988, n.d.

Included here are a run of *Contemporary*, the periodical on dance and other arts in San Francisco that Highwater edited from 1960 to 1962 (Box 13)

- b. 12 Typescripts ca. 1977-1991

Published articles (clippings or complete copies of publications)

- b. 13 *Contemporary*
b. 13 "Pictorial History of Dance," 1962
b. 14 1955-1971
b. 15 1972-1973
b. 16 1974-1979
b. 17 1980-1982
b. 18 1983-1988
b. 19 undated
Arranged alphabetically by publication
b. 20 II. C. Anthologies containing Highwater's work
b. 21

III. Writings about Jamake Highwater 1970-1991 (4 boxes)

This series consists mostly of articles about Highwater that have appeared in various periodicals from the 1960s through the 1990s, and biographical sketches prepared for such reference works as *Contemporary Authors* and the *Dictionary of Literary Biography*. There are also several folders of reprints of articles that seem to have been compiled for the preparation of press releases for Highwater's speaking tours (see *Publicity Files*, Box 25).

Articles, ect

- b. 22 1960s-1970s
b. 23 1980s-1990s, undated
b. 24 Biographical sketches about Highwater for reference books 1979-1991
b. 25 Publicity files late 1970s-early 1980s
Contains correspondence, reprints, reviews, etc.

IV. Lecture files 1970-1991 (3 boxes)

This series is comprised of brochures and flyers from Highwater's various speaking appearances, as well as contracts, arrangements correspondence, and scattered clippings concerning Highwater's lectures. Materials date from the mid-1970s to 1991.

- b. 26 Contracts, arrangements correspondence, promotional literature, etc
- b. 27 Children's literature conference brochures 1979-1988
- b. 27 Lectures declined 1980-1990
- b. 28 Lecture materials 1970s-1980s

V. Other materials 1967-1991 (7 boxes)

Boxes 29 and 30 of Series V contain correspondence, leaflets, programs, and other items pertaining to cultural festivals, 1982-1991, which Highwater helped to organize. The "Media Projects" materials in Boxes 31 and 32 include librettos and sheet music from rock musicals on which Highwater worked in the 1960s, and scripts and overviews for his Native American-related television programs of the 1970s and 1980s. Box 33 contains Highwater's notes from visits to Ireland in 1974 and Central America in 1977.

The contents of Box 34 offer a detailed look at the charges of Highwater's inauthenticity by Hank Adams and others; materials include correspondence with lawyers and journalists, articles on Highwater, legal documents and other items produced as evidence in Adams's suit against Highwater. Finally, Box 35 holds materials on contemporary Native American art, mostly biographical sketches of artists and correspondence with artists and curators. There is also one folder of clippings on such topics as treaty violations and American Indian Movement activities, labeled "American Indian Political."

Festivals and conferences

- b. 29 Aspen Institute 1982-1983
- b. 30 Southwest Native Arts Festival 1986
- b. 30 Festival Mythos, Philadelphia 1991

Media projects

- b. 31 "Jesus Christ Almighty"
- b. 31 "Rock and Other Four-Letter Words"
Regarding the album
- b. 32 *Native Land*
- b. 32 *The Primal Mind*
- b. 32 *Songs of the Thunderbird*
- b. 32 Various WNET projects
- b. 33 Travel notes 1974, 1977
- b. 34 Files regarding attacks by Hank Adams, et al., on Highwater
- b. 35 Native American art files

VI. Slides, photographs, and drawings 1954-1988 (16 boxes)

The slides in the Jamake Highwater Papers (Boxes 36-39) pertain to Native American arts and handicrafts, traditional and contemporary; many were apparently compiled for use in Highwater's writings on Indian art. Similarly, about half the photographs in Series 6 (Boxes 40-45) also depict Indian art objects and artifacts. The photographs in Boxes 46-48 concern dance: there are pictures of the San Francisco Contemporary Dancers Company, and of other modern dance and ballet companies and individual dancers. Box 49 contains Linda Eastman's photographs for *Rock and Other Four Letter Words*, and several photos of the rock band the Doors, by an unknown photographer. Box 50 holds photographs of Highwater, apparently for use as publicity stills, probably taken in the 1970s and 1980s. Box 51 contains drawings, mock-ups for a planned children's book (apparently never published) called "Hop, Skip, and Blow Your Mind: A Rock Book for Hip Kids."

