elbows out to the side at an angle as shown, the eyes are full and large, the face alert and pleasant.

Once the movement is mastered the feet may be moved slightly when doing it strenuously. They are jerked back an inch or so on the up movement and forward a similar distance on the down movement. This should not be encouraged too much, however, lest the dance lose its atmosphere of reserved motion. It will come naturally enough when the situation is right for it.

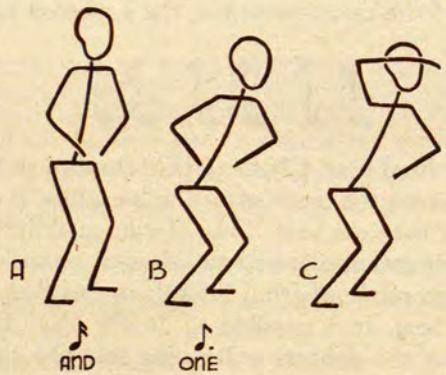


Figure 50. Chippewa War Dance Movement

THE DANCE

Any number of dancers can participate. They stand in a slightly curved line conforming to the edge of the dancing ring, arranged according to height with the tallest in the middle. To the drumming they go up and down, up and down, as described, all moving in unison. With alert face and large eyes they are constantly looking, eyes darting here and there.

The drumming starts softly and increases gradually in volume for 24 counts (&-1, &-2, etc. to 24), the 24th count being hit strongly, after which the drumming becomes soft again beginning the next count of 24. As the drumming increases in volume the dancers dance harder. As the drum booms loudly on the 24th beat they drop lower, bending the body forward at the hips, raise the right hand over their eyes as in C and, remaining down, look for four counts. On the first of these four counts all look to the left, on the second to the front, on the third to the right, on the fourth they drop their hands, jerk their heads to look back to the left and straighten up in the usual dance position.

The dance continues for *four of these sequences of 24 counts.* As the dancers come up from the crouch at the end of the last sequence the drum hits four steady beats and stops. The dancers raise their right hands to their mouths and war-whoop to terminate the dance.

If done in the council ring with the crowd sitting all around the edges,

it is well to line up the dancers in front of the Council Rock for the dance, then after the war-whoop, have them walk directly across the ring and form the line on the other side, facing the Council Rock, where the full dance is repeated.

An excellent and characteristic finale for the War Dance is to have the dancers break formation and go into the Powwow (page 62).

Acorn Dance

The Acorn is one of those joyous social dances that are done in couples, sometimes mixed couples of men and women, sometimes all men, or all women. It has the very appealing virtue of being easy for beginners to learn since it does not call for toe-heel dancing—any average group unfamiliar with Indian dancing can develop it in a half-hour and have a good time doing it.

It is a chorus dance in which the couples move around in a column, with all movements done in unison. Such quiet chorus numbers are effective, particularly early in a program. They provide contrast for the more brilliant powwow numbers, making them appear even more spectacular by comparison.

The Acorn was learned while among the Chippewas of northern Wisconsin.

It calls for a special step that does not appear in other dances.

THE STEP

To make it clear, let us suppose a line is drawn on the floor. Stand with both feet on this line as if to walk it, the left foot directly in front of the right, the left heel about four inches in front of the right toe. The right foot remains at this same distance behind the left throughout—in other words the left foot always leads. The right foot steps on the line on every step whereas the left steps first to one side of the line and then the other:

1. Step left toe at right of line
2. Step right toe back on line
3. Step left toe at left of line
4. Step right toe back on line

Practice it on the spot without making progress until the movements are familiar. It is a prancing motion with the left leg, the right merely following along. Both feet spring up from the floor, the right rising only an inch or two while the left comes up about six inches so as to lift the knee in prancing style. The left knee is kept flexible and bends slightly as it is raised. The step is done with animation but progress forward is made slowly, advancing no more than six inches to a step. The body is held upright.

Old folks do the step in a quiet, walking sort of way, but young bloods snap up the action reminding one of spirited colts in trotting harness.

The drumming is in accented two-time, medium fast.

THE DANCE

The dancers should be paired up as to size and type, experimenting until couples are found that move nicely together. If the couples are made up of men and women, the man's position is to the left with the woman at his right. They put their arms around each other's waist, and allow their outside arms to hang naturally at the side. The couples should be arranged in a compact column according to height, with the larger couples leading, except that one larger and experienced couple should be placed at the end of the line to bring up the rear.

The column forms outside the entrance and marks time off stage until all are moving in unison. It moves clockwise around the ring or stage.

1. 24 counts—Move forward with the Acorn step as described, the drumming gradually increasing in volume until the 24th beat
2. 8 counts—Each couple turns on the spot, using the same step, turning to the left, completing the turn in eight steps and facing in the original direction again. The drumming is soft throughout
3. 24 counts—Repeat 1
4. 8 counts—Repeat 2

Repeat thus through the dance.

In making the turn the left-hand dancer of each couple, playing the man's role, takes the initiative and leads. He holds his partner firmly with his arm so that the two move as one man.

The cue for the turn is the loud beat of the drum on the 24th count, after which it becomes soft for the eight counts of the turn, then gradually gains in volume the next 24 counts.

The dancers should stand erect with heads up and should be cautioned not to look at their feet.

The dance continues until the drummer feels it should be terminated, whereupon he skips a beat for four counts, that is, hits the loud beat only and skips the soft beat. Hearing this, the dancers break formation and walk out. One circuit of the ring, or a circuit and a half at the most, or two circuits of the stage, should be sufficient.

A dance of this type is often used as an introduction to another dance. For example, when the dancers break their formation they might line up at once in the War Dance (page 136), after which they might go into the Powwow (page 62), thus making a unit of three Chippewa dances without leaving the stage.

Forty-nine

The story has it that fifty Indians from a Wisconsin reservation went to the first World War and forty-nine returned home afterward. So happy were the people at the return of these forty-nine that they created a dance in their honor and called it the Forty-nine. The dance is thus strictly a modern one, the most recent of all Chippewa dances.

The Forty-nine is a social dance very similar to the Acorn, the only difference being in the step used. It is done in the same formation and follows the same routine, but presents a different appearance and one that is, if anything, more attractive. The movement is very easy to learn, the only difficulty arising in all doing it together with good chorus effect.

THE STEP

1. Step on left toe, raising right
2. Hop on left toe and kick right out in front
3. Step on right toe, raising left
4. Hop on right toe and kick left out in front

The kick is done with the lower leg. As the left foot steps the right foot is raised as in walking, then as the left foot hops in place, the right is kicked forward at the knee so that the leg straightens in the air with a jerk on the count. The leg is thus kicked out straight. The toe is not pointed on the kick but the foot remains turned up at the natural angle. The drumming is in medium tempo but progress forward is made slowly, the emphasis being on the forward kick of the legs and not on covering the ground.

THE DANCE

The dance follows the exact routine of the Acorn except for the step. The couples are arranged in a column as in that dance and the entrance is made in the same way.

1. 24 counts—Dance forward with the Forty-nine step, the drumming gradually increasing in volume until the 24th count
2. 8 counts—Each couple turns on the spot, using the same step, turning to the left, completing the turn in eight steps and facing in the original direction again

Repeat throughout the dance.
All instructions given for the Acorn apply.

Waboos (Rabbit) Dance

Most popular of all social dances among the Minnesota Chippewas is the Waboos . . . most useful, too, from our standpoint, easier to learn and more

dependable than either the Acorn or the Forty-nine. As done by these Minnesota people it is identical with the Rabbit Dance of their neighbors to the westward, the Sioux. It is described in Chapter VII, "Group Dances of the Plains."

Chippewa Deer Dance

The eternal drama of two bucks fighting for a doe is the theme of this delightful little dance, as clever a little number as is to be found in these pages. Yet, it takes no special dancing talent to do it, the old hands having no advantage over beginners. Boys love it much because of its simplicity, its imitative aspect, and the fight with which it ends.

In mood it is typical of the jovial, woods-loving Chippewas of the northern Wisconsin lake country from whom it was learned.

THE STEP

The step is a natural trot. The weight is taken on the ball of the foot as in ordinary trotting, but the steps are short, keeping the feet under the body. The knees are soft and flexible, the arms hang naturally at the sides and the whole body is relaxed. It is done to medium-fast drumming and the feet are snapped up with zest.

The drumming is in eight-time, accented on one.

THE DANCE

Three dancers are required—two bucks and a doe. It can be done with several such groups of three arranged in a column, but one is more satisfactory and is the usual arrangement. The two bucks should pair up nicely as to size and type—two boys small in stature, well-built and athletic, quick of movement and with good co-ordination. The boy playing the doe's role should be more slender by comparison.

The two bucks stand side by side about three feet apart, with the doe between and slightly in front of them, as indicated in Figure 51. The bucks stand erect with heads high, proud and showy.

1. 8 counts—Trot forward
2. 8 counts—The bucks whirl abruptly toward each other, crouch a little and cross over behind the doe, nudging their heads toward each other as they pass, then trot up beside the doe, each on the opposite side from which they started, as indicated in Figure 51. After they pass the doe slows down so that she is slightly behind the bucks
3. 8 counts—Trot forward
4. 8 counts—The bucks whirl toward each other as before but pass *in front* of the doe, the doe speeding up after they have

passed so that she is slightly in front of them in the same position as at the start.

Repeat throughout dance until fight starts.

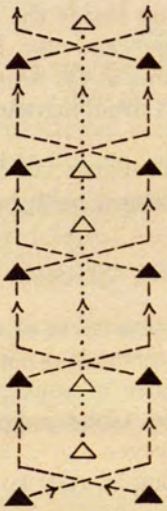


Figure 51. Diagram for the Chippewa Deer Dance

It thus appears that the bucks pass first behind and then in front of the doe. They take eight counts to pass, then continue forward for eight counts before crossing again. The bucks advance at the same rate of progress all the time—it is the doe's business to change her speed of progress to permit the bucks to cross first in front of her and then behind her.

This part of the dance forbodes the fight that is coming. Each time they pass the bucks threaten each other—they whirl abruptly to pass, crouch a little and bend forward, turning their horns toward each other but do not touch. Once passed they straighten up to full height and prance forward, paying no attention to each other until they whirl abruptly for the next pass. This continues for one circuit and a half of the council ring, or two circuits of the stage. The drum booms loudly heralding the fight, increasing in tempo; the doe trots about ten feet forward and stands with her back to the bucks. With graceful dancing movement and still trotting in rhythm they fight as follows:

A. 4 counts—Crouch and charge, barely touching
B. 4 counts—Retreat and straighten up
C. 4 counts—Repeat A
D. 4 counts—Repeat B
E. 4 counts—Repeat A
F. 4 counts—Repeat B

G. 4 counts—Repeat A, locking right shoulders and pushing
H. 12 counts—Spin around together three times, 4 counts to each spin, pushing hard
I. 4 counts—One falls and the other trots back and straightens

The triumphant buck trots up beside the doe and the two trot around the ring or stage with heads high and exit. In the meantime the defeated buck comes slowly to his feet and, as the drum slows down, limps along on one foot, his head and shoulders drooping and exits.

COSTUMES.—No effort is made to imitate the deer in costuming the dancers. They use the usual dancing costume with breechcloth, headdress, bustles, etc.

Chippewa Chicken Dance

Two cocks fighting for the possession of a hen—such is the plot of the Chippewa Chicken Dance. In theme it duplicates exactly the Deer Dance just described, but chickens move in nowise like deer, and so there is no similarity in the pictures created. Good judgment would scarcely schedule both on the same program, however.

Like the Deer Dance it is simple, easy to learn, and is much loved by youngsters.

It was learned from the northern Wisconsin Chippewas.

THE STEP

Stand on the balls of the feet with the knees slightly bent and extend the arms out to the sides to resemble chicken wings, the fingers extended stiffly. Trot forward with *very rapid*, tiny steps. *The knees are hard*, the feet are barely lifted from the floor and advance but five or six inches with each step. The drumming is very fast and the feet seem to flutter forward. At the same time the hands flutter up and down a little to the rhythm.

THE DANCE

For the cocks select a well-matched pair, small in stature and quick of movement. They stand side by side about four feet apart, with the hen between and about a foot in advance of them. They bend forward at the waist as need be to facilitate the movement but hold their heads high, the two cocks turning their heads very slightly toward each other and keeping eyes focused on each other.

To very fast unaccented drumming, they flutter forward in this formation, circling the ring or stage one-and-one-half times. The drum booms and the two cocks whirl toward each other, the hen moving a few feet away and standing, her wings trembling slightly. They fight with the following routine:

A. 8 counts—Bend forward and swoop together, barely touching
B. 8 counts—Flutter back and straighten up
C. 8 counts—Repeat A
D. 8 counts—Repeat B
E. 8 counts—Repeat A
F. 8 counts—Repeat B
G. 8 counts—Repeat A, bringing right shoulders together and push
H. 24 counts—Spin around together three times, 8 counts to each spin, fluttering outstretched wings hard
I. 8 counts—One falls, other flutters back.

The winning cock flutters up beside the hen and the two dance around the ring or stage and exit. The defeated one rises and limps out on one leg, stepping on every other beat, his wings drooping.

COSTUMING.—The dance is done in the usual dancing costume with no effort made to simulate the appearance of chickens.

Chapter VII

GROUP DANCES FROM THE PLAINS

THE PATTERN of dancing is strikingly similar among the Chippewas of the Great Lakes region and the Sioux to the westward. If we were to remain in the sphere of powwow dancing there would indeed be little worth recording to differentiate the two peoples, and even in some of the ceremonial dances there are similarities so obvious that they must have stemmed from the same roots or have been learned one from the other. An example is found in the Rabbit Dance which I first learned from the Sioux and later saw danced in identical fashion among the Chippewas.

But as the mode of life changes as we go from the woods to the Plains new elements appear which are, as would be expected, reflected in the ceremonial dances. Notable is the presence of the buffalo that dominated the life of the Red Horsemen of the prairies and found prominent representation in the Buffalo Dances. Another is the Messianism that swept the Plains in the form of the Ghost Dance, engulfing the northern Plains but losing its momentum before invading the woodlands.

Like all chorus dances the routines in this chapter are well suited for beginners.

