

illuminate your world

LUNA STAGE

THEATRE COMPANY

INDIAN HEAD

BY NIKKOLE SALTER

We
are
not
your
mascots!

Study Guide

Created By: Alexa Teebo, Education Associate
Designed for Grades 6-12

In this guide is an introduction to Luna Stage as well as a brief introduction to the play, the playwright, and the cast.

Students will view a condensed history of the Lenni-Lenape nation, as well as explore the terms and issues discussed in the production.

This guide is designed to serve as an aid to seeing our production of *Indian Head*, but can be used or adapted to fit your classroom or educational needs. Any questions or concerns regarding this study guide should be emailed to alexa.teebo@lunastage.org

Contents

Page 1-3

Welcome
About Luna
About the play and the
playwright
Meet the Cast

Page 4-8

A Brief History of the
Nanticoke
Lenni-Lenape Nation

Page 9-11

Vocabulary
Discussion Questions
Activities
Links and Resources

Luna Stage Company

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Welcome!

Thank you so much for bringing your students to Luna Stage!

Theater education is a vital part of our company and we believe the arts can stimulate learning in other areas of academics as well.

The following materials are to supplement our performances of *Indian Head* by Nikkole Salter. Please note, no formal preparation is required to see any of our shows, but we do hope you enjoy them and continue to support our School-Time Matinee program.

Sincerely,
Luna Stage

About Luna

Luna Stage was founded in 1992 by Jane Mandel and became a professional theatre in 1995. It is a 501(c)(3) not-for-profit corporation and a Senior Member of the New Jersey Theatre Alliance.

The mission of Luna Stage is to develop and produce thought-provoking theatre that gives voice to emerging American playwrights and new life to contemporary and classic plays that speak to our times. As producer, educator and innovator, Luna Stage is committed to collaborating with artists of multiple disciplines and partnering with our community to illuminate the diverse perspectives of our society. Over the course of its history, Luna Stage has contributed to the development of over 50 new works for the stage. Our world premieres have gone on to be produced in New York and across the country earning the theatre a reputation for artistic excellence.

Luna Stage is a home for the adventurous theatre goer. Our work is resonant and responsive, sometimes daring and always challenging. Our classes for children and adults and our developmental programs for early career artists inspire our community members to nurture their own creativity and vision.

Luna Stage believes in the transformative power of live theatre. A single performance can change a life and an institution like Luna Stage can transform a community.

About the Play: *Indian Head*

When a Nanticoke Lenni-Lenape teen is caught vandalizing property in protest of the school's Indian mascot, her mother cuts a deal to help her atone with the school. But when their tribe's traditions clash with the championship-bound high school football team's, the two worlds are left wondering how - or if - they can co-exist. Another story ripped from NJ headlines from the author of *Lines in the Dust* and *Indian Head* asks us to take a hard, honest look at how we appropriate culture and the ways in which we honor and exploit tradition.



About the Playwright: Nikkole Salter

Hailed by *Variety* as "thoroughly convincing," Los Angeles-born, OBIE Award-winning actress and writer Nikkole Salter arrived onto the professional scene with her co-authorship and co-performance (with Danai Gurira) of the Pulitzer Prize nominated play, *IN THE CONTINUUM* (ITC). For its Off-Broadway run at Primary Stages and the Perry Street Theatre and for its US State Department and Bloomberg sponsored international tour, Ms. Salter received an OBIE Award (2006), and the NY Outer Critics Circle's John Gassner Award for Best New American Play (2006), the Seldes-Kanin fellowship from the Theatre Hall of Fame, and the Global Tolerance Award from the Friends of the United Nations to name a few. Ms. Salter also received Helen Hayes and Black Theatre Alliance nominations for Best Actress for her performance. ITC, published by Samuel French, was pronounced - by *New York Times*, *Newsday* and *New York Magazine* - as one of the best plays of 2005 and was featured in numerous esteemed media outlets including *Essence Magazine*, *American Theatre Magazine*, the *Los Angeles Times* and NPR's *Leonard Lopate Show*. As a dramatist, Ms. Salter has written 6 full-length plays, been commissioned for full-length work by 6 institutions, been produced on 3 continents in 5 countries, and been published in 12 international publications. Her work has appeared in over 20 Off-Broadway, regional and international theatres. The National Black Theatre production of her play *CARNAVAL* (World Premiere Luna Stage 2013) was nominated for 7 AUDELCO awards including Best Playwright and Best Production and won for Best Ensemble Performance. Ms. Salter is a 2014 MAP Fund Grant recipient, a Eugene O'Neill Theater Center National Playwrights Conference semi-finalist, and a two time Playwright's of New York (PoNY) Fellowship nominee. Ms. Salter is an active member of the Actors Equity Association, the Screen Actors Guild/American Federation of Television and Radio Artists, the Dramatists Guild, and sits on the Board of Directors of the Theatre Communications Group. She received her BFA in theatre from Howard University and her MFA from New York University's Graduate Acting Program under the tutelage of Zelda Fichandler and Ron Van Lieu. www.NikkoleSalter.com