Slides

VI. Slides, photographs, and drawings (cont.)

Slides (cont.)

- b. 36 Indian art: traditional and historical art and artifacts
 - b. 37 Indian art: Aztec, Mayan, South American items at the Museum of Anthropology, Mexico City
 - b. 38 Indian art: contemporary art alphabetical by artist, Indian ritual
 - b. 39 North American Indians: arts and crafts, history, lifestyles
 - b. 39 Aspen Indian Seminar 1982
- Photographs
- b. 40-42 Indian art
 - b. 43 Indian art and culture
 - b. 44 Indian artifacts, handicrafts
 - b. 45 Indian artifacts
 - b. 46 San Francisco Contemporary Dancers Company
 - b. 47 Dance companies- Ailey-Tharp
 - b. 48 Various dance companies- Nureyev, miscellaneous
 - b. 49 Linda Eastman's photographs of rock stars
 - b. 49 Photographs of The Doors
Unknown photographer
 - b. 50 Publicity stills of Highwater 1970s-1980s
 - b. 51 *Drawings- Mock-ups for Hop, Skip, and Blow Your Mind*

VII. Oversize materials 1968-1991

This series features a wide variety of items: festival posters, dance photographs, a scrapbook on Highwater's second book, Mick Jagger, and other materials.

Festival and conference papers 1978-1991

Contact sheets of photographs of Indian artifacts

Highwater's photographs of Alan Albert from "Moments of the Naked Eye" exhibition undated

Mick Jagger clippings and promotional material 1968-1973 (scrapbook)

Color transparencies from Hop, Skip and Blow your Mind

Articles by Highwater from the Soho Weekly News 1975-1978

Miscellaneous items including portraits of Highwater, dance photographs, and illustrations from Highwater's books

VIII. Audiovisual Material 1958-1994, n.d.

The audiovisual material consists of Highwater's interviews with rock musicians, including members of the Grateful Dead, the Who, and Moby Grape; lectures by and interviews with Highwater on American Indian music, art, and culture; and performances of Highwater's choreography. There are also a number of tapes of what appear to be experimental music performances by Highwater and friends. Material produced by the Native Land Foundation cover presentations from Festival Mythos and films derived from Highwater's books. Public Broadcasting Services (PBS) productions are of Highwater's show "Native Americans" and his appearances on other PBS shows. Miscellaneous material includes Highwater's renaming ceremony by Ed Calf Robe, footage of Highwater in Japan, and various other items.

Copies of the transferred material are now available; researchers should request them by the five-digit number assigned to each tape. All sound and video recordings noted in the collection/this series that do not have id numbers are unavailable at this time pending preservation transfer. Readers should advise Division staff of their interest in any recording that has yet to be transferred by using the following link: <http://www.nypl.org/mssref>

Transferred

VIII. Audiovisual Material (cont.)

Transferred (cont.)

03023 Tremeloes, London 1967 Dec 28
03023 Hollies, London 1967 Dec 28
03023 Fools: artist co-op
03025 Grateful Dead, San Francisco 1967 Jan 5
03025 Country Joe, Berkeley 1967 Jan 5
03025 Lou Adler, Bel Aire 1968 Jan 8
03029 Cream, New York
03030 Jimi Hendrix, London 1967 Dec 21
03030 Eric Burden and the Animals, London 1967 Dec 21
03030 Traffic, Willingford 1967 Dec 22
03030 Mickey Most, London 1967 Dec 27
03031 The Who, London [1967] Dec 30
03031 Don Paulson, "Hit Parader," undated
03033 Jefferson Airplane, San Francisco 1968 Jan 5
03033 Marty Balin, San Francisco undated
03033 Paul Kantner 1968 Jan 7
03033 Big Brother and the Holding Company undated
03034 Tim Buckley, New York undated
03034 Judy Collins, New York undated
03034 Frank Zappa, New York undated
03035 Dave Kapralik, Beverly Hills undated
03035 Mike Love, Bruce Johnston, Los Angeles undated
03035 Brian Wilson, Los Angeles undated
03035 Phil Everly undated
03036 Moby Grape, Sausalito 1968 Jan 4
03036 Youngbloods, San Francisco 1968 Jan 6
03036 Grace Slick, Spencer Dryden, San Francisco 1968 Jan 6
03037 The Association, Los Angeles undated
03037 Chet Helms, Los Angeles undated
03037 The Byrds, Los Angeles undated
03038 Dave Clark undated
03038 Yardbirds undated
03039 John Sebastian undated
03039 George Martin 1968 May 28
03039 The Incredible String Band 1969 May
03040 Moody Blues undated
03040 Harry Nilsson, Linda Ronstadt undated
03040 "IPS-J Marks," undated
03041 The Nice
03041 Sly and the Family Stone
03041 Spencer Davis

VIII. Audiovisual Material (cont.)

Transferred (cont.)