Sioux Rabbit Dance

Perhaps it is unfair to label it a Sioux Rabbit Dance, for I have also danced it with the Chippewas of Minnesota who regard it as their own, and indeed, their most popular social dance, although the Chippewas farther eastward in Wisconsin do not dance it. And even as I write, I learn a Rabbit Dance of the Kiowas far to the southward of the Sioux which uses the same basic movement.

The Rabbit Dance is reminiscent of the Acorn and the Forty-nine of Chapter VI which it resembles. It is, if anything, a more satisfying dance than either of these.

THE STEP

1. Jump forward on left foot
2. Step back on right foot
3. Step back on left foot
4. Step forward on right foot

The drumming is in four-time, accented on one.

This is what is known as a *recoil step*. The jump with the left foot on 1 is longer than the other steps, the foot picked up higher. As the weight is taken on it the body recoils for two shorter steps on 2 and 3 and then comes back to a stable position with a short step forward on 4. The longer step on 1 permits making progress forward.

The outline above is to facilitate learning. Once the movement is learned it should be snapped up, using a trotting motion on 2, 3, and 4 rather than a stepping one. The weight is always taken on the ball of the foot. The left knee is raised with a prancing effect on 1, the body springing forward, and from this impact it recoils with the next three little trots. The knees are soft, taking up the jar.

This is a *rabbit* dance and should be done with all the lightness and spring the name implies. Only the older folk do it in walking fashion.

THE DANCE

Arrange the dancers in pairs according to size and type. They place their arms around each other's waists, each grasping his partner firmly, allowing the other arm to hang naturally at the side. The couples should be arranged in a compact column, according to height with the larger ones in front and tapering back, except that one larger couple is placed on the end to bring up the rear.

The columns mark time off stage until everyone is moving in unison and enters dancing, moving around the ring clockwise.

1. 36 counts—Move forward with the rabbit step as described, the drum increasing gradually in volume until the 36th count.
2. 4 counts—Crouch and trot forward for 4 steps. The drumming is soft.
3. 36 counts—Repeat 1
4. 4 counts—Repeat 2

Repeat thus throughout the dance.

The cue for the four-count trot is the loud beat of the drum on the 36th count, after which it becomes soft for the four counts of the trot.

To do the four-count trot, each couple crouches down a little, trots forward with four long gliding steps bringing the feet down flat. Having made the four steps they rise erect and proceed as before. The dancers should be cautioned to stand erect and keep their eyes off their feet.

The dance is terminated by the drummer, using his own judgment as to time. It is ended by four accented beats, whereupon the dancers break their formation and walk out. One circuit of the ring or a circuit and a half at the most, or two circuits of the stage, is the usual length.

As in the Acorn and the Forty-nine this dance is often used as an introduction to another dance. As the dancers break their formation from the Rabbit Dance they go into formation for the next dance without leaving the stage or arena.

Sioux Buffalo Dance

Closest of all things to the life of the people, source of food, shelter, clothing, of most of life's needs, was the buffalo—teacher of the Medicine Men in the healing of wounds, symbol of long life and plenty, loved and revered as the most gentle and generous of creatures. It was good to have a buffalo skull near one in the lodge always, good to have his horns on the heads of the chiefs for it labeled them as the highest of the high, good to dance often in his honor that his favor might be courted, that he might dwell long and abundantly in the homeland of the sweeping prairies.

Typical of the Siouan peoples, this Buffalo Dance contrasts interestingly with that of the adobe-dwelling Pueblos described on page ooo, and again with that of the Cheyennes which follows. It may well follow those dances on the same program. In its general pattern the description here given follows that provided by Julian H. Salomon in his *The Book of Indian Crafts and Indian Lore.**

THE DANCE

About 16 dancers are needed, all good toe-heel performers. They carry war clubs, tomahawks, or spears, and if possible, shields. If these instruments are not at hand their absence will not detract materially.

The dancers must bear in mind that they are imitating buffalo in their movements:

1. The drumming is in slow accented two-time. The dancers enter in an informal group and start around counterclockwise, using the flat-heel step. They step heavily on the loud beat with a stamping motion and bring the heel down again on the half-beat, moving gracefully to stimulate the slowly undulating buffalo herd, swaying from side to side with shoulders and head in buffalo style on each step. When halfway around the ring they begin to form a circle close around the fire, one stopping to start the circle and the others continuing on around and falling in until the full circle is formed, facing the fire and dancing in place.

2. The slow drumming continues. At a drum signal they all kneel facing the fire, continuing the dancing motion with their bodies, swaying from side to side and shaking heads in rhythm. The drummer uses his judgment as to the time to end this movement and start the next.

3. A sharp beat of the drum and one dancer arises and begins dancing the toe-heel drag step (page 23) in place, swaying his body, shaking his head and snorting loudly, buffalo-like. The signal is repeated and another arises, and so on until all are standing and dancing in a circle. The interval between each rising signal is eight counts.

4. Following a signal of four accented beats the drumming suddenly changes to very fast two-time. The dancers whirl from the circle into a

* Julian H. Salomon, *The Book of Indian Crafts and Indian Lore*, page 338. New York: Harper and Brothers, 1928.

wild powwow, using the toe-heel and the double toe-heel steps, scattering around the ring. Four of the better dancers are instructed to charge the audience with their weapons, another four to attack each other with their horns, while the remainder continue in vigorous powwow, bringing the dance up to a climax of noise and action.

5. Using his judgment as to time the drummer gradually slows down the drumming until the original slow tempo is established again. The dancers move with less and less vigor as the drumming slows until they are doing the original slow stamping with the flat-heel step. With this they move to the edge and exit.

Cheyenne Buffalo Dance

The pattern changes as we leave the Sioux Buffalo Dance and go farther southward on the Plains to the Cheyenne country. But the same reverence for the life-giving buffalo is found, the same gentleness of feeling.

This is a quiet dance but a picturesque one.

THE DANCE

Four good dancers are needed for the buffalo hunters, and eight or ten others for the buffalo. Each of the hunters must have a spear, either feathered throughout it's length as shown in Figure 32, or with occasional clusters of feathers attached here and there.

The step is the flat-heel.

1. The buffalo enter to medium-slow two-time drumming, bending forward with arms hanging down to resemble legs, and moving in imitation of buffalo. Staying together as a herd they move around the ring counterclockwise.

2. When the buffalo reach Y the four hunters enter and start around in the same direction after them. The hunters are in file, one behind the other, each gripping his spear at its middle and holding it overhead in charging position (Figure 36), all four spears at the same level. They move at the same rate of speed as the buffalo so that they remain directly across the ring from them at all times. Their eyes are fixed on the buffalo constantly. They continue following for one full circuit, until the buffalo are back at Y and the hunters at X.

3. The drum rolls, the hunters break formation and dash across the ring, using a long stride and skip, and all unite to spear the same buffalo. The stricken buffalo falls and the other buffalo scatter and run out the nearest exit.

4. The drumming returns to the original moderate two-time. The hunters pick up the fallen buffalo and dance across to X where they gently lay him down, parallel to the Council Rock. They then take positions around the buffalo as shown by the numbers in Figure 52, six to eight feet

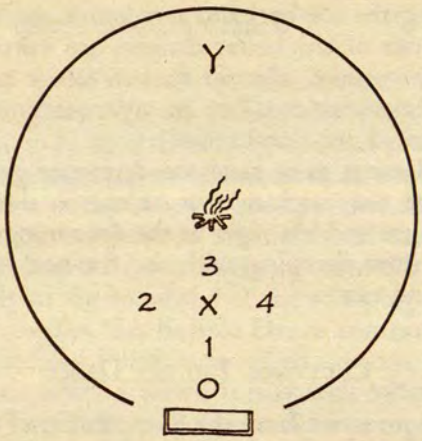


Figure 52. Diagram for the Cheyenne Buffalo Dance

from him as space permits and facing him. With spears raised above in charging position and with eyes on the buffalo they dance the following routine:

A. 16 counts—Sidestep one-fourth of the way around the circle with the flat-heel step (until No. 1 is in No. 2's position, No. 2 in No. 3's, etc.)
B. 8 counts—Dance up to the buffalo
C. 8 counts—Turning the palm of the spear hand upward so that the shaft of the spear rests on it, lower the point of the spear and very gently touch the buffalo with it
D. 4 counts—Raise spear again
E. 8 counts—Dance backward to position

Repeat A to E three times. Exit walking.

Careful attention should be given to the gesture of the spear and the touching of the buffalo with it. The turning of the palm of the hand upward so that the shaft of the spear rests on it is important—it relieves all harshness, all impression of death-dealing thrust, and makes of it a gesture of gentleness and grace, of feeling for the buffalo. The body is touched very softly.

In the authentic version the hunters sidestep all the way around the buffalo each time before each spear gesture but in order to shorten the routine to reasonable length it is recommended they move only one-fourth of the way around as described.

Ghost Dance

In this heart-rending dance the drama of the last stand of the Indian of the Plains is depicted, and that last stand was not a fighting stand!

Photograph by Paul Boris

JAMES C. STONE

Photograph by Arthur C. Allen

ROBERT MEEKER

All else had failed. Out of the east pale-faced men had come in never-ceasing thousands. There seemed no end to their coming. Valiantly the men had fought them, but in vain. They could not match their weapons nor their numbers. The buffalo were gone—the children were starving. In that dark hour they turned to religion, for only the gods could save them now—they danced the dances, sang the songs, more faithfully, and fervently than ever in the past. But death continued as the ruler of every day . . . and still the white ones came. Even their gods had failed them. . . .

Then out of the west there came a magic word, the Ghost Dance, spoken by Wovoka, prophet of the Piutes,—a new religion that promised life anew for the Red children, promised the passing of the white man and the return of the old way of life—if only they would lay down their arms and love their neighbors. It swept the Plains like wildfire and at last reached the Sioux. Men danced it everywhere—oh, how they danced it—their last pathetic prayer for life itself. The Ghost Dance was the last stand of the Plains Indian . . . that last stand was a *praying* stand.

They were dancing it on Wounded Knee in 1890, praying in this spirit of brotherly love when the white army shot them down, lest their savage "war dance" lead to an uprising! Thus ended a culture.

The Ghost Dance has been much discussed and described in written word. Its full record is set forth by Mooney.* To re-enact it in its entirety would be quite impossible and indeed, an unrewarding effort if it could be done. All that is here attempted is a fragment, using the basic movements augmented so as to create the mood and convey the message. In building the routine, evidence and suggestions from many sources have been utilized, combined with experience in presenting it in public countless times.

This impressive dance which tugs so heavily at the heartstrings is one of the simplest to produce, for anyone who can walk can dance it at first effort. Yet, no dance appeals so powerfully to the emotions.

COSTUMING

The costume worn by the Ghost Dancers consisted of a white shirt of cotton cloth painted with symbols. The use of such shirts is not at all necessary to achieve the effect of the dance. It is recommended that the dancers appear in ordinary dancing costume as in any other number, with the exception that *all bells must be removed.*

THE STEP

Stand erect and relaxed, with forearms held forward as in Figure 53, fists clenched. The drumming is in four-time, medium slow.

* James Mooney, *The Ghost-Dance Religion,* 14th Annual Report, Bureau of American Ethnology. Washington: Government Printing Office, 1896.

1. Step forward on left foot
2. Step back on right foot
3. Step back on left foot
4. Step forward on right foot

It is done in place. It is a sort of rocking motion, back and forth, back and forth, on and on monotonously. It is done without bells and without jar, silent and smooth. The right foot is brought down on the same spot each time, the left foot stepping a normal walking distance in front and in rear. The feet are brought down flat, avoiding the tendency to bring the heel down first as in walking. If the toes are curled up against the top of the moccasin or shoe it becomes easier to do it correctly. The knees are slightly bent and are flexible so as to take up the jar. The body is fully erect, head high, eyes fixed in the distance, face immobile and expressionless. In the routine of the dance, the dancers move to the left very gradually and almost imperceptibly.

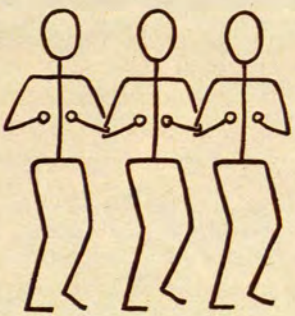


Figure 53. Ghost Dancers in Team Arrangement

The dance also involves a movement into the fire and back, accompanied by an arm gesture illustrated in Figure 54. This very simple maneuver is done as follows:

1. 4 counts—Crouch and lean forward with left arm extended, palm of hand up, as shown in A, Figure 54. Take 4 long steps forward, the advancing leg fully extended and the foot brought down flat.
2. 4 counts—Raise left hand overhead, palm of hand facing back, rising to full height and looking up, as in B, Figure 54, marking time the while.
3. 4 counts—Raise right hand up overhead by carrying it up behind in a semi-circular course as indicated in C, Figure 54, at the same time lowering left hand, marking time the while. The palm of the right hand should face backward when it is overhead.

4. 4 counts–Bend forward into original crouch with right arm still extended as in D, marking time.
5. 4 counts–Take 4 steps backward into original position, retaining the crouch as in D throughout.
6. 4 counts–Mark time, still crouched
7. 4 counts–Repeat 1. The right arm is extended this time.
8. 4 counts–Repeat 2, raising right arm
9. 4 counts–Repeat 3, raising left arm and lowering right
10. 4 counts–Repeat 4, lowering left arm
11. 4 counts–Repeat 5
12. 4 counts–Mark time, rising into erect position

The whole movement is done tensely, fervently. The minute the crouch is assumed the dancers eyes are fixed forward, the hand held out with palm up and fingers extended, pointing forward, in which position the hand *is trembled up and down to portray emotion.* When the dancers take the 4 steps forward their feet lead far forward, toes pointing, as though some force pulls them on. When the arm is raised overhead it goes up *with the hand shaking* and when lowered it is brought down *tensely with hard shaking of the hand* as though to pull down some power that is in the heavens. Much of the effect of the dance rests in the serious, tense, fervent way these movements are made.