Meet the Cast

*Part of Actors Equity Association

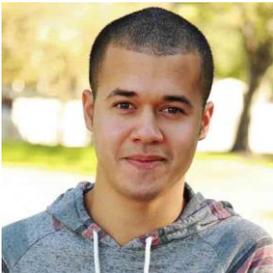


Sydney Battle (Rachel Murray) is a B.A. Theatre graduate of William & Mary. While she is primarily a stage actress, recent film work includes the webseries: *Ghostburg*, and the short films: *Talk Funny To Me* and *Bad Girls*. She's performed at Feinstein's/54 Below and enjoys doing short/long-form improv & improvised musicals as an alumni of the comedy group, I.T. She is extremely grateful to her friends and family for their support, encouragement, and occasionally laughing at her jokes. || www.SydneyBattle.com || @SydBattle ||



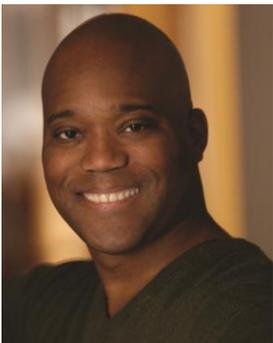
Carla-Rae* (Patricia Murray) Award-winning, actress Carla-Rae (Seneca/Mohawk/French Canadian) has appeared in the TV series *New Amsterdam*, directed by Lasse Hallström, the PBS docudrama *We Shall Remain* with director Chris Eyre, the indie feature film *Imprint* with director Michael Linn and the ABC TV series *Scoundrels* directed by Julie Ann Robinson. She is also a member of Native Voices at The Atrium Theater Ensemble in Los Angeles, CA, the country's only Equity theatre company dedicated exclusively to producing new Native works. Carla-Rae's talent has been demonstrated behind the camera as well having written, produced and directed the public service announcements for Native Hoop Magazine (also serving as their national spokesperson) and the award-winning *Keep It Sacred* PSA for National Native Network. Carla-

Rae considers it a blessing to be cast in Luna Stage's production of *Indian Head*, by Nikkole Salter, giving honor and voice to the role of Patricia.



Ollie Corchado (Brian Kelly) is thrilled to performed for you and make his Luna Stage debut! Professional stage credits include: *Richard III* (Gallery Players) *Peter and the Starcatcher* (Milwaukee Repertory and Cincinnati Playhouse in the Park); *A Christmas Carol* (Cincinnati Playhouse in the Park); *Roses and Thorns* (Cincinnati Playhouse in the Park) *Forever 27* (New York City Downtown Urban Theatre Festival); *Treasure Island* (Hampstead Stage Company); *Snow White and the Seven Dwarfs* (Berkshire Theatre Group). Television credits include: *Stalked Someone's Watching* (Investigation Discovery); *Deadly Sins* (Investigation Discovery) as well as voiceover work on the *Gray Scale Podcast* (Critical Point Theater). Much love and thanks to his family and friends and of course to

the cast and crew. And as always thanks to the teachers and mentors who have gotten him to this place. Enjoy the show!