- 03042 Creedence Clearwater undated
- 03042 "Dylan: NEW Show," undated
- 03047 Kris Kristofferson 1970
- 03048 "Swift Lizard," 1971
- 03049 Give Peace a Chance/This Generation Shall Not Pass
- 03050 J Marks radio interview
- 03051 "I Got the Answer"
- 03052 Climaxes
Probably music cues
- 03053 Lecture- Demo, Tanglewood 1968 Oct
- 03054 "Balls/Vil. Squire/Jockey Shorts," late 1960s
- 03055 Rosie's Window
- 03056 Gregg Smith Singers: "Trouble," "Baked Beans"
- 03057 Rosie's Window/Crazy John/Gotta Get a Number
- 03058 Jesus Christ Almighty- Basic Source Music
- 03059 "All This Before" (part of above)
- 03060 "Partch" (probably Harry Partch)
- 03061 Prologue for flute, french horn, tympani, and strings by William Ames
- 03062, 03066, 03078 Janis Joplin and Kris Kristofferson
- 03065 J Marks- World of Janis Joplin
Air check for NY talk show
- 03067 Rock and Other Four Letter Words (2 reels)
- 03071 Garth- 2nd vocal
- 03069 I've Got the Answer (audio check)
- 03072 World of New Cinema- WMCA
- 03070 Old, rehearsal: Cinema: Low comedy
- 03073 Rock 'n' roll is Jesus- J Marks- vocal
- 03075 Touch Me (Marks-Kuhner)
- 03076, 03077 First National Nothing (2 reels)
- 03079 Poop for Sopranos and Orchestra
From Rock and Other Four-Letter Words
- 03080 *Verna Gillis interviews Highwater about Anpao*
- 03081 "Sacred Circles," 1976
Bicentennial lecture by Highwater
- 03082, 03083 National Public Radio- Music of Indian America
- 03084, 03085 *Legend Days, Parts I and II by Highwater*
- 03086 *Dogsong by Gary Paulsen*
- 03087 *Where the Buffaloes Begin by Olaf Baker*
- 03945, 03946 "It's All in Your Head," 1971
- 03947 "Twenty Decades," 1976
- 04086 "Desire"

Untransferred

VIII. Audiovisual Material (cont.)

Untransferred (cont.)

Choreography

- "Ballet in Jazz" (1 item)
- "Ceremony of Innocence" (1 item)
- "Choreographic" (1 item)
- "Dance, The" (1 item)
- "Dance- Red, White and Black" (1 item)
- "Desire" (8 items)
- "Fire Sermon" (30 items)
- "Kama Sutras" (2 items)
- "Landscape of the Body" (8 items)
- "Oracle of the Branch" (6 items)
- "Season in Hell" (1 item)

Interviews (8 items)

Lectures and readings (7 items)

Native Land Foundation productions (14 items)

Festival Mythos (10 items)

"Myth and Metaphor in Society: A conversation with Joseph Campbell and Jamake Highwater" (2 items)

"Native Land" (1 item)

"The Primal Mind" (1 item)

Public Broadcasting Service (PBS) productions (15 items)

Miscellaneous (6 items)

IX . 1993 Additions 1965-1993 (3 boxes)

This series contains material that Jamake Highwater and the Native Land Foundation added to the Highwater Papers in increments during 1993. These materials, which have been kept together in the groups in which they were received, include fan letters from readers, clippings of articles that mention Highwater, and a few press releases. There are also an undergraduate thesis on Highwater by an anthropology student, notes from Highwater's work as a consultant to *Star Trek: Voyager*, and a typescript, *The Language of Vision* and an updated draft of Highwater's memoir *I Took the Fire*. Items date from 1965 to 1993, with the bulk of them originating in the early 1990s.