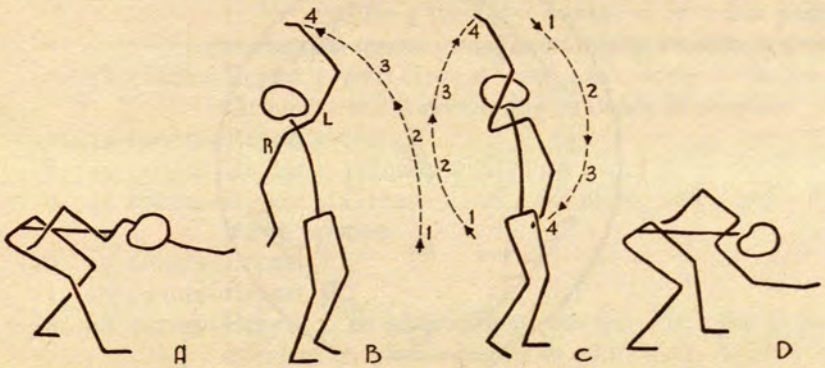


Figure 54. Ghost Dance Movement

THE DANCE

The mood of the dance is more important than the movements. *It is silent*–all bells are removed and the drumming is very soft, just loud enough to be audible to the dancers, done with a soft beater to muffle and soften the sound. *It is serious*–expressing the last hope, depicting the last stand of men after all else has failed. *It is religious*–a beseeching of the One Above for that which mortal effort can no longer bring.

As they dance the dancers must be fully sensitive that they are praying . . . praying for food, clothing, shelter, for life itself, for themselves and those they love. And the audience should be informed in preliminary statement of the tragic purpose behind the drama.

It is not necessary that the dancers have special dancing skill, since little dancing is expected of them, but a Medicine Man with talent is required, gifted in dramatic ability and judgment, and with good speaking voice. He is the only one who need know the routine thoroughly, the dancers taking their cues from him.

The Medicine Man carries a long feather or a feathered wand which he holds up in front just above head level and manipulates by raising it to arm's length overhead and lowering it, shaking it sidewise at the same time to make it tremble.

As to numbers 20, 24, or 28 dancers may be used, 24 being recommended. They are arranged in four balanced groups of six each. Each has a leader—an old head, mature and experienced. The groups arrange themselves in lines as indicated in Figure 55, with the leader of each group stationed near the middle of the line, and all lock arms as in Figure 53, holding forearms forward with fists clenched. With arms thus locked it is possible for the leader to control his dancers and prevent mismoves.

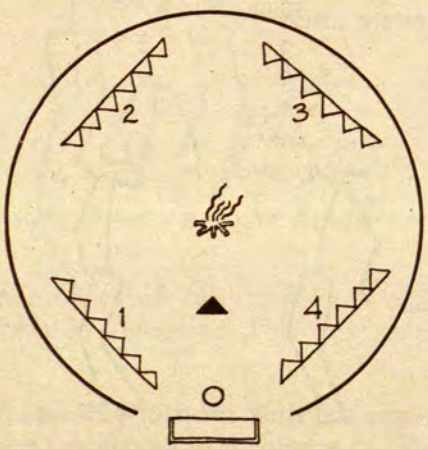


Figure 55. Diagram for the Ghost Dance

The dancers walk in and take positions. The Medicine Man takes his position in front of the drum as indicated in Figure 55. For a long moment they stand there motionless. The Medicine Man begins dancing the Ghost Dance step as described. After he has taken four steps to set the rhythm the drumming begins very softly and all start dancing. The count is medium-slow, the rhythm never changing. From the start all eyes are fixed in the distance, over the heads of all assembled, as though oblivious to all surroundings.

1. 32 counts—Dance with Ghost Dance step without alteration of expression
2. 16 counts—The Medicine Man silently signals that an approach to the central fire is to be made. This he does by holding his feather out at full arm's length horizontally and dramatically swinging it around in a circle as though pointing to everyone, looking at each team as he does so, the feather being caused to tremble and to flutter by shaking the hand. This wave is repeated twice as follows:
   - A. 4 counts—Wave around in a circle with feather trembling
   - B. 4 counts—Raise arm full length overhead and lower, feather trembling
   - C. 4 counts—Repeat A
   - D. 4 counts—Repeat B
3. 48 counts—On 1 the Medicine Man throws his hand with the feather toward the fire and instantly all unlock arms, crouch, advance to the fire and execute the arm gesture described on page 153 (Figure 54)
4. 32 counts—Lock arms and repeat 1
5. 16 counts—The Medicine Man signals to Groups 1 and 3 to advance to the fire using the same routine as in 2 but pointing to the two teams instead of swinging his arm in a circle
6. 48 counts—Repeat 3, with Groups 1 and 3 advancing to the fire and Groups 2 and 4 continuing to dance in position
7. 32 counts—Repeat 1
8. 16 counts—Repeat 5, pointing to Groups 2 and 4
9. 48 counts—Repeat 3, Groups 2 and 4 advancing and 1 and 3 dancing in position
10. 32 counts—Repeat 1
11. 16 counts—Repeat 2
12. 48 counts—Repeat 3, all advancing to the fire. Here the hypnotic effect of the dance begins to take effect. As they back up from the fire the second time one member of Group 1 falters and staggers for a moment. The Medicine Man flutters his feather in his face and he falls forward on his face, his arm still extended toward the fire, and remains motionless.
13. 32 counts—Repeat 1
14. 16 counts—Repeat 5, Medicine Man pointing to Groups 1 and 3
15. 48 counts—Repeat 3, Groups 1 and 3 going to the fire; as they back up to position a member of Group 3 falls to the ground
16. 32 counts—Repeat 1
17. 16 counts—Repeat 5, pointing to Groups 2 and 4

18. 48 counts—Repeat 3, Groups 2 and 4 advancing to the fire; as they advance a member of Group 2 falls, and as they back up a member of Group 4 falls
19. 32 counts—Repeat 1
20. 16 counts—Repeat 2
21. 48 counts—Repeat 3, all advancing to the fire more intensely and fervently than ever. As they back up, one dancer from Group 2 and one from Group 3 fall. *There are now six dancers lying prostrate on the ground.*
22. The ranks still standing continue dancing as before, all eyes wide and staring, more tense than ever in this final dramatic moment. The Medicine Man moves to directly in front of the Council Rock and the groups square off from him as in Figure 55, continuing the dance but not moving from position.

The Medicine Man looks upward to the heavens, raising and lowering his feather on each 4 counts, fluttering it frantically. He staggers at times and misses rhythm as he catches himself. He pants audibly a time or two, then in a high-pitched wavery voice, he beseeches the Great One:

"Even to the East Wind (*pause 4 steps, panting*)
From whence cometh the sun
Even to the South Wind (pause 4 steps, panting)
From whence cometh the warmth
Even to the West Wind (pause 4 steps, panting)
From whence cometh the rain
Even to the North Wind (pause 4 faltering steps)
From whence cometh the snow
(*Looking downward and waving feather toward the earth*)
Even to Maka Ina, Mother Earth (pause falteringly)
From whence cometh our food.
(*Looking heavenward, voice increasing in volume and rising in pitch*)
Even to the Gitche Manito, the One Great Spirit
From whence cometh all things
Wakonda, *Wakonda*, WAKON...."

The Medicine Man and all the dancers fall prostrate on their faces and lie motionless.

For a long moment they lie thus, then the Medicine Man very slowly arises, and with hushed voice conducts the closing solemn ritual of the Grand Council. The dancers remain prostrate until the audience begins to leave.

Points to watch:

1. *Eyes and facial expression*—keep eyes stary and focused on distance as though transfixed.

2. *Tempo of step*—it will increase slightly in spite of all effort to prevent, but it must be kept as constant as possible, never hurried.

3. *Tenseness of hands in making the fire gesture*—they must shake conspicuously when raised and lowered, pulling down the Spirit Power from above.

4. *Movement to left*—it is *very* gradual, the groups moving no more than halfway around the ring in the course of the entire dance.

5. *Movement of Medicine Man*—he moves to left faster than the dancers, moving one-fourth of the way around the ring after each gesture sending the dancers into the fire. When the dancers are in the center doing the hand gestures he pleads desperately, waving his plume heavenward with increased vigor, up and down, fluttering it from side to side.

6. *Falling to ground*—this is done by placing the hands beside the chest to catch the weight. Instantly upon hitting the ground the hands are withdrawn and one arm extended toward the fire, after which there is no motion.

7. *Length of dance*—if the dance proves too long it may be shortened by cutting down the period between each advance to the fire. The routine as stated calls for 32 counts. This can be shortened to 16 if necessary. The 32 counts is merely suggestive, the exact length depending on the judgment of the Medicine Man.

Chapter VIII

GROUP DANCES OF THE CHEROKEES

As DELIGHTFUL and as useful a set of dances as is to be found in this volume are these Cherokee routines from the Great Smoky Mountains. Their charm rests in part in their utter simplicity, their naturalness. The war theme so rampant in the dancing of the northern Woodlands and Plains is conspicuously absent, so too the hunting theme, replaced by a delightful imitation of the world of nature. There is a lightness of touch, a cleverness, a playful quality about many of these dances. They possess a certain pleasantness that makes them enjoyed by spectators and participants. Quite lacking in brilliance and showy splendor, their appeal is nevertheless basic. Although unsuited as major numbers on a dance program, they are the best of introductory or build-up dances for the more dashing and elaborate spectacles.

One and all these dances call for "stomp dancing." This simple step in itself has a peculiar charm. When many do it together a unified up-and-down motion results that is unmistakably primitive and elemental. Dances that use it, spoken of as Stomp Dances, are common among all the tribes of the South, and appear across to Oklahoma and northward onto the Plains. It is thought by some that in ancient times this stomp style was Seminole and that it diffused from them westward and northward. Curtis describes the Stomp Dance of the Comanches in Oklahoma and relates that the old men refused to dance it, saying "It is not ours." *

These are the best of dances for beginners, entirely within their capacity because they demand no toe-heel dancing, no individual performance with intricate movements. Anyone who can walk can quickly learn to do them well.

Snake Dance

Simplest of all the Cherokee dances, the Snake Dance is the one with which to introduce this style of dancing. For in itself it is appealing and, once learned, provides the basis for the quick mastering of any Cherokee routine.

* Edward S. Curtis, *The North American Indian.* Volume XIX, page 214. Published by the author, 1930.

THE DANCE

Twenty dancers is the recommended number, a few more or less making little difference. They are arranged in one long file with the leader at the head. They stand close together, one behind the other, and must keep their distance throughout, never allowing the line to straggle out.

Figure 56. Snake Dance Spiral

The step is the stomp step described on page 37. In the later stages the double stomp is employed. This is a follow-the-leader dance. The drumming starts in medium tempo, unaccented.

1. 64 counts—With the stomp step done lightly, dance forward and then go into a spiral as indicated in Figure 56, making the spiral tighter and tighter until a compact group of dancers is formed.
2. 64 counts—The leader calls "Yo-o ho ho ho-o-o," raises his left arm overhead and points backward, turns to his right and starts in the opposite direction, unwinding the spiral and leading out into a straight line again. As the drum stops on the 64th count all stop with a quick, staccato shout, "Ho." They stand there naturally for a moment awaiting the drum.
3. Repeat 1 and 2. The tempo of the drumming is faster. The step changes to a more distinct stomp.
4. Repeat 1 and 2. The drumming increases in tempo and volume. The step changes to the *double stomp* and is done more strenuously. At the end they walk off the scene.

There is no need for the dancers to count their steps—that is done by the drummer who indicates by a louder beat that the direction is to be reversed and the spiral unwound. Indeed, the 64 counts is but indicative of the proper length and is not a hard and fast rule. The drummer uses his judgment as to the time to unwind the spiral. At the end he signals the finish by a louder beat at which the dancers stop and shout. As danced by

the Cherokees the accompanying song determines the time for the unwinding and the finish; the 64 counts is taken from the song, but when songs are not used the length should be flexible, depending upon the drummer's judgment.

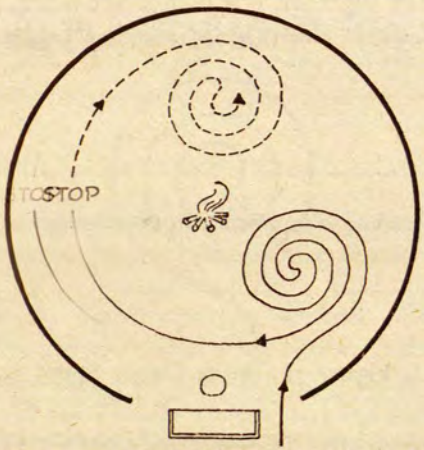


Figure 57. Diagram for the Snake Dance

The leader should begin the spiral very shortly after the dance starts, taking no more than 12 steps before so doing. The most appealing moments of the dance come when the line is tightly spiralled so as to form a solid mass of dancers moving up and down in unison in the characteristic movement of the stomp step. This being true the mass formation should be quickly developed and continued long enough to bring out its full effectiveness.

As done by the Cherokees the dance is repeated six times instead of three, gaining gradually in tempo and momentum throughout. For average use, however, three times is sufficient.

COMANCHE STOMP DANCE.—The Stomp Dance of the Comanches in Oklahoma is strikingly like the Cherokee Snake Dance. It opens with the line merely dancing around the area without spiralling. In the second unit the line spirals as in the Snake Dance except that the dancers join hands and unwind the line more vigorously as in the children's game of "crack the whip." In the third unit the spiral is repeated but with increasing tempo and more vigorous movement.

Ant Dance

He who has seen two friendly ants greet each other will know the truth of this dance in imitation of the Ant People. Long they pause with heads close together and flick their antennae in each other's faces. Such is

the motif of this dance, the dance of a people who live close to the earth and are one with all its people, big and small.

Thoroughly typical of the Cherokee dance mood, it is one of the cleverest and best-loved of their dances.

THE DANCE

Sixteen dancers is the ideal number, arranged in two groups of eight, each with a mature and dependable leader. Arrange each group in a file with its leader at the head. Group 2 falls in behind Group 1 to form one long file.

It is a follow-the-leader dance and only the leaders need to know the routine in detail. The step is the usual stomp step described on page 37. The drumming is in medium tempo, unaccented.

1. The column trots in with the stomp step done lightly and goes counterclockwise around the ring or stage as indicated by the line in Figure 58, continuing thus until halfway around.