Donavin Dain Scott* (Coach Jeff Smith) (AEA, SAG-AFTRA) received his BFA in Acting at Florida State University and an MFA from The Alabama Shakespeare Festival. Off-Broadway Credits: *The Metropolitan* (Soho Repertory Theatre); *Mouth of the Crocodile* (Lark Theatre). Regional Credits: *Blues for an Alabama Sky* (Crossroads Theatre); *The Old Settler* (Pittsburgh Public Theatre and The Alliance Theatre); *Desire Under the Elms* (Court Theatre, Chicago and Freedom Theatre, Philadelphia); *Ladies of the Camellias*, *Six Degrees of Separation*, *Much Ado About Nothing*, *Henry VI*, *An Enemy of the People*, *Ain't Got Long to Stay Here*, *School for Scandal* (Alabama Shakespeare Festival); *Romeo & Juliet* (Boston Court Theatre, Los Angeles). His TV Credits: *One Life to Live*, *Cosby*, *ALIAS*, and *Brothers & Sisters*. Donavin served on the Board of Directors of The Classical Theatre of Harlem and is the

Producing Artistic Director of the Standpipe Theatre Collab. Donavin dedicates this show to his wife, Emilie.



The Land and Migration



The Lenni Lenape Indians, or Delaware Indians as they came to be called by the European settlers, were the original inhabitants of the Delaware Valley before the arrival of the Europeans. The name Lenni Lenape is said to mean “true men” or “original people.” The Lenape’s original homeland was all the area of the present state of New Jersey, the southeast section of state of New York, the northern areas of the state of Delaware, and the eastern part of the state of Pennsylvania. The Nanticoke, called the “Unechtgo” by the Lenape, and originally referring to themselves as “Nentego,” are the “Tidewater People” and occupy the central Delmarva, primarily along the tributaries of the eastern shore of the Chesapeake Bay.¹

The Lenape were divided into three groups, based mainly on geography and dialect: Munsee (North), Unami (Middle) and Nanticoke (South). The Unami tribe, or “people down river” as the name translates, is the group that lived at Shackamaxon, the site where William Penn’s treaty would take place. The Unami homeland consisted of the northern two-thirds of New Jersey (including Staten

Island, NY), the eastern parts of Pennsylvania and areas just south of present day Philadelphia.

When European colonization took hold and the American nation began to grow, the Lenapes did suffer losses to other tribes. Thus, began their migration westward, where they would eventually settle in the state of Oklahoma and Ontario in Canada. However, during their 130-year history of migration to these destinations, the Lenapes stayed for varying amounts of time in western Pennsylvania, West Virginia, Ohio, Indiana, Michigan Missouri, Arkansas, Louisiana, Texas, Wisconsin, and Kansas.²

¹ John Norwood, *We Are Still Here! The Saga of the New Jersey’s Nanticoke and Lenape Indians*, page 11

²⁻³ Penn Treaty Museum – *Lenape History*

Wars, Population, and Government

It has been estimated that there were approximately 20,000 Lenni Lenape living in their ancestral homeland in the year 1600, during the Dutch commercial initiatives. Unfortunately, there were several intertribal and European wars among the Native Americans; as well as a plethora of diseases brought over from the European migration which contributed to a decline in population from 1660-1670. In the year of 1682, when William Penn arrived, the population of the Lenapes was reduced to about 4,000.

The tribal organizations had a council with three sachems (chiefs), one each from the Turtle, Wolf, and Turkey clans, the three clans that ranged across the three subdivisions of the Lenape: the Unami, the Munsee, and the Unalactigo. The Turtle sachem was always the “head chief,” and thus Tammanend, the chief that made the treaty with William Penn, was from the Turtle clan of the Unami. Shackamaxon, the place where the treaty was held, was part of the Unami homeland. The settlements of the Lenapes have been described as a “series of small autonomous communities situated on navigable streams” on each side of the Delaware River, each with its “own town chief, or king, and his great men.” A settlement would typically have a rectangular council house and various types of wigwams. Some villages of the Munsee tribes were “palisaded”³



For most of the 19th and early 20th centuries, the three communities operated with an informal type of non-phratry, non-matriarchal “clan” leadership without formal chieftaincies. Respected members of each of the three tribal bands would guide and defend the communities and reinforce values through consensus.⁴ It wasn’t until the 1970’s that a new generation of leaders began advocating for the tribal people. This leadership included operating with non-native public and government agencies; reorganizing the tribe with an elected chief and council, instead of within tribal churches; and governing by a constitution that included executive orders, legislation and judicial branches

³ Penn Treaty Museum – Lenape History

⁴ John R. Norwood, *We Are Still Here! The Saga of New Jersey’s Nanticoke and Lenape Indians*, pg 15