- b. 52 Correspondence 1981, 1992-1993
- b. 52 B. A. thesis on Highwater 1993
- b. 52 Various items
- b. 53 Correspondence 1965, 1981, 1993
- b. 53 *Star Trek: Voyager notes* 1993
- b. 53 Draft of picture book 1993
- b. 53 Typescript: *The Language of Vision* 1993
- b. 53 Various items
- b. 54 *Typescript: I Took the Fire* 1993
Revised version for use by researchers

X. 1994 Additions 1986-1994 (2 boxes)

Series X. includes fan letters, as well as some items of personal correspondence; press releases and flyers; and a typescript of *Athletes of the Gods* (1986), as well as published copies of books. Box 56 contains a musical score by Lucia Dlugoszewski.

X. 1994 Additions (cont.)

- b. 55 Correspondence 1993-1994
- b. 55 Press releases, reviews, etc
- b. 55 *Typescript: Athletes of the Gods* 1986
- b. 55 *Printed books: Sama, The Language of Vision* 1993
- b. 55 Video: conversation between Highwater and Joseph Campbell
- b. 56 *Musical score: Amor Elusive Empty August by Lucia Dlugoszewski, signed*

XI. 1995 Additions 1967-1995 (7 boxes)

These additions include some correspondence, mostly from readers; typescripts, including four versions of *Athletes of the Gods*; and printed matter. The bulk of Series XII. dates from the 1990s.

- b. 58 Correspondence 1994-1995
- Typescripts
- b. 59 *Athletes of the Gods* (four versions)
- b. 60 *Kill Hole*
- b. 60 *The Language of Vision*
- b. 60 *Made in the U.S.A.*
- b. 61 *Rama*
- b. 61 *Transgression*
- b. 62 Festival Mythos material 1991
- b. 63 Photocopies of news clippings ca. 1994-1995
- Scripts for stage productions
- b. 63 *Jesus Christ Almighty*
- b. 63 *To Fetch a Pail of Water*
- b. 63 Books and other printed matter
- b. 65 Oversize materials
- Printed matter

XII. 1995-1997 Additions 1985-1997 (15 boxes)

This series, like the others, includes fan letters, many from children; personal and professional correspondence, typescripts, and printed matter. Of note are a small number of photographs of two of the adults who befriended Jamake Highwater when he was a child, Virginia Dorr and Frances Grigsby (Box 79). Finally, Box 80 contains Highwaters first and most candid version of his memoir *I Took the Fire* previously closed to researchers.

- b. 66 Correspondence 1994-1997
- Typescripts
- b. 67 *The Mythology of Transgression*
- b. 68 *A Myth of Our Own (1 of 2)*
- b. 69 *A Myth of Our Own (2 of 2)*
- b. 70 *Atheletes of the Gods*
- b. 70 "Storyteller" project
- b. 71 *Star Trek scripts*
- b. 72
- I Took the Fire*
- b. 80 1989 revision
- b. 73 1996 revision

XII. 1995-1997 Additions (cont.)

Typescripts (cont.)

- b. 74 *Legend*
Oversized materials
- b. 75 Garth Fagan dance brochure
- b. 76 Watercolors: Kiowa and Pueblo Indian art
- b. 77 Academic hood
- b. 78 Printed matter
Books, catalogues, ect. that mention Highwater
Photographs
- b. 79 Dance
- b. 79 Frances Grigsby and Virginia Dorr

XIII. 2007 Additions 1960-2001 (15 boxes)

XIII. A. Correspondence 1967-1975, 1991-2001

Correspondence is arranged in chronological order. Includes letters from fans and contemporaries, often thanking him for a sending them copies of a book, and personal correspondence with his close friend Nancy Wenderhold. One folder contains postcards Highwater sent to his adopted mother, Marcia Harrington.

- b. 81 f. 1 1950-1979
- b. 81 f. 2 1980-1989
- b. 81 f. 3 1990-2000
- b. 81 f. 4 undated
- b. 81 f. 5 Harrington, Marcia (postcards)

XIII. B. Project files 1979-1994

These files are arranged alphabetically. They contain material that reflect the multitude of work undertaken by Highwater such as his writings and lectures; his television programs and educational films; his work with the Native Land Foundation; and the continuing education classes he taught at New York University and University of California, Los Angeles. The files contain correspondence, usually of an impersonal and administrative nature, discussing legal matters, copyright, publicity, and distribution of works. Other material includes contracts, lecture notes, publicity clippings, syllabi, teacher evaluations, and typescripts. Files on both his American and British literary agents are represented. Also represented are files related to funding for the Native Land Trust including grant applications to such organizations as the Connecticut Commission on the Arts and the PEW Charitable Trusts.

