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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references, filmography and index.
Nota di contenuto	Introduction: where to concentrate -- He was still the chief: Masayesva's imagining Indians -- Into the city: ordered freedom in The exiles -- The native presence in film: House made of dawn -- A concordance of narrative voices: Harold, trickster, and Harold of Orange -- I don't do portraits: Medicine River and the art of photography -- Keep your pony out of my garden: Powwow highway and "being Cheyenne" -- Feeling extra magical: the art of disappearing in Smoke signals -- Making his own music: death and life in The business of fancydancing -- Sharing the kitchen: Naturally native and women in American Indian film -- In the form of a spider: the interplay of narrative fiction and documentary in Skins -- The stories pour out: taking control in The doe boy -- Telling our own stories: seeking identity in Tkaronto -- People come around in circles: Harjo's Four sheets to the wind -- Epilogue: Barking water and beyond.
Sommario/riassunto	In Indigenous North American film Native Americans tell their own stories and thereby challenge a range of political and historical contradictions, including egregious misrepresentations by Hollywood. Although Indians in film have long been studied, especially as characters in Hollywood westerns, Indian film itself has received

relatively little scholarly attention. In *Imagic Moments* Lee Schweningen offers a much-needed corrective, examining films in which the major inspiration, the source material, and the acting are essentially Native. Schweningen looks at a selection of mostly narrative fic

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