Present Day Leni Lenapes

Despite the mass migration of most Lenape people from New Jersey to the west and north in the early 1700's, there remained small remnant communities of mostly Christianized Indians who refused to depart.⁵

Today, the Nanticoke Leni-Lenape Indian Tribe is governed by an elected nine-member tribal council and headed by an elected Chief.⁶ A tribal center, store, gathering facility, and a Tribal Council House are operated on the sacred tribal grounds in the City of Bridgeton. Their non-profit community benefit and development agency "The Nanticoke Leni Lenape Indians of New Jersey, Inc." provides cultural, educational, health, nutritional and outreach initiatives on behalf of the tribe.⁷ Even programs such as summer camps and cultural activities are offered and operated for the tribal youth, while programs offering job training and placement are offered to tribal adults. There are even programs offered to tribal seniors that include health screenings, prepared meals, and food distribution.

"The Tribe is an active voting member of the Confederation of Sovereign Nantego-Lenape Tribes, the National Congress of American Indians, and the New Jersey State Commission on American Indian Affairs. The Tribe is a State Designated American Indian Statistical Area with the United States Census Bureau, has worked with the United States Fish and Wildlife Service and the New Jersey Department of Environmental Protection."⁸

Culturally the Nanticoke Leni Lenapes continue to celebrate their heritage and ancestry by holding seasonal socials, bi-annual powwows and gatherings, traditional spiritual ceremonies, as well as continuing their own religious studies related to spirituality and Christianity. They are still very active in the fight to continue to preserve their culture. From 2001-2005 the tribal nation was successful in preserving the site of an ancient Lenape village in Vernon, NJ called Black Creek, and is continuing their involvement with the protection of the environment.

The community of the Nanticoke Leni-Lenape are also very active outside of their own grounds and neighborhoods. Tribal artisans have had their work featured at the New Jersey State Museum; educators have lectured at local schools, historical societies and universities; and presentations of the tribal dance group have been seen at the Smithsonian Institution's National Museum of the American Indian. They have even held an "audience at the White House with foreign dignitaries and royalty; led in the ceremonial opening of the Embassy of Sweden and have been special guests of the President of the General Assembly of the United Nations."⁹

⁵ Norwood, pg 13

⁶ Norwood, pg 19

⁷ Norwood pg 19

⁸ Norwood pg 19

⁹ Norwood, pg 19

Native American Heritage and Football

While football is the favored spectator sport in the American culture, it has come under severe scrutiny in the last decade, particularly when it comes to Native American culture. Efforts have been made to change names, mascots, trademarks and merchandise in the professional world of sports, however, there are some teams refusing to change their traditions. As shown in *Indian Head*, even at the high school level, there are still issues involving the use of Native American symbols in the game. To understand the controversy surrounding this issue, it must be understood what exactly the Native American community is fighting for.

In traditional Native American culture, there are certain symbols, practices, roles and items that are sacred to the tribal nations. Some of the more sacred of these are the use of feathers, traditional clothing, and dancing. In *Indian Head*, there is strong symbolism with feathers and warriors. The title of “warrior” is usually reserved for honored individuals in a tribe that have literally fought in battle. These individuals are often honored with an eagle feather. Because eagles are the highest soaring bird, they are thought to be sacred due to the closeness they fly to the Creator/Spirit. Therefore, the feathers are used for praying and honoring. Feathers can symbolize something specific for each person. During powwows or gatherings, men and women wear their traditional regalia, along with the bestowed feathers. For men, a traditional headdress that has been handed down through generations (a roach), is worn with a spreader and a spinner. The spreader physically spreads the porcupine hairs out, while the spinner is then fastened to both the spreader and roach. The spinner holds the feathers and physically allows the feathers to spin or “dance” as the individual dances. Dancing is praying in this culture. Individuals not only dress and dance for special events, but it is customary to dance for ancestors, fallen warriors, and the Creator. The dropping or desecrating of any sacred item, like the roach or the Eagle feathers, is a major insult.