Agents

- b. 81 f. 6 Great Britain
- b. 81 f. 7 United States
- b. 82 f. 1-3 United States

Anpao

- b. 82 f. 4 General
- b. 82 f. 5 Film version
- b. 82 f. 6 *Arts in Review*
- b. 83 f. 1 *Arts of the Indian Americas*
- b. 83 f. 2 BMI Music
- b. 83 f. 3 *Ceremony of Innocence, The*
- b. 83 f. 4 Columbia University
- b. 83 f. 5 Connecticut Commission on the Arts

XIII. 2007 Additions (cont.)

XIII. B. Project files (cont.)

- b. 83 f. 6 Dance
Subject file
- b. 83 f. 7 *Dance: Rituals of Experience*
b. 99
- b. 83 f. 8 *Dark Legend*
- b. 83 f. 9 *Diverse Voices: Children's literature in a multicultural society*
Proposal for a literacy education program
- b. 83 f. 10 *Dreamscapes: Myths and rituals of nature*
- b. 83 f. 11 Editorial Diana (Mexico)
- b. 83 f. 12 *Eyes of Darkness*
- b. 83 f. 13 Festival Mythos 1991
- b. 84 f. 1 "The Fire Sermon"
Chapter for anthology, How We Work
Fodor's
- b. 84 f. 2 *Europe Under 25*
- b. 84 f. 3 *Indian America*
- b. 84 f. 4 Fukutake Publishing Company
- b. 84 f. 5 Hoax
- b. 84 f. 6 *Home*
- b. 84 f. 7 *I Wear the Morning Star*
- b. 84 f. 8 Indian Art Folio
- b. 84 f. 9 Institute of American Indian Arts (I.A.I.A.)
- b. 84 f. 10 *Journey to the Sky*
- b. 85 f. 1 *Kill Hole*
- b. 85 f. 2 *Language of Vision*
- b. 85 f. 3-4 Lecture notes
- b. 85 f. 5 Lectures
- b. 85 f. 6 *Legend Days*
- b. 85 f. 7 *Life Cycles: A country diary*
- b. 85 f. 8 *Made in America*
- b. 85 f. 9 *Many Smokes, Many Moons*
- b. 86 f. 1 Mechanical Copyright Protection Society, Ltd
- b. 86 f. 2 *Moonsong Lullaby*
- b. 86 f. 3 *Myth and Sexuality*
- b. 86 f. 4 Myth and Society
Regarding interview with Joseph Campbell
- b. 86 f. 5 Myth Quest
Public Broadcasting Services television show
- b. 86 f. 6 *A Myth of Our Own*
- b. 86 f. 7 *Mythology of Transgression: Homosexuality as Metaphor, The*
- b. 86 f. 8 Native American Rights Fund
- b. 86 f. 9 *Native Land*
- b. 86 f. 10 Native Land Foundation Trustees

XIII. 2007 Additions (cont.)

XIII. B. Project files (cont.)

- b. 86 f. 11 New York University
- b. 86 f. 12 Other Voices, Other Worlds
class curriculum
- b. 86 f. 13 PEN American Center
- b. 87 f. 1 Permissions
- b. 87 f. 2 PEW Charitable Trusts
- b. 87 f. 3 Popular Library- Jagger
- b. 87 f. 4 Radio- WQXR
- b. 87 f. 5 *Rama*
- b. 87 f. 6 Recorded books
Ritual of the Wind
- b. 87 f. 7 General
- b. 88 f. 1-2 Photographs
- b. 88 f. 3 *Rock and Other Four Letter Words*
b. 100
Shadow Show
- b. 88 f. 4 General
- b. 88 f. 5-6 Permissions
- b. 88 f. 7 Photographs
- b. 89 f. 1 *Song from Earth*
- b. 89 f. 2 *Songs for the Seasons*
- b. 89 f. 3 Sony project
- b. 89 f. 4 *Sublime Door, The*
Sun, He Dies, The
- b. 89 f. 5-6 General
- b. 89 f. 7 Spanish language edition
- b. 90 f. 1 *Sweet Grass Lives On, The*
- b. 90 f. 2 Television projects
- b. 90 f. 3 Unapix
- b. 90 f. 4 University of California, Los Angeles
- b. 90 f. 5 Williamson, John
- b. 90 f. 6 *Words in the Blood*
- b. 90 f. 7 *The World in 1492*

XIII. C. Writings 1974-1999

Writings are arranged alphabetically by work and include typescripts and photocopies of articles, plays, short stories, and reviews written by Highwater, often with holograph notations by Highwater. Also includes a 1999 revision of Highwater's memoir *I Took the Fire*.