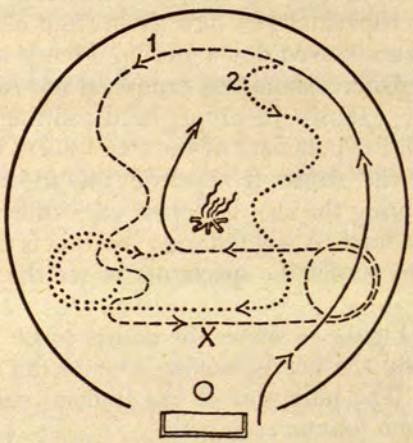


Figure 58. Diagram for the Ant Dance

2. Here the leader of Group 2 leads his dancers out of the line, as indicated in the diagram, while Group 1 continues on. Each group weaves along following the curving course shown in Figure 57 until they pass each other at the point marked X.
3. As the two leaders come abreast in passing at X they stop, turn their faces toward each other, look each other squarely in the eyes, hold the ends of their two index fingers directly in front of their eyes, and flick the fingers down and up four times in rhythm, marking time with their feet the while (see page 135). The other dancers mark time while this is going on. The two leaders then pass on to the next

two dancers and repeat, continuing thus until each dancer in each line has flicked his fingers at each dancer in the other.

4. The two lines continue on in opposite direction and each goes into a small circle as shown in Figure 58. They go around the circle one-and-one-half times.
5. The leaders lead their dancers out of the circle, Group 1 moving across toward Group 2, and Group 2 joining on the end of Group 1, as indicated by the lines in Figure 58, thus forming one long line and moving clockwise. As soon as the line straightens out the drumming stops, all stop dancing, and shout a quick staccato "Ho."
6. *Repeat the entire dance.* The drumming is faster and the step is a more emphatic stomp, the dance moving with greater animation. The line is moving clockwise this time.
7. *Repeat the entire dance again.* The step changes to the *double stomp* and is done with still greater zest.

The unique feature that gives color and interest to the dance is the ant-like flicking of the fingers, a cute bit of business when well-done. The dancer should turn his head to one side, look the other squarely in the eyes, and smile. The fingertips should be directly in front of his eyes from which position the fingers are moved down and up. Plenty of time should be allowed for this, the dancers should be cautioned not to rush it. The photograph facing page 135 shows the proper head and finger positions.

Much depends on the judgment of the two leaders in timing the various maneuvers. When the dance is repeated the second time the leaders maneuver so as to bring the two lines past each other at a different point in the ring or on the stage. A still different location is chosen the third time. This is important to permit the spectators to see the finger flicking from different angles.

The diagram in Figure 58 shows the course to be followed in the first dance. In the second the line is moving around the ring or stage in the opposite direction. The judgment of the leaders must be relied upon to approximate the same routine each time.

Careful attention should be given to the description of the stomp step on page 37.

Pigeon Dance

Timid, frail, defenseless, the pigeons live in mortal fear of the eagle. Tremblingly the flock stops and scans the sky less the frightful one be coming. When at last he swoops upon them they cringe helplessly and huddle together. The eagle selects a young and tender one and carries him away. Deep in despair, with feathers drooping, the pigeons depart.

Such is the Pigeon Dance, typically Cherokee in mood and pattern.

THE DANCE

Sixteen to twenty dancers are needed, divided into two equal groups, each with a leader. Each group is arranged in a file according to height with the leader at the head. Another dancer is needed to represent the eagle.

The step is the flat-foot trot done in a gentle and pigeon-like manner, without stomping. The dancers hold their arms out to the sides to represent wings. The drumming is in medium tempo, unaccented.

The diagram for the stage is shown in Figure 59 and for the council ring in Figure 10. The following description applies to the council ring—if on the stage the directions can easily be applied to Figure 59.

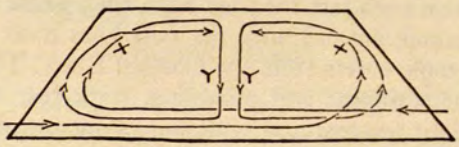


Figure 59. Diagram for the Pigeon Dance on the Stage

1. The two lines enter one either side of the Council Rock as shown in Figure 60, and start in opposite directions around the ring. With wings outspread and bodies bent slightly forward at the hips, the pigeons dance timidly along, their heads turned up toward the sky, ever-fearful of the eagle. They continue until they reach the point marked X. Here the drum hits a louder beat indicating that after four steps a stop is to be made.

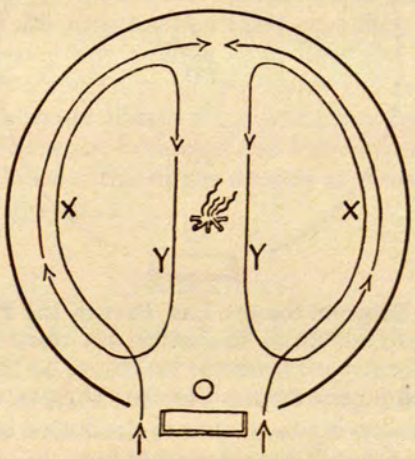


Figure 60. Diagram for the First Part of the Pigeon Dance

2. All stop and scan the sky for the eagle—they crouch a little, their heads turned upward, looking from side to side across the sky, their eyes

large and fearful in expression, their hands trembling. For *eight counts* they stand, moving up and down by flexing their knees to the drumming.

3. They continue around until the two lines meet, then turn toward the fire in a double column, two abreast, passing either side of the fire as shown. They continue to the point marked Y where the drum signals to indicate a stop as before.
4. They stop and repeat 2.
5. They continue across the ring and start around again as shown until they reach X where another stop is made as before.
6. They repeat 2, pausing for the *eight counts*, after which they hop backward on both feet for *four hops*, then pause and repeat 2 again.
7. They continue around until the two lines meet as shown. At this point the eagle enters from the Council Rock. The pigeons squat to the ground, cringing and trembling, stark fear on their faces.
8. Using a light toe-trot and with wings outspread, the eagle swoops into the ring and soars back and forth in a figure-of-8 course between the Council Rock and the fire, looking over the pigeons. He moves closer to them, his eyes centering on the one marked by the arrow in Figure 61.

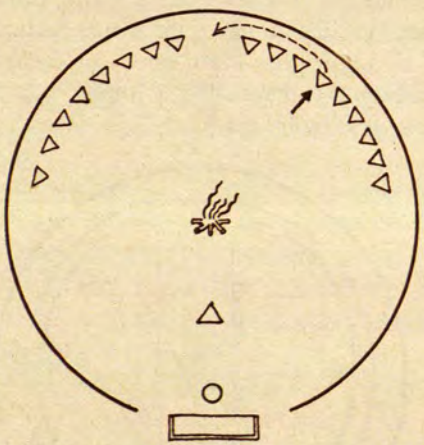


Figure 61. Diagram for the Last Part of the Pigeon Dance

9. The doomed pigeon flutters over to the open space where the two lines meet, following the course of the dotted line. The pigeons near him move in front of him to protect him.
10. The eagle soars closer and the pigeons draw away from the doomed one, cringing to the ground and leaving him to his fate. The eagle swoops upon him, grabs him by the arm, crosses the ring and exits, pulling him along behind.

11. The depressed pigeons arise and form their lines again. With feathers drooping and heads hanging they trot slowly across the ring in a double column, two abreast, passing either side of the fire, and exit.

This is one of those rare dances where facial expression plays a large part. The timidity and anxiety of the pigeons must be shown on their faces from the start and their fear of the eagle when he enters must be evident. They must remember they are pigeons.

If eagle wings such as shown in Figure 30 are available they should be used on the eagle's arms, otherwise he may merely hold out his arms to represent wings and proceed unornamented.

Beaver Dance

Here is comedy—here is actual competition instead of make-believe—here is unrehearsed action—all of which combines to make of the Beaver Dance the most popular in this chapter of popular dances. Here the characteristic mood of the Cherokees is at its best.

Of all the animals, the beaver is the most industrious, the most human in his planning for the days ahead. He harms no one and was harmed by no one unnecessarily—until the white man came. Alas, the white man killed him by the thousands and the hundreds of thousands—it seemed that the white man loved to kill! But happily, the white man's aim is not always good!

The "beaver" is a bundle of fur on a rope attached to a pulley. By pulling the rope back and forth the Beaver Handler can make him jump about in life-like fashion. Each armed with a three-foot stick the dancers in turn attempt to hit the beaver but, agile as he is, their aim is usually not good enough. The dance is a contest to hit the beaver and much comedy results from the failures, which are always more numerous than the successes.

As done by the Cherokees, both men and women participate in couples, and the serious but futile antics of the squaws to contact the beaver provide a high point of interest.

PROPERTIES

Sixteen three-foot sticks are needed, of about the thickness of a broomstick. The bark should be peeled off to reveal the white wood.

The "beaver" can be made from any piece of old fur or from a piece of canvas, wrapped over a padding of burlap, and attached to a rope. Figure 62 shows one made from a ground-hog skin and indicates the shape. There is no particular need to make it look like an animal. It should measure about 18 inches long and 4 inches in thickness. Secure 25 to 40 feet of cotton clothesline, the length depending upon the space. Build the "beaver" around the rope so that the rope goes right through it, thus giving it strength. Wrap

strips of burlap or old cloth around the rope for padding until the "beaver" takes on the proper shape. Around this sew the fur or canvas. If white canvas is used the rope should be dyed black for contrast so that the "beaver" can be easily seen.

Figure 62. "The Beaver"

Drive an 18-inch pole in the ground at the edge of the council ring, at P in Figure 65. Run the rope through a small pulley and wire the pulley to the pole. The Beaver Handler is at H holding the rope so that he can pull the "beaver" back and forth. The "beaver" itself is located at B.

On the stage, the pulley can be attached to a wing near the front of the stage, with the Beaver Handler near the wings at the other side. If the "beaver" cannot be seen from all points of the house as it lies on the stage floor, the handler can raise it by stretching the rope tight and manipulate it in the air.

THE DANCE

Sixteen dancers are needed, arranged in pairs. Each has one of the sticks. The dance is in two parts:

I

With the sticks on their shoulders the dancers walk in in one long file and form a circle around the fire as shown in Figure 63. 1 and 2 constitute

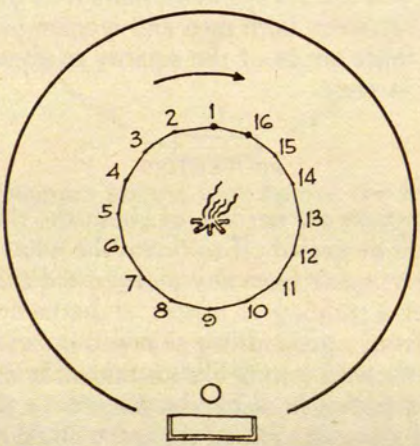


Figure 63. Diagram for the Opening of the Beaver Dance

Photograph by Paul Boris

JAMES C. STONE

Photograph by Homer Jensen

Laborers in Darkness

a pair, 3 and 4, etc., but they stand one behind the other as shown, all facing in the direction of the arrow. When the circle is formed each swings his stick down from his right shoulder and holds it in front at hip level so that the man in front of him can grasp the end of it in his right hand. Each man thus holds two sticks in his right hand, the end of his own and the end of the man's behind him. A complete circle of sticks is thus formed.

1. 64 counts—The drumming is medium-slow, unaccented. The drummer hits one preliminary beat and all shout "Yo-o ho ho ho-o-o" and the dance begins. With the stomp done lightly they dance around the circle clockwise as shown by the arrow. At the end all stop and shout a short, staccato "Ho."
2. 64 counts—Repeat 1. The drumming is faster; the stomp step is done more emphatically.
3. 64 counts—Repeat 1. The drumming is still faster, the step the *double stomp*.

II

Each dancer releases the stick of the man in back of him and raises his own stick over his shoulder as in "shoulder arms". The couples form, No. 2 walking up beside No. 1, No. 4 beside No. 3, etc. They close up to form a column, two abreast.

1. The drumming is medium fast, the step is the stomp step done lightly. The column turns to the left and moves in the direction of the arrow in Figure 64, the first couple leading and the rest following. They continue on and go into a circular formation as shown in Figure 65, still dancing two abreast, moving around in the direction of the arrow.

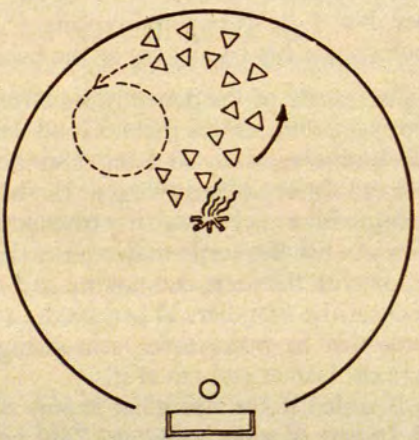


Figure 64. Diagram for the Beaver Dance

2. The leading couple shouts "Yo-o ho ho ho-o-o," turns out of the group and starts around it in the opposite direction, as indicated by the dotted line in Figure 65, the rest of the group dancing on as usual. The couple continues around to X where No. 2 remains and No. 1 continues on to the beaver. Nearing the beaver he takes his stick from his shoulder and prepares for action. The Beaver Handler jerks the beaver, making it jump and hop. The dancer moves back and forth,

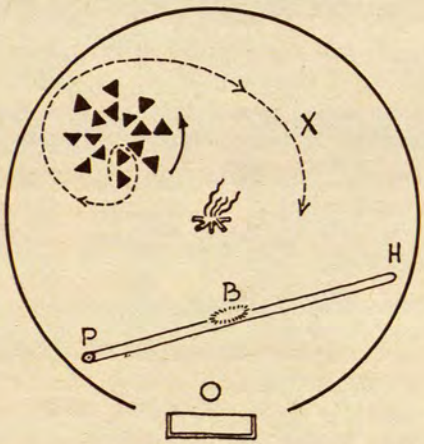


Figure 65. Diagram for the Beaver Dance

his eyes glued on the beaver, making passes at it with his stick. It is a forthright contest, the dancer attempting to hit the beaver and the Beaver Handler attempting to make him miss. Seeing his chance, the dancer swings his stick down hard. If he misses he throws his stick hard on the ground in front of the drum and exits. If he hits it he trots out, dropping his stick down in front of the drum as he passes. Then his partner, No. 2, dances up and repeats.

3. Repeat until each couple has had its try at the beaver.

Of course, the unique feature of the dance is the effort to hit the beaver and the interest of the spectators centers there. Good dancers augment this interest by preliminary business and, by so doing, also increase their chances of making a hit. Merely to dance up and swing at the beaver is poor showmanship, and poor competitive technique—it provides little spectacle and little chance of scoring. As the Beaver Handler jerks the beaver and feints with it, the dancer feints with his stick, dancing up and back and from side to side, trying to outsmart the Handler. When he does swing to hit, good sportsmanship demands that he make a full-arm swing and not hold his stick a foot or so above the beaver and tap at it.

A dramatic touch is added if the drummer shouts to indicate whether or not a hit is scored. In case of a hit he shouts, "Ho ho-o-o." In case of a failure, "Wah, wah."

Social Dance

Happiest of all dances is the Social Dance, most enjoyed by the dancers themselves. It is in the lightest of moods, playful always. It is a follow-the-leader dance wherein each repeats precisely what the head man does—indeed, in the later stages the leader deliberately tries to confuse the dancers into error by feinting with false moves. If this fact is announced before the dance starts the mistakes will prove amusing and serve as a contribution rather than a detriment.

Chief among its many charms, however, is the use of calls made by the leader in sing-song fashion and echoed by the dancers in unison. Each call has an accompanying gesture which is made by the leader and imitated by the others.

The more gifted the leader and the better his showmanship, the more chance will the dance have to provide good entertainment.

In the following description the Indian words are spelled as they sound, rather than with their authentic spelling. Indeed many of the authentic words are distorted by the Indians in the dance in much the same way that English words are corrupted by the Square Dance caller.

THE DANCE

Any number of dancers may be used, 16 being desirable. They stand in one long file behind the leader. The step is the stomp step. The dance is done by the Cherokees without drumming but the use of the drum is strongly recommended as a means to keeping the dancers moving in unison. The dance is controlled by the leader, however, and not by the drummer, the latter taking his cues from the calls.

The dance is in a series of units, at the end of each the dancers stopping and standing for a moment until the start of the next.

They walk in in line and wait for the start.

1. The leader calls "Yo-o ho ho ho-o-o" and the drumming starts. They dance forward with the stomp step. The leader calls "Ho-he" and all answer in unison "Ho-he." As the leader calls, he raises his right hand and points to someone in the crowd. All dancers then raise their hands and point in the same direction. The calling and the pointing are done in rhythm, the leader calling the first syllable "Ho" as he steps with his left foot and the second syllable "he" as he steps with his right. As he says "Ho" he raises his right hand and when he says "he" he points with it. On the next two steps the dancers call and point, then the leader repeats, etc. There is thus a call on every step. In count it goes as follows:

(1) Leader calls "Ho" raising hand
(2) Leader calls "He" pointing
(3) Dancers call "Ho" raising hands

(4) Dancers call "He" pointing
(5) Leader calls "Ho" raising hand, etc.

This continues halfway around the ring when the leader yips loudly and stops, all doing likewise.

2. Repeat 1. *The call*—"Hō-yā."
The motion—(1) raise both hands in front of chest, (2) throw them out to left side, palms up, as if handing something to someone. The arms are not fully extended, the elbows remaining at the sides

3. Repeat 1. *The call*—"Hō'ho-yā'."
The motion—raise both hands slightly above head level on the first syllable and drop them to the level of the ears on the second.

4. Repeat 1. *The call*—"Gē-stew" (rabbit) The "ge" is pronounced as in geese.
The motion—(1) hold both hands out to left side, (2) grab as if to grab the rabbit.

5. Repeat 1. *The call*—"Ush-kon" (rabbit's head). The last syllable is nasal.
The motion—(1) hold hands out to left side, fists closed, right above left, (2) twist the rabbit's head off.

6. Repeat 1. *The call*—"Te-yō'hä-lā'" (lizard).
The answer—"Yä'-yä-ho'."
The motion—(a) (1) Point to left and upward (to the mountain where the lizards were seen), (2) pull hand back. Repeat 3 times.
(b) (1) Hold hands up and make circles with the thumb and middle finger of each hand (he had big eyes), (2) drop hands. Repeat 3 times.
(c) Hold right hand out flat, palm down, fingers together and wiggle fingers up and down (his tail went like this). Repeat 3 times.

7. Repeat 1. *The call*—"Wä'-wä-hoo'" (owl).
The answer—"Yä'-yä-hō'."
The motion—(1) reach hands overhead and grab as if to grab the owl, (2) lower hands.

8. The leader calls "Yo-o ho ho ho-o-o" and about-faces. All odd-numbered men in the line about-face (Nos. 1, 3, 5, etc.) and each joins hands with the man behind, right hands together and left hands together, as in A, Figure 66. The arms are thus crossed. The right hands should be under-

neath the left hands. The following directions apply to the odd men (Nos. 1, 3, 5, etc.), their partners making the necessary corresponding movements:

a. 4 counts—Dance backward
b. 4 counts—Go to the left and step behind partner, both now facing in same direction, raising left arm over his head in passing and placing arms on his shoulders, hands still clasped, as in B, Figure 66.
c. 4 counts—Dance forward
d. 4 counts—Go to right and step in front of partner, facing him as before, lifting left arm over his head in passing.

Repeat throughout.

The call and the answer is "Hō′-hē′."

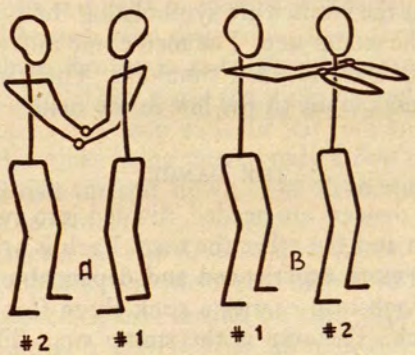


Figure 66.

9. Here the leader attempts to confuse the dancers who are expected to follow his every move. He calls "Yo-o ho ho ho-o-o" as usual and starts forward. The call and the answer is "Hō′-yā′." The following are typical movements—these and similar ones can be used in any order to suit the fancy of the leader:

a. Turn around and dance in opposite direction 4 steps, then turn front again.

b. Turn part way around, then suddenly turn front again

c. Turn all the way around, then turn to the rear and start dancing in the opposite direction; continue 4 steps and then start backing up.

d. Spin all the way around quickly in 2 counts—repeat several times if desired

e. Turn toward the fire and dance toward it 4 steps then dance backward into line.

f. Dance in a Figure-of-8 course, toward the fire and out, 4 steps in each direction.

The leader often feints with these movements, making a motion as though to start one and changing to something else. The unit ends with the usual yip.

10. The leader calls "Yo-o ho ho ho-o-o" and the line starts forward. The leader calls "Sti-yu" (dance hard), whereupon they all go into the Sti-yu step (page 32), if they can do it, otherwise the double stomp. The call is not repeated throughout but is merely called once by the leader, after which the drumming increases in tempo and the more strenuous dancing begins. The leader yips to finish and they walk out to exit.

Corn-meal Dance

A group that knows several of the Cherokee dances will like this Corn-meal Dance. It is not recommended as the first Cherokee routine to be learned.

As the dance opens the women are symbolizing the pounding of the corn meal as they dance the stomp step. The men come in from the fields to eat, carrying their hoes (sticks) on their shoulders. The handling of the sticks in the dance represents the use of the hoe in the field.

THE DANCE

Twelve to sixteen dancers are needed, divided into two groups, one representing the women and the other the men. Each is arranged in a file behind its leader. The more experienced and dependable dancers should be used for the men. Each man carries a stick three feet long and about as thick as a broomstick. The step is the stomp step. The drumming is in medium tempo, unaccented.

The dance is in a series of units, at the end of each the dancers stopping and standing for a moment until the drum starts for the next unit. The dancers go around and around the ring in counterclockwise direction:

1. 64 counts—The women enter and dance forward with the stomp step. After 32 counts the men enter with the stomp step done lightly, the sticks on their right shoulders as in "shoulder arms." They dance directly across and join on behind the women, making one long line. The drumming stops, all shout "Ho" and stop dancing.
2. 32 counts—They dance forward for eight steps, then the leader of the men leads his group out of the line, the women proceeding as usual. The men dance up beside the women and fall in between them, the women spreading to provide space. The men take positions 1, 3, 5, etc., in the line. The drumming stops and all shout "Ho."
3. 32 counts—They dance forward with the stomp step. The men swing their sticks down from their shoulders, take them in both

hands and make a pass at the ground as though to dig it up and then place them back on their shoulders. As they shove at the ground all yip. This is done in one quick flourish, completed in four drumbeats. They dance forward four counts with sticks on shoulders, flourish them forward on the next four counts, keep them on shoulders for the next four, etc. The drum stops and all shout.

4. 32 counts—Repeat 3. The drum is faster, the stomp step done more emphatically.
5. 32 counts—Repeat 3. The drum is louder, the step is the *double stomp*.
6. 48 counts—The step changes to the original quiet stomp step. The men pair up together and the women together: the man in No. 3 position dances up beside No. 1, the woman in No. 4 position beside No. 2, etc. Thus there are pairs of men and pairs of women alternating throughout the line. The men take their sticks from their shoulders and hold them lightly in both hands crosswise in front of their chests. They move the sticks up and down as they dance, up as they step with the left foot and down on the right, the sticks being moved only a few inches by turning the wrists up and down. The drumming stops, all yip and stop dancing.
7. 48 counts—Repeat 6. The drumming is faster, the stomp step more emphatic, the sticks held higher, in front of the face, and moved up and farther on each step.
8. 48 counts—Repeat 7. The *double stomp* step is done vigorously, the sticks held at the level of the top of the head.

They break formation and walk out to exit.

Quail Dance

Reflecting again the inclination of the Cherokees to take their motifs from the world of nature, this dance is in imitation of the movements of a covey of quail.

THE DANCE

Twelve to sixteen dancers are needed, divided into two groups, each arranged in a file behind its leader. Group 2 falls in behind Group 1 to make one long line. The step is the stomp step described on page 37. The drumming is in medium tempo, unaccented.

1. Dancing the stomp step lightly the column enters and goes counterclockwise until halfway around the ring, where Group 2 turns out of line and the two groups form a double column as indicated in

Figure 67, and go directly across the ring. When the leaders reach the edge of the ring all stop suddenly.

2. They hold four counts, then make four long hops backward on both feet, hold four counts, and trot forward three steps and hop on the fourth, to stop suddenly with both feet together.
3. Repeat 2
4. Repeat 2
5. The lines face each other. Group 2 marks time with the stomp step, Group 1 dances backward to the edge of the ring with the double stomp step for 16 counts, then advances for 16 counts to the original position. This is repeated twice more, three times in all, with increasing vigor each time. Both groups turn toward the drum and stop suddenly.
6. Repeat 2, three times
7. Repeat 5, with Group 2 doing the dancing and Group 1 marking time.
8. Repeat 2, three times
9. The leader of Group 1 leads his line out toward the edge of the ring and Group 2 join on behind to form one long line. They go into a circle around the fire and dance the double stomp step vigorously.
10. The drum indicates the finale by four skipped beats and stops. They break formation, all whirl toward the exit, crouch, spread their arms as wings, and with a very fast toe-trot, flutter out like a covey of quail suddenly frightened. No drumming accompanies the exit.

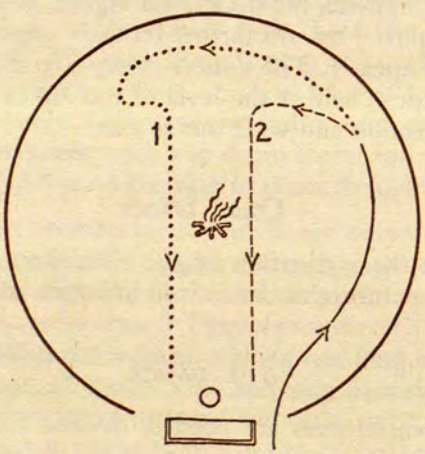


Figure 67. Diagram for the Quail Dance

The main difficulty encountered is in causing all dancers to stop together for routine 2. A drum signal will facilitate this. As the dancers come up to the edge of the ring at the end of routine 1, the drum indicates by a louder beat that in 4 steps the stop is to be made. If all stop together the dancers

will have no difficulty in hopping and stopping in unison throughout routine 2.

Eagle Dance

This beautiful dance is unique among the Cherokee dances—indeed, among all of the dances in this book regardless of tribe. While reserved, as are all Cherokee routines, it involves a spectacular waving of feather fans in chorus fashion of a type seldom seen in Indian dancing, and a kind of showmanship unusual among the Cherokees. For stage use it is unexcelled. Its second part is built on the war motif and features a touch of toe-heel dancing, again departing from the Great Smoky Mountain type.

Here are really two dances in one, two distinct and unrelated units, either one of which could be used as a separate dance. In fact these are but two of many episodes or separate units of the Eagle Dance, selected as the most appealing and useful, the others being laid aside only because of lack of space.

PROPERTIES

Eight fans are needed, illustrated in Figure 68, the authentic Cherokee fan at A, and a homemade but very satisfactory substitute at B. In the authentic fan the white-and-black-tipped eagle feathers are held in a wooden frame. For a quickly made substitute, secure heavy cardboard from a corrugated box and cut into curved pieces as shown, 8 inches long

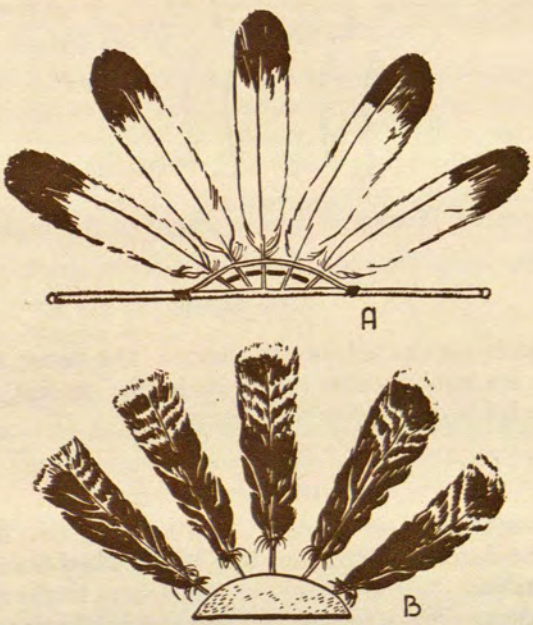


Figure 68. Eagle Dance Fans

and 2½ inches wide at the middle. Run an ice pick into the edge to make a hole and then insert the quills of the feathers. In this way the whole eight fans can be made in a half-hour. Dark turkey feathers are excellent if eagle feathers cannot be had, the white bands across the tips creating delightful effects as the fans are waved.

THE STEP

Hold the fan overhead with both hands as shown in A, Figure 69, the fingers placed on the back and the thumb in front. Standing fully erect dance forward with the flat-foot trot:

1. 4 counts—Dip deeply to the left as shown in B, Figure 69
2. 4 counts—Repeat to the right

The fan is thus waved from side to side, four steps to each sideward dip. The body bends from the hips and the whole movement is done with a smooth and graceful sway.

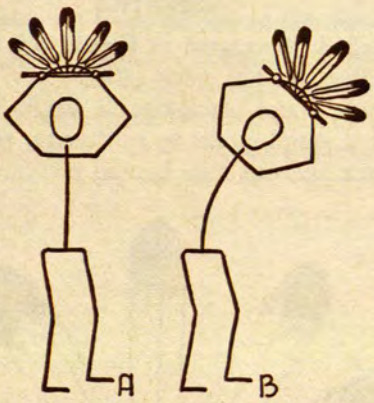


Figure 69. Position of Fans in Part I of the Eagle Dance

THE DANCE

Eight dancers are needed for the chorus. The dance is in two distinct units which are really separate dances. In the second, a good toe-heel dancer is needed in addition to the chorus.

I

The dancers walk in and arrange themselves in two lines as shown in Figure 70, the dancers spaced four feet apart. They hold their fans overhead as described.

1. 16 counts—Dance forward waving fans in unison on every 4 counts, first to the left and then to the right, as described

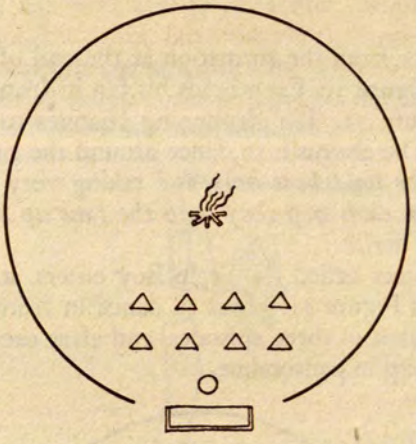


Figure 70. Diagram for Part I of the Eagle Dance

2. 16 counts—Dance backward to the original position, waving fans as before
3. 16 counts—Repeat 1
4. 16 counts—Repeat 2
5. 16 counts—The front line repeats 1, the back line marks time but waves the fans as usual
6. 4 counts—The front line about-faces without stopping the fan wave, the back line marking time
7. 16 counts—The two lines dance up and meet on 8 counts and dance backward on 8 counts—the fans in the two lines are now moving in opposite directions
8. 16 counts—Repeat 7
9. 16 counts—The lines dance toward each other and pass on through, changing positions
10. 4 counts—Each line about-faces, facing each other, without breaking the fan sway
11. 16 counts—Repeat 7
12. 16 counts—Repeat 7
13. 16 counts—Repeat 9
14. 4 counts—The back line about-faces, front line marking time—both lines are now facing in the same direction with fans waving in the same direction
15. 16 counts—Front line dances backward to the position held at the beginning of the dance
16. 16 counts—Both lines dance forward and stop, holding fans overhead for a moment to finish, then lower fans and walk to position for the second part of the dance

II

The dancers walk from the formation at the end of Part I into the formation shown in Figure 71. Each holds his fan in front of him in the position shown in Figure 72. The drumming changes to a medium fast, accented two-time. The chorus is to dance around the ring with the flat-foot trot *stepping on the loud beat only* and taking very short steps so as to advance slowly. *On each step they snap the fans up and down by an emphatic bending the wrist.*

The toe-heel dancer called the Scalp Boy enters, stands in front of the chorus as shown in Figure 71. He is to dance in front of the chorus portraying his war exploit in three episodes, and after each, stops and explains his story to the group in pantomime.

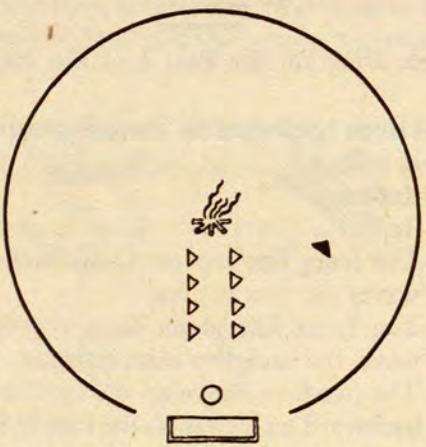


Figure 71. Diagram for Part II of the Eagle Dance

1. The chorus dances around the ring quietly as described, the Scalp Boy moving in advance and displaying himself with toe-heel dancing. He is ever-alert for the enemy, looking into the distance, shading his eyes, pushing bushes aside, etc., all of which movements are described on page 55. He looks at the ground, discovers tracks, stoops and examines them, then straightens up and whirls toward the group. The drumming ceases and all stop.

Facing the chorus the Scalp Boy further explains by gestures what happened on the exploit he is re-enacting: He points to the tracks, bends down and indicates their position, looks ahead in the direction the tracks go, points in the distance as if to say, "I found his tracks here and they went that way. I figured I'd find him over there." After each movement he looks at the chorus as though explaining to them.

2. The drumming starts and they proceed as before. The Scalp Boy follows the tracks rapidly to gain distance ahead of the chorus, then stops

and looks at them, dances a few steps farther, drops to the ground and freezes for a moment. He arises, faces the chorus, and all stop.

The Scalp Boy explains the situation—he points ahead cautiously, nods his head to the chorus, holds up one finger to indicate one enemy, as if to say, "I discovered one enemy over there."

Figure 72. Position of Fans in Part II of the Eagle Dance

3. The dance starts again. The Scalp Boy creeps forward rapidly, holds a moment, creeps farther and then drops to the ground and freezes. He raises his tomahawk twice in measuring the distance, then slowly comes to his feet and leaps on the enemy, bringing the tomahawk down hard. He drops to the ground, takes the scalp, rises and holds it overhead, looking at the chorus.

4. The drumming increases in tempo and the chorus breaks into a powwow, scattering across the ring, the Scalp Boy joining them. They hold their fans in their right hands overhead, waving and waving them back and forth. All dance in the upright position, moving gracefully and placing the emphasis on the waving of the fans. A delightful picture results. The dance ends in the Powwow (page 62).

Chapter IX

GROUP DANCES FROM THE SOUTHWEST

OUT OF THE astounding galaxy of chorus dances, the brilliance and artistry of which have brought well-deserved fame to the Southwest tribes, four have been selected which are of sufficient simplicity as to offer hope of easy presentation. All are of the quiet, reserved type characteristic of those gentle, gracious, gifted artists of the sunlit mesa country.

Aleo

It is in the corral that the Aleo is danced. It has been so for long years. Beyond that I confess to know nothing. Queries bring only the answer, "It is in the corral that the Aleo is danced."

From the Jemez Pueblo it comes where fluid bodies lend to it a grace and charm found only in Adobe Land. A superb quiet number, indicated for a spot early in the program.

THE STEP

The drumming is slow, of about the tempo used in very slow walking. It is in two-time, accented *loud*-soft.

The step is danced in place without making progress:

1. Jump on left foot and at the same time tap right toe in front
& Raise left heel and at the same time lift right foot, then drop left heel down on the count and simultaneously tap right toe beside left foot.
2. Jump on right foot and at the same time tap left toe in front
& Raise right heel and at the same time lift left foot, then bring right heel down on the count and simultaneously tap left toe beside right foot.

It is a limp flowing motion without the slightest jerk or jar. This is accomplished by the handling of the feet. To make it clear, let us discuss it step by step:

1. When you jump on the left foot the weight is taken on the ball of the foot, after which the heel is immediately dropped softly. The foot thus

serves as a spring to relieve the jar, and the knee which is soft, also serves in this capacity. At the same time that the left foot jumps the right toe is tapped gently in front at normal walking distance forward.

&. The left heel is raised slowly and lowered again on the count, thus raising and lowering the whole body. As this is done the right foot is raised from its position in front to a height of about six inches and is drawn back in a semi-circular course, the toe placed gently beside the left foot.

On the next count the movements are reversed as the right foot jumps.

The body is held erect and is thoroughly relaxed throughout, with the arms hanging in languid fashion at the sides. Once learned the step is very simple, the only difficulty being one of keeping balance to the slow drumming in raising and lowering.

THE DANCE

Four dancers are needed, arranged in the following formation:

4

1 2

3

Numbers 1 and 2 face each other, and 3 and 4 do likewise. The distance between 1 and 2, and between 3 and 4 is twelve feet. They walk in and take their positions before the drumming starts. The drumming is in two-time, accented on one, counted 1-&, 2-&, etc. Each unit of loud and soft beat is considered one count.

1. 24 counts—Dance in position using the Aleo step.
2. 4 counts—1 and 2 trot across to change positions, using a slow flat-foot trot, stepping on each drumbeat. 3 and 4 continue dancing in position.
3. 4 counts—3 and 4 trot across to change positions, using a slow flat-foot trot, stepping on each drumbeat. 1 and 2 continue dancing in position.
4. 24 counts—Repeat 1
5. 4 counts—Repeat 2
6. 4 counts—Repeat 3
7. 24 counts—Repeat 1
8. 4 counts—Repeat 2
9. 4 counts—Repeat 3
10. 24 counts—Repeat 1
11. 4 counts—Repeat 2
12. 4 counts—Repeat 3
13. 24 counts—Repeat 1
14. 16 counts—1 and 2 trot to center and meet, 1 turns toward exit and 2 follows him, 3 falls in behind 2 and 4 brings up the end—in file they trot off and exit.

When the dancers trot across to change positions they use a relaxed flat-foot trot in which the ball of the foot touches the ground a fraction of a second before the heel is brought down in order to relieve the jar. The knee is very soft and flexes with each step. As the dancers start across they crouch just a little, dropping the head and shoulders for two steps, then coming up straight again as they pass each other. They cross in six steps and turn around into position on the 7th and 8th steps.

The secret of this dance rests in a completely relaxed, fluid body.

Jemez Buffalo Dance

Buffalo dances there are, and many, among the Western tribes, and each one differs from the others, yet when well danced, each could be unmistakably recognized as a buffalo dance even though its name were not known. The dance of each tribe reflects the temperament of the tribe, yet each imitates the characteristic movements of those big, gentle cattle of the prairies. It is not surprising that the buffalo dance of the quiet Pueblo artists should stand out in contrast to that of the dashing, fighting Sioux of the northern Plains, described on page 148, but both are unmistakably buffalo dances. So different are they in mood that an interesting study in contrast results if the two are staged one after the other, first the Jemez Buffalo, and then the Sioux Buffalo.

One who has witnessed the Buffalo Dance in the Southwest with all its gorgeous costuming including the buffalo headpiece, may question the dance as possible without all these adornments. Needless to say it would be more dramatic with them, not to say authentic, yet there is no gainsaying that a delightful dance results when the routine is followed in ordinary dancing costume without special makeup.

The routine here given follows the original as closely as is practical to attempt without the use of the songs.

THE STEP

There are two special movements or steps involved:

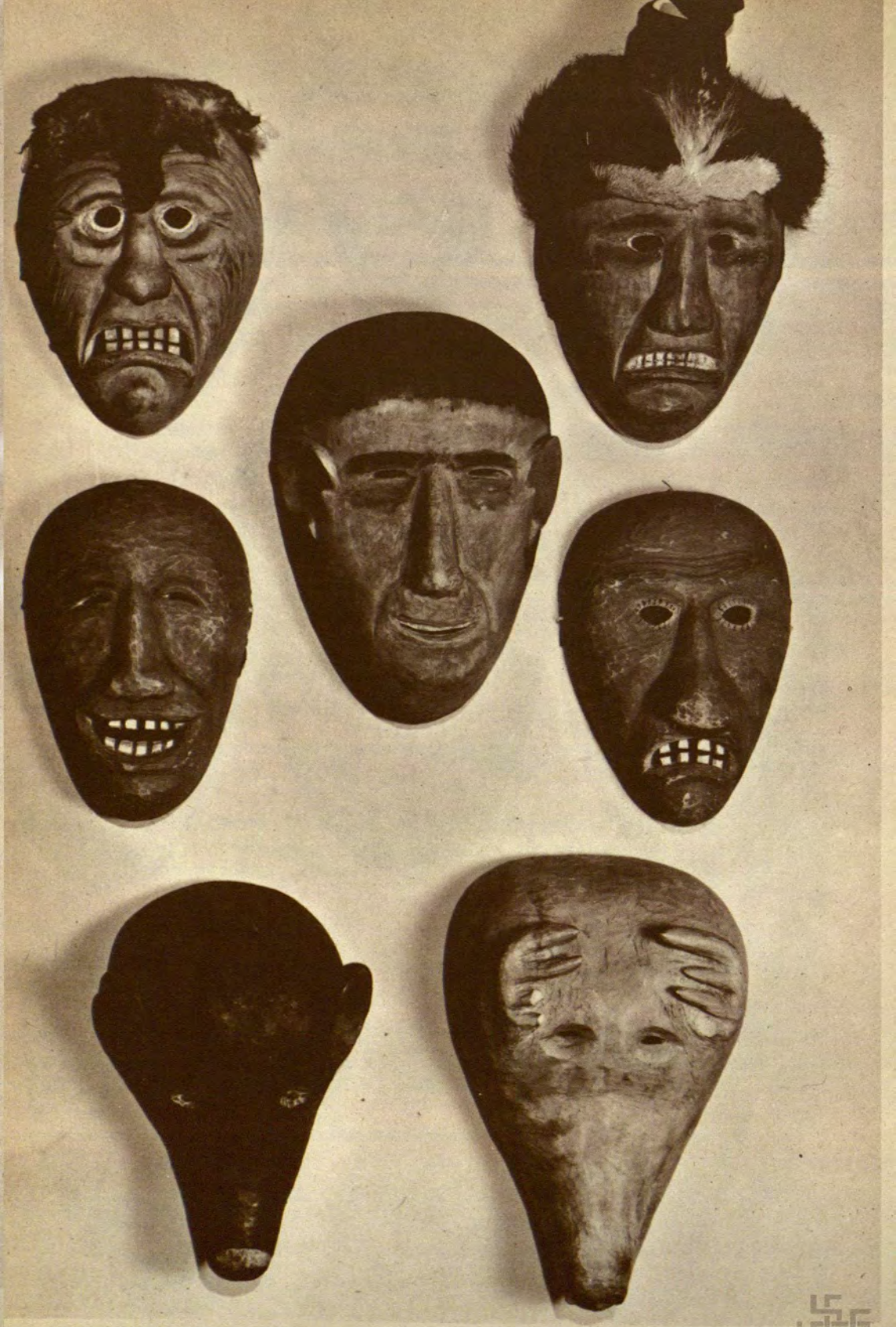
The first represents the slowly undulating motion of the buffalo as the herd is grazing. The drumming is in slow accented two-time. The step is done in place, without making progress.

1. Step on the left foot and bend the knee slowly, thus lowering the body
&. Straighten the left leg slowly thus raising the body
2. Step on right foot and bend the knee slowly, thus lowering the body
&. Straighten the right leg slowly, thus raising the body

The result is a lowering and raising of the body accomplished entirely by knee action. It is a smooth, even, up-and-down motion. As the weight

Photograph by Ralph Haburton

Masks of the Smoky Mountain Cherokees



Photograph by Ralph Haburton

Masks of the Smoky Mountain Cherokees

is taken on one foot and that knee bends slowly, the other foot is raised with corresponding motion to a height of four or five inches. The body remains bent slightly forward at the hips throughout, and the arms hang naturally at the sides, the elbows slightly akimbo. The head turns slowly from side to side as the weight is taken on one foot and then on the other. All motions must harmonize and blend together to create the slowly undulating buffalo-like movement. The dancers should remind themselves constantly that they are representing these ponderous slow-moving cattle.

The second motion represents the pawing of the ground as all hoofed animals are wont to do. The drumming doubles in time, fast and unaccented.

1. Hop on left foot, raising right
2. Hop on left foot, kicking right down on ground
3. Hop on left foot, raising right
4. Hop on left foot, kicking right down on ground

It is done without making progress. In making the kick the right foot is raised to the position shown in Figure 73. The hop with the left foot is low, placing the emphasis on kick with the right.

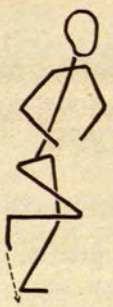


Figure 73.

THE DANCE

Four dancers are needed, arranged as follows:

3

4 2

1

Numbers 1 and 3 face each other, and 2 and 4 do likewise. The distance across is about 12 feet. They walk in and take their positions. The drumming is in very slow, accented two-time, counted 1-&, 2-&, each unit of a loud and soft beat being regarded as one count.

1. 15 counts—Dance in position with the slow buffalo step as described (movement 1)
2. 1 count —Stop and stand on both feet
3. 15 counts—Repeat 1
4. 1 count —Repeat 2
5. 15 counts—Repeat 1
6. 1 count —Repeat 2
7. 48 counts—Drumming medium-slow. Using toe-heel step in relaxed manner, dance around near position, turning informally
8. 16 counts—Tempo of drumming doubled, unaccented: Hop on left foot and raise and lower right with pawing motion (movement 2)
9. 4 counts—Drumming at one-fourth above tempo (hitting every fourth beat only): Make four hops to left, hopping on both feet, shaking head and snorting on each hop
10. 16 counts—Repeat 8
11. 4 counts—Repeat 9
12. 8 counts—Repeat 8
13. 2 counts—Repeat 9, making two hops
14. 8 counts—Repeat 8

Exit walking.

When the fast kick starts on No. 8 it continues for the 16 counts, then the four hops are made to the left to the very slow drumming, after which the fast kicks are immediately resumed. There are thus repeated changes in tempo and mood.

Yei-be-chi

There is sickness and much of grief and woe in the riverbeds, the valleys, and the low, damp places. Thus only can it be cured—by the medicine of nine-day Night Chant. Conspicuous in the routine of the potent Night Chant is the Yei-be-chi. (Pronounced yā′-be-che′.)

For this Navajo routine I am indebted to Julia M. Buttree whose kind permission permits me to take it from her *Rhythm of the Redmen.**

THE DANCE

Sixteen to twenty dancers are needed. Each holds a gourd rattle in his right hand. There is no drumming, the shaking of the rattles setting the rhythm, although drumming should be used in practice and, if the dancers are inexperienced, may also be used in the dance to prevent the speeding up of the rhythm that invariably occurs in group dances without drumming. The rhythm is in medium tempo, unaccented. The step is a relaxed back trot (page 38).

* Julia M. Buttree, *The Rhythm of the Redmen,* page 33. New York: A. S. Barnes & Company, 1930.

The dancers are paired up as to size, the pairs arranged in a column, two abreast.

1. 22 counts—Enter with the back trot
2. 2 counts—Face front, thus forming two sidewise lines, one behind the other, all facing front
3. 4 counts—With feet still, flex knees and shake rattles in time
4. 3 counts—With a sudden sharp bend of the knee, bow forward and yelp, straighten up, and about face. The lines are now facing in the opposite direction.
5. 4 counts—Repeat 3
6. 3 counts—Repeat 4, facing in the original direction again
7. 10 counts—The back line trots forward and joins the front to form one line facing front
8. 4 counts—Repeat 3
9. 3 counts—Repeat 4
10. 4 counts—Repeat 3
11. 3 counts—Repeat 4
12. 10 counts—They form two lines again, the back line trotting backward to position, the front line turning around and facing the back line
13. The two at the head of the column trot forward to meet each other, turn and trot side by side down the aisle between the two lines, then take their places at the end, each again in his own line. The second column then goes down the aisle in the same manner, then the third, etc. The group continues to shake their rattles and to keep time by trotting in place.
14. When the last couple has gone down the aisle to position, all turn to form the original column and trot off.

In the above description 22 counts are specified for the entrance. This number of counts can, of course, be altered depending upon the conditions. If done on the stage they trot in from the wings to position and then turn front. If in the council ring the column enters at the Council Rock entrance and, going counterclockwise, trots all the way around the ring, then stops in front of the Council Rock and turns toward the fire, thus forming two sidewise lines facing the fire.

Sia Crow Dance

From a gentle, soft-spoken weaver of artistic belts at Sia this characteristic Pueblo dance was learned. Like all such here recorded it is a quiet number, pleasing but unspectacular.

Crow-like, the dancers are painted black from head to foot except for the face which is natural, and wear very small black breechcloths. There

are four such crows in line with a guard at each end. For our use eight dancers give more body to the dance, and the guards can well be dispensed with, since they serve no purpose and appear out of place unless set off from the rest by special costuming. The dance can be done in ordinary dance costume without the black paint, a great convenience, especially if the dancers are to appear in other dances on the program.

THE STEP

There are two movements used in the dance.
In the first, the drumming is in medium-slow, accented two-time.

1. Jump on both feet bringing the left down about six inches farther forward than the right, taking the weight on the left and allowing the right to come down gently on the toe, the left knee soft and flexing to lower the body.
&. Keeping the right leg inflexible, straighten left knee to raise the body, then lower it again, thus raising the right foot and lowering it on the count.
2. Jump on both feet bringing the right foot down about six inches farther forward than the left, taking the weight on the right and allowing the left to come down gently on the toe, the right knee soft and flexing to lower the body.
&. Keeping the left leg inflexible, straighten the right knee to raise the body, then lower it again, thus raising the left foot and lowering it on the count.

It is a graceful, flowing movement without jerks or sudden motions. The secret rests in the soft knee and the graceful dip of the body caused by flexing the knee. The body is bent forward slightly and naturally at the hips and the arms hang naturally at the sides. As the left foot leads the upper part of the body is turned slightly to the right, and as the right foot leads it is turned to the left.

The second movement is a kick step with the right foot which is the same as that used in the Jemez Buffalo Dance, described on page 182, except that the right foot is kicked down each time the left foot hops, or on every drumbeat, instead of on every other one.

THE DANCE

Eight dancers are required, arranged in a single column. They walk in, take positions, and wait for the drum.

I. The drumming is in medium-slow, accented two-time, counted 1-&, 2-&, etc.:
9 counts—Dance forward with Crow step as described

3 counts—The feet are still—stand with feet side by side and flex knees to drum beats, lowering and raising body, looking skyward and moving head on count
6 counts—Dance forward with Crow step, straightening up and raising both hands overhead on 6th count, stopping

II. Drumming doubled in time, unaccented:
4 counts—Kick step in place
1 count —Kick step, throwing right arm overhead and lowering
1 count —Kick step, throwing left arm overhead and lowering
4 counts—Kick step
2 counts—Kick step, throwing right arm overhead and lowering on each count
4 counts—Kick step
1 count —Kick step, throwing right arm overhead and stopping.
Repeat the entire series from beginning three times.

Part I is done in the slow, graceful, flowing motion of the Crow step. When the feet are still and the knees flexed to lower and raise the body the movement is without jerks and harmonizes with the general movement of the step itself. In Part II the fast kicks stand out in distinct contrast to the flowing movements of the first part. The second part is done in place without making progress.

In each case when the arms are thrown overhead, whether in the first or second part, the head and eyes are turned up.

The column moves around the stage or ring during the dance and when finished the dancers walk off.

Chapter X

COMEDY DANCES

THE LOFTY BEAUTY of the council-fire ritual, the seriousness of purpose of the dances, the religion-like atmosphere that is conjured up—these set the stage for comedy in unmatched fashion. Against this background the comedy dance appears as wholly unexpected, particularly if not announced as such. The very dignity of the situation serves to heighten the comedy and to give it a ludicrous quality that otherwise it would not have.

But comedy dances must be used sparingly and tempered always with reserve, lest they unmake the tone and thereby defeat both themselves and the balance of the program. One to a program is usually sufficient, preferably in a spot near the end after a long build-up of other dances. The sparing use of them accounts for their fewness.

None of the dances in this chapter are authentic Indian numbers.

Big Small and Little Small

This is a take-off on the Tomahawk Dance, the solo described on page 103. It calls for two dancers, one of whom is a small edition of the other. Often a man and a boy will make the just right combination. Although not essential, it helps if they are similar in appearance and build, except for size. But this much is necessary—*they must move alike*, the little one being able to imitate exactly all dancing movements of the big one.

Big Small must be able to do the Tomahawk Dance—indeed, the present dance is usually developed around a dancer who has the Tomahawk Dance as a specialty. As he dances it, Little Small, cocky and impertinent, trails around behind him and imitates all his movements and, in the end, harasses him.

Big Small is in usual dancing costume, dignified and nicely ornamented with bustles and feather trappings. Little Small wears only a breechcloth and a white skull cap like that shown in Figure 74, copied after those worn by the Delight Makers of the Pueblos. It is made from a woman's white stocking. The two tassels are padded to give them body and hang down behind.

Figure 74. Hat Worn by Little Small

THE DANCE

Big Small enters dancing the Tomahawk Dance (page 103) going counterclockwise, and about six feet behind him Little Small follows. Little Small keeps his eyes on Big Small and imitates instantly every move he makes. Big Small's face is serious but Little Small's has an impish smile on it constantly.

When Big Small reaches X in Figure 75 he plants the tomahawk in the ground and continues on. Little Small immediately picks up the tomahawk and, following him, plants it at Z. When Big Small reaches Y he stops for his play on the tomahawk, Little Small remaining at W. A surprised look comes over Big Small's face when he discovers the tomahawk missing—he shades his eyes, lowers and raises his body to look from different angles . . . convinced it isn't there he scans the ring and sees it at Z. Thinking he made a mistake in placing it, he goes back around to Z and gets it, Little Small following, then repeats the routine, going around the ring again and placing it at X as before. Little Small picks it up again and puts it back at Z, then continues on around the ring behind Big Small, imitating his movements.

When Big Small stops at Y again and finds it missing he immediately looks to Z and sees it. Now he knows there is some deviltry afoot. He looks around and discovers Little Small standing at W, laughing and pointing at the tomahawk. Big Small points accusingly at him, dashes toward

him and chases him around past Z, then picks up the tomahawk and goes straight over to X and puts it in position, then goes directly across to Y, Little Small following and going to his position at W. Reaching Y Big Small takes up his routine again and begins the play on the tomahawk. Each move he makes is imitated by Little Small and each time he advances to get the tomahawk, Little Small trails behind him.

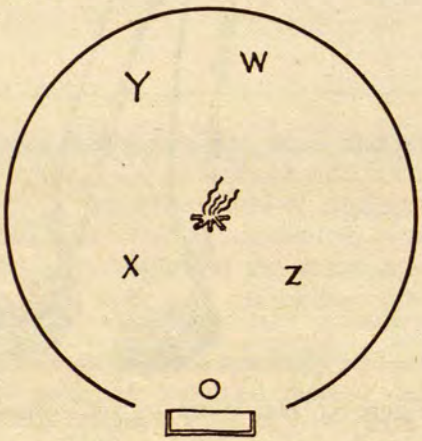


Figure 75. Diagram for Big Small and Little Small

When at last Big Small picks up the tomahawk and begins to dance, holding it up and tossing it in the air, Little Small is right behind him imitating every movement. Big Small continues on around the ring until he is back at X, at which point he lowers the tomahawk and holds it at his side for a second. Little Small dashes up and grabs the tomahawk out of his hand, turns and dances swiftly around the ring in the opposite direction. Big Small whirls and starts after him but, seeing himself losing ground, he stops dancing and starts running, raising his knees high in front as though running hard but not covering ground very rapidly, and with his face strained as though forcing himself to the limit. Little Small exits with Big Small running frantically after him.

The Courtship of the Eagles

For this riotous dance I am indebted to Ernest Thompson Seton * who originated it and with whose kind permission I include it here.

It is a burlesque best played by two large burly men. Make-up should reflect its burlesque nature—bathing trunks instead of breechcloths, and a blanket folded in triangular shape, tied at the neck and at the wrists, to serve as eagle wings. On the head a dilapidated wig is worn with an old

* Ernest Thompson Seton, *The Birch Bark Role of the Woodcraft League of America*, page 99. New York: Brieger Press, Inc., 1924.

bustle tied on top. The face is painted red with a yellow beak or nose, the body is not painted.

More comic results are often obtained if the men are not trained Indian dancers. They bend well forward with legs slightly straddled and dance in imitation of the flat-heel step as best they can.

The routine here given follows in the main that of Seton.

THE DANCE

Two small but strong packing boxes are placed on opposite sides of the ring near the edge. One is the mountain on which dwells the he-eagle and the other the mountain of the she-eagle. That of the he-eagle should be larger, just big enough for two to get their feet on it when squatting side by side.

The he-eagle enters and is followed presently by the she-eagle, both dancing over to their mountains, uttering softly "Kek Kek Kek." They settle on their mountains and spruce up their plumes with their beaks. The he-one is restless, flapping his wings and fidgeting. He utters a long, lonesome "Kek Kek Kek." Presently he discovers the she-eagle on her mountain, cocks his head and takes a good look, then utters a shrill "Kek Kek" and sails off his mountain over to hers. Meanwhile the she-eagle drops behind her mountain and hides. The he-eagle looks all around the mountain "Kek Keking" excitedly, fails to find her and gives up in despair, heading back to his mountain muttering repeatedly "Kak Kak."

The she-eagle climbs up on her mountain again, looks for a moment and then cries "Kek". He sails over again, loudly "Kek Keking" but she hides again and he misses her. He returns to his mountain as before, grumbling his disgust, "Kak Kak."

She climbs on her mountain and coyly calls "Kek." He pays no heed, his head down, brushing up his plumes. She rises higher, flaps her wings and calls "Kek." He answers "Aw, Kak Kak Kak." She jumps off her mountain, sails a few feet toward him and coyly trots back to her mountain. He grumbles "Kak Kak Kak." She advances again, this time halfway over to him and trots back. He turns his back and shouts loudly, "Aw, Kak Kak Kak." She "Keks" in vain from her perch, then sails over to the very foot of his mountain. He emits a long, excited "Kek Kek" and leaps for her. She flees and he pursues. In front of her mountain she goes around in a circle and cuts a figure-of-8 while he follows hot on her trail, both repeating excitedly "Kek Kek Kek". He turns suddenly and bumps her, both falling. They rise, he grabs her, they put their arms around each other, their beaks close together, and trot back to his mountain cooing "Kek Kek" softly to each other.

Together they squat down on his mountain, their arms around each other, their beaks close together. Quietly they perch there for a moment cooing, then, losing their balance on the tiny perch, both scream loudly

"Kek Kek" and fall over backwards on the ground. They arise and run off.

The Lost Drumbeater

The council fire opens with its usual dignity. The lofty ritual is completed, the opening dance announced. The Chief reaches for his drumbeater . . . it is not there! He looks around, casts a wary glance off stage, turns and begins beating the drum with his fingers. The Incense Bearers dance in to complete the opening ceremony.

There is much excitement off stage. Everyone is scurrying about for a drumstick. A spectator or two desiring to help arise and leave . . .

The solo dancer enters in the first dance to the feeble finger drumming and goes into his story dance, looking about the ground as if for tracks, searching here and there. Suddenly he drops to the ground and points across the ring—he arises, dashes over and picks up the lost drumbeater! He holds it in the air smiling, then trots over and gives it to the Chief. The Chief begins drumming with it and the dancer goes into brilliant solo.

So realistic can this be that it can be used repeatedly with the same group and still there will be an excited scurrying about for a drumbeater. The very formality and dignity of the Grand Council, its importance with so many spectators present, the intense desire of everyone to see it succeed, sets the stage for such a trick. But mark this well—not one soul except the dancer himself and the Chief can know the nature of the number, not even the other dancers on the program. It is merely listed as a solo.

THE DANCE

Place the drumbeater at the edge of the council ring and throw a little dirt over the wrapped end of it so that it cannot be recognized as a beater. It should be put in place before any spectators arrive and one man appointed to watch it constantly and to see that it is not moved.

When the Chief reaches for the drumbeater and finds it missing he glances about, looks down at the ground, appears confused for a second, turns and looks off stage with a worried expression as if asking for help, then begins drumming with his fingers.

The dancer enters, stops and looks back toward the Chief. The Chief nods his head and drums harder as if to say "Go ahead and dance". The dancer proceeds as in the story dances, looking about the ground, stooping as if to look under the benches, searching here and there, continuing thus with story-dance business for a circuit and a half of the ring. Suddenly he drops to the ground and points across the ring dramatically, holds his freeze for a moment, leaps to his feet and dashes across to pick up the drumbeater. He holds it high overhead, looks at the Chief and smiles. The Chief's face brightens up. The dancer trots across and hands him the drumstick. He takes it and begins drumming in fast tempo.

The dancer then goes into an exciting, dashing solo, circling the ring twice and exits.

Comedy Dances in Other Chapters

Three unsurpassed comedy dances appear in Chapter XI, "Mask Dances". They are: *The Ferocious Warrior*, *Laborers in Darkness* and *The Boogermen.*

A comedy number is also found in the Winnebago War Dance on page 130.

Chapter XI

MASK DANCES

MASKS HAVE played an important part in the dances of many tribes, particularly of the Southwest, the Northwest Coast, and the Iroquois in the eastern Woodlands. The Solid Face Society of the latter tribe was noted for the grotesque, eerie quality of its masks. The Cherokees of the Great Smoky Mountains, a tribe of the Iroquois family, also made much use of masks in their dances and indeed, retain to this day their mask tradition. There is good reason for this, for the evil spirits that cause disease lurk about in dark places, and only the spirit power of masks can rout them. Should a person fall victim to these spirits, the medicine of the masks is needed to free him.

These Cherokee masks lend themselves admirably for our use today and the various dances in the chapter are based upon them. Several are shown in the illustrations facing pages 182 and 183. It will be noted that they vary widely in type—some have a fierce, hideous, war-like expression, others are pleasant, and still others have a witless, imbecilic look. Mask dances allow considerable freedom of expression on the part of the dancer. Each mask should be studied for the type of character it represents in order to determine how this particular kind of person would dance. In this way the appropriate movements for each mask are created.

Making the Masks

The masks are made of wood but imitations of them can be fashioned from papier-mâché. The Cherokees make them of buckeye, using basswood as a second choice but only if buckeye cannot be had. They are hollowed out to fit the face and are held on by bands of strong elastic across the back. A piece of black cloth should be tacked to the top of the mask on the back edge to cover up the back of the head, tied under the chin by tapes sewed to the cloth.

The faces of the masks are painted a medium reddish-brown, the eyebrows and expression lines painted black. Sometimes black paint is used to represent hair and again pieces of fur are tacked over the top.

In making imitations from papier-mâché, particular care should be taken to copy the Indian originals accurately. Here as in all efforts at

Indian art it is better to copy than to improvise or attempt to improve upon the Indian original. In fashioning papier-mâché masks there is often a tendency to overdo the bizarre aspect, producing masks that would look more at home in a Halloween parade than in an Indian dance. It will be noticed that, bizarre as they are, the Cherokee masks are after all quite like the human face. These dances rely for effect upon this human-like quality.

One of these dances requires eight masks, all different, but the others call for only one or two.

Witch or Boogerman Dance

For sheer comedy the Boogermen of the Cherokees have no equal in the whole realm of Indian dancing. These eight old men are entertaining always, and more often than not, outlandishly ludicrous. Their power to induce laughter rests in their masks, for their quaint antics which so ably augment the comedy would go for naught without their wooden faces. These are the disease-healers who unexpectedly leap into the sick person's presence to startle them and thereby to drive the evil ones from him. But when they dance in public their purpose is naught but entertainment, pure and simple.

This is one of those rare dances that involves spoken lines.

Unfortunately the dance cannot be done without a mask for each dancer. Those in the illustration facing page 182 are typical Boogerman types. Among the Cherokees the Boogermen wear baggy suits of burlap or old rags. It is recommended, however, that they wear only breechcloth and moccasins. If anything this heightens the comedy, and is a great convenience since the dancers usually appear in other dances on the program in which the breechcloth is required, and they are thus saved the confusion of a complete change.

The descriptions here given is an exact representation of the dance as seen on various occasions among the Great Smoky Mountain Cherokees.

BOOGERMAN STEPS

These Boogermen are old—their legs are stiff, their joints full of creaks. Moreover, no two of them dance alike. There is a basic movement, however: To very fast, unaccented drumming, they shuffle the feet along without picking them up off the ground. With the feet kept flat they scuffle forward a few feet and stop, then scuffle sidewise on the spot, a foot or two in each direction, or keep the feet still and shake the knees sidewise with a trembling motion.

With this as the basic movement each Boogerman's mask is studied to determine the best movement for him, the mask creating a character that suggests appropriate movement. The aim is comedy always. The varia-

tions come chiefly when they stop and dance on the spot. The following are typical movements:

1. Shake knees sidewise rapidly to the drumming with a trembling motion, the feet stationary.
2. Shake body up and down with a trembling motion from head to foot, the feet stationary.
3. Move knees out and in slowly on every other beat of the drum, or on every fourth beat.
4. One knee is stiff, the other knee is moved from side to side slowly on every fourth beat of the drum.
5. Both knees are stiff and a cane is carried. The hand with the cane shakes back and forth to the drumming, the body quiet.
6. The head only is moved from side to side to the rhythm.
7. The feet are shuffled sidewise on the spot, stopping occasionally and shaking the knees.

With these movements as the general pattern, appropriate antics are worked out for each individual dancer.

There is a technique to handling the head that should be employed in all mask dances. When the dancer looks in a certain direction he should hold his head stationary for a moment to permit a good view of the mask; he moves his head to another direction and holds again. To move the head about as in normal looking does not give the mask a chance to take hold of the audience.

THE DANCE

Eight Boogermen are needed, each with a mask. Two benches are placed in the ring as shown in Figure 75.

After the dance is announced the Boogermen come walking in slowly and haltingly, their legs creaky and uncertain. They come from different directions, straggling in, one or two at a time. Each stops and looks over the situation, locates his seat, walks over and sits down. All enter thus except No. 1, whose place is vacant.

The Chief walks over to No. 3 and whispers to him. He shakes his head and points to the entrance. The Chief looks—No. 1 is coming in. After surveying the situation he hobbles to his seat. The Chief whispers to him, then looks up and announces:

"I ask him what manner of man he is. He says he is a Boogerman."

Repeats whisper: "I ask him where he is from. He says he doesn't know."

Repeats whisper: "I ask him where he is going. He says he doesn't know."

Repeats whisper: "I ask him if he will dance. He says sure."

The Chief whispers again and No. 1 points to No. 7. The Chief walks over and whispers to No. 7, who points across to No. 8. The Chief walks over to 8 and whispers, then announces:

"I ask him his name. He says he is a hoot-owl."

He whispers to No. 6. "I ask him his name. He says he is a skunk."

He continues in order for Nos. 4, 2, 7, 5, 3, and 1. Such names are given as *weasel*, *buzzard*, *jay bird*, *jack rabbit*, *pewee*, *bobcat*, and *wall-eyed pike*.

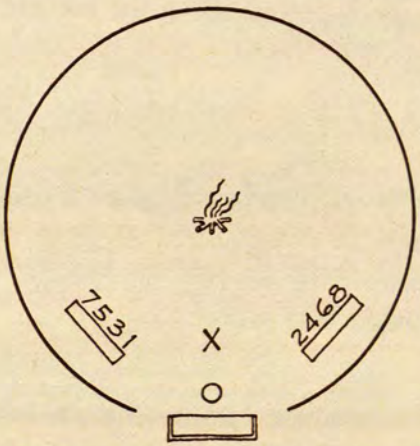


Figure 75. Diagram for the Witch or Boogerman Dance

The Chief returns to his drum and begins drumming in rapid unaccented tempo. No. 1 arises and shuffles up to the point marked X, faces the fire and begins his dance, using one of the appropriate movements described. He continues for a moment, then turns around and shuffles up to the drum. He stops on his right foot, swings his left leg forward slowly and brings the heel down with knee stiff, taking eight counts to make the kick. The drum stops with a loud thump as the heel hits. The Chief bends forward and the Boogerman whispers to him. The Chief announces:

"He says it's hot in here."

No. 1 then goes to his seat and No. 2 repeats. This continues until all eight have danced. The line whispered to the Chief changes with each dancer as follows:

No. 2—"He says his chin hurts." (Probably a fact with the mask on!)

No. 3—"He says he needs some air." (Again a fact behind the mask!)

No. 4—"He says he can't see." (Once more a fact.) He gropes his way back to his seat, assisted in sitting down by the Boogerman next to him.

No. 5—"He says he is all fagged out."

No. 6—"He says his back aches."

No. 7—"He says he can't find his seat." All of the Boogermen point to his seat.

No. 8—"He says he is feeling younger every day."

No. 8 carries a cane not over 15 inches long which he uses by bending

far forward. He keeps his weight on the cane as he shakes his legs for his dance. As he goes to the Chief he swings his cane forward instead of kicking his legs.

When No. 8 has finished all walk up in line facing the fire and all dance, each using his own movement. The drum signals and all shuffle across the ring and line up on the other side facing the fire and repeat. The drum signals the exit and all shuffle out.

Laborers in Darkness

We see them in the illustration facing page 167. Their heavy task is to haul the short pieces of log on which they are leaning... and it is hard, oh, so hard. Often they must stop to rest as in the picture....

This bit of pantomine is rich in comedy. The laborious antics to haul the logs that are obviously so light in weight and the stolid expressions on the immobile solid faces as they rest will create a gem of silent entertainment.

The success of the dance depends upon the masks. They should pair up together in type, yet each have a personality of its own. They must look the part of the dance. They should have a stolid, plodding expression, listless and weary of limb. The picture suggests the type better than words can do.

The dance is not an authentic Cherokee one as done by two men, but is built up from an oft-seen movement of hauling burdens in the antics of the Boogermen.

THE DANCE

In addition to the masks the dancers wear only breechcloths and moccasins. Each has a section of a small log three feet long, one of them six inches in diameter, the other nine inches. Dancer No. 1 has the smaller log.

The dance is a study in slow motion. The drumming is in two-time, very slow. They use a flat-heel step, stepping flat on the hard beat and raising and lowering the heel on the half-beat.

1. They place the logs on their right shoulders and steady them with both hands. They bend forward under the great weight. They enter dancing slowly, and once in, stop and look over the situation for a moment, then continue on to A in Figure 76.

2. Here they lower the ends of their logs to the ground, putting both arms around them and letting them down, slowly as though they had great weight. They lean with their arms on the logs and rest as in the picture. They must face the fire and hold their chins up to reveal the full face. They look the crowd over but hold their heads motionless for several seconds in each direction to let the audience get an unhurried view of the masks. All changes of position