Brief Timeline

- 1600 – recorded 20,000 Leni-Lenape living in ancestral homeland. This is the same year the Dutch commercial initiatives began and the same year Nanticoke began migration from Maryland to Delaware.
- 1660 – Lenape population began to dwindle due to disease, intertribal wars, conflicts with European colonists, etc.
- 1682 – William Penn arrived and the native population had decreased to 4,000
- 1683 – Possible date of William Penn’s Treaty with Tamanend
- 1700’s – Cicone and Broad Creek reservations are set aside for the Nanticoke in DE
- 1758 – Brotherton Reservation in Burlington County was the first and only Indian Reservation in NJ
- 1768 – reservations began to be disbanded by colonial government
- 1776 – U.S. gained independence from England. Native Americans were not included in this.
- 1787 – U.S. Constitution was adopted with Bill of Rights – again not including Native Americans
- 1879 – U.S. Federal Court decided that Native Americans were “persons within meaning of the law”
- 1924 – Congress recognized Native Americans as U.S. citizens
- 1932 – Federal ban on all Native American dances and ceremonies, confiscation of cultural property, and outlawing much of traditional practices in native life.
- 1970’s – New generation of leaders began advocating for tribal people
- 1978 – Congress signed “American Indian Religious Freedom Act”
- 1982 – NJ Senate acknowledged the continuing history of the tribal community. State federally recognized and provided the tribe with benefits reserved for Indian tribes
- 1995 – Tribe purchased 28 acres of land and NJ formed a commission on American Indian Affairs
- 1998 – High Schools began dropping the “Redskins” name from their team mascots
- 2000 – U.S. listed Nanticoke Leni-Lenape as state designated American statistical area
- 2001 – Saint John Methodist Church in Fordville was the only church in NJ to receive a historical designation as a Native American congregation.
- 2001-05 – Nanticoke Leni-Lenape nation fought to preserve the site of an ancient Lenape village of Black Creek
- 2010 – Wisconsin passed law to ban race-based nicknames, logos, and mascots
- 2012 – Oregon State Board of Education adopted a rule that prohibited public schools from using Native American names, symbols or images of school mascots.
- 2014 – Colorado bill was proposed to cut funding to any school using Native American images without support from local tribes. Same year President Obama launched the Gen-I Initiative at the White House Tribal Nations Conference to focus on improving the lives of Native youth.
- 2015 – California passed a law that required 4 high schools to adopt new names other than “Redskins”. NFL Washington “Redskins” lost federal trademark this same year. The first-ever White House Tribal Youth Gathering brought Native youth leaders to Washington, DC for a day-long convening happened in July.

Vocabulary Words and Terms from the Production:

- **Roach** - traditional male headdress of a number of Native American tribes in what is now New England. The porcupine hair roach is often made of guard hair of the porcupine, the tail hair of the white-tail deer, moose hair, or artificial stiff hair; often, the hair is dyed a bright color, such as red or yellow, which can symbolize a veteran of combat. Some roaches from the southern plains are made with black turkey beards
- **Unami** – part of the Algonquian language spoken by Lenape people in what was then the lower Hudson Valley area and New York Harbor area, New Jersey, Pennsylvania and Delaware, but later in Ontario and Oklahoma. There were three distinct dialects: Unami, Munsee, and Nanticoke, the three groups that comprised the Lenapes. Today the language would appear to be all but dead, with some interest in trying to revive it. This movement is focused on combining all three dialects to create one Lenape, or Delaware language. (Penn Treaty Museum)
- **Longhouses:** traditional Native American homes used by the Iroquois and Algonquian tribes. These houses could be about 200 feet long, 20 feet wide and 20 feet high and were designed to be permanent homes. Inside these homes would be sections or separate stories for sleeping and other activities. Each longhouse could hold as many as 60 people.
- **Eastern Woodland Indians** – Native Americans who settled in the eastern part of the United States, even including some parts of the northwest such as Kentucky and Tennessee. Traditionally lived in longhouses built of wood and other natural materials. Men were usually responsible for hunting (deer, ¹⁰rabbit, bear, fish) and women were usually responsible for gathering and harvesting (nuts, berries, beans, squash, corn).
- **Gathering** – an event where Native Americans meet and discuss issues. It can be spiritual, informative, and ceremonial.
- **Sweat** – also known as a “purification ceremony”, is typically done inside a sweat lodge. Its main use is for prayer and healing and is led by elders who know the language, songs, traditions and safety protocols. If done improperly, it can be dangerous both spiritually and physically.
- **Sweat Lodge** - is a low-profile hut, typically dome-shaped or oblong, and made with natural materials.
- **Shawl Dance** - The women’s shawl dance can also be called the women’s fancy. It is a more modern dance as well and women used to wear either a blanket or a shawl over their head (it used to be called the blanket dance). It is a very athletic dance which involves quick steps and lots of twirling. Women will use their shawl to accentuate the twirling, the shawl becoming an extension of their arms. (traditionalnativehealing.com)
- **Powwow** – is a social gathering for people to meet, dance, sing, and honor their cultures.
- **Prayer Ties** – A small square cloth that is tied with herbs and used for prayers. Each nation has their own set of prayers, use of colors, and use of herbs. Herbs can include tobacco, sage, sweetgrass or cedar.
- **Indian Head Penny** – (The Indian Head cent) was a one-cent coin (\$0.01) produced by the United States Bureau of the Mint from 1859 to 1909. From 1793 to 1857, the cent was a copper coin about the size of a half dollar. Mint Director James Ross Snowden selected the Indian Head design, and chose a laurel wreath for the reverse that was replaced in 1860 by an oak wreath with a shield. Original image of the “Indian” woman on the coin was not actually modeled off of a Native American woman.
- **Sacagawea Dollar** - also known as the "golden dollar" is a United States dollar coin that has been minted every year since 2000, not released from 2012 onward due to its general unpopularity with the public and low business demand for the coin. The coin was first suggested as a replacement for the Susan B. Anthony dollar. On June 9, 1998, the committee recommended Sacagawea, the Shoshone guide of the Lewis and Clark Expedition, for the design of the new coin.