- b. 91 f. 1 "Absence and Recall"
- b. 91 f. 2 "Ancient Places: Seven pieces"
- b. 91 f. 3 "Art and Fundamentalism"
- b. 91 f. 4-5 *Athletes of the Gods: The ritual life of sports*
Academic version
- b. 91 f. 6 "Blood Memory"

XIII. 2007 Additions (cont.)

XIII. C. Writings (cont.)

- b. 91 f. 7 "Function"
- b. 91 f. 8 "Gallup, New Mexico"
I Took the Fire
- b. 98 f. 1-3 1993 revision
- b. 98 f. 4-5 1997 revision
- b. 91 f. 9-11 1999 revision
- b. 92 f. 1 "Illusions of Originality"
- b. 92 f. 2 "Intellectual Halloween"
- b. 92 f. 3 "Meaning and the Child"
- b. 92 f. 4 "Native Ground: Notes on the ritualization of the land"
- b. 92 f. 5 "Night Passage"
- b. 92 f. 6 "Once Again, the Noble Savage"
- b. 92 f. 7 Poems
- b. 92 f. 8 "Private Parts"
- b. 92 f. 9 "Public Library, Billings"
- b. 92 f. 10 Review and travel essays (photocopies)
- b. 92 f. 11 Sacred Architecture: A chapel, a tent, a global village
- b. 92 f. 12 *Search for the Real: Three essays concerned with the visionary approach to literature*
- b. 92 f. 13 *The Sleepers and the Shadows and Other Stories and Poems*
- b. 92 f. 14 "The Tongues of Men and Angels"
- b. 92 f. 15 "Two Places in California"
- b. 92 f. 16 "The Wall"

XIII. D. Photographs 1960-1992

Photographs are arranged by subject. Included are travel photographs taken by Highwater, of Turkey (1978-1984) for Fodor's travel guides and for a proposed book called "The Sublime Door," and European countries such as Belgium, Bulgaria, Spain, and Switzerland. While many of the pictures are of the environs and everyday people, there are also pictures of burlesque performances in Barcelona. Highwater also documented New York City's streets in the 1970s and Little Run Farm in Connecticut, Highwater's home and the headquarters of the Native Land Trust (1982-1992). Highwater is the main subject in many of the photographs, including an album of Highwater and friends where the pictures have been removed from the album but remain in the original order. Publicity photographs of Highwater cover the 1960s-1970s. Also included are photographs of the Contemporary Dancers of San Francisco, by Chic Lloyd, and of the Bejart Company of Brussels. Miscellaneous photographs include portraits of Buffy Sainte-Marie, taken by Highwater.

Dance

- b. 93 f. 1 Bejart Company (Brussels) (includes slides)
Contemporary Dancers Company (San Francisco)
- b. 93 f. 2-4 General (includes one folder of slides)
- b. 93 f. 5 Tree of Night
- b. 93 f. 6 Yerba
- Jamake Highwater
- b. 93 f. 7 General
- b. 93 f. 8 Photo album, 1960s-1970s (1 of 2)
- b. 94 f. 1 Photo album, 1960s-1970s (2 of 2)

XIII. 2007 Additions (cont.)

XIII. D. Photographs (cont.)

Jamake Highwater (cont.)

- b. 99 Photo album 1980-1995
- b. 94 f. 2 Publicity
- b. 94 f. 3 Slides
- b. 94 f. 4 With others
- b. 94 f. 5 Little Run Farm
- b. 94 f. 6-7 New York City
- Travel
- b. 95 f. 1-5 Europe (includes contact sheets, slides, and negatives)
- Turkey
- b. 95 f. 6 Introduction to photographs
- b. 95 f. 7 General, undated (contact sheets and negatives)
- b. 96 Photo album 1973-1974
- b. 96 Photo album undated
- b. 97 *Photo album for The Sublime Door* 1971-1975
- b. 100 Photo album undated
- b. 97 f. 1 Miscellaneous