Discussion Questions:

- What is Rachel's role in the Lenni-Lenape Tribe? What are her responsibilities? Can you name a role in your school that might be similar? Why is it similar?
- What is Patricia's role in the Lenni-Lenape Tribe? What are her responsibilities? Can you name a role in your town that might be similar? Why is it similar?
- What are the similarities and differences between traditional and modern-day Native American warriors?
- What is Rachel's biggest issue with the way her mother chooses to present their culture?
- Why were Rachel's mother and the football coach upset with Rachel's presentation?
- How do you think the school should have handled the vandalism of the scoreboard?
- What is the purpose of dancing within the Native American culture?
- Who were Geronimo, Sitting Bull, Crazy Horse, Black Hawk, Squanto, Tecumseh, and Black Elk?
- Where was the term of "Redskins" thought to have originated from?
- In your own words, describe the journey each character takes in *Indian Head*. Do they learn anything from one another?
- After seeing the play, which character's viewpoint do you agree with most? Why?
- What does culture mean to you?
- What does heritage mean to you?
- Is it important to be influenced by other cultures? How and why?
- When, if at any time, is it appropriate to draw from other cultures and heritages? Provide specific details and examples in your answer.

Activities

Grades 6-9

In exploring the importance of heritage and representation of culture, have students prepare a short speech that describes who they are: this can include their favorite food, color, hobby, culture, heritage, and more. The purpose of this activity is to showcase the diversity in your group as well as explain what is most important to each student about themselves.

Grades 10-12

Who Am I? In exploring the idea that you cannot assume someone's heritage or background by looking at them: have each student write a sentence about themselves including something that might involve their culture or heritage. Then collect these sentences and place in a box. Randomly select a paper and read from it. Students can take turns guessing which student might have written that statement. The purpose of this activity is to showcase, not only the diversity in your group, but to also point out that what we may look like does not indicate where we are from or what culture we may be a part of.

Helpful Links and Sources

- nanticoke-lenapetribalnation.org
- nantickelenapemuseum.org
- pennmuseum.org/americans.php#lenapehistory
- powwows.com
- native-languages.org
- http://www.salon.com/2014/09/13/football_violence_and_americas_cultural_divide/
- https://www.usmint.gov/mint_programs/circulatingCoins/indexf002.html?action=CircNativeDollar
- <http://www.wsj.com/articles/how-the-nfl-reflects-american-culture-1411149452>
- <https://indiancountrymedianetwork.com/culture/arts-entertainment/friday-funny-why-did-the-chicken-cross-the-road-the-ndn-version/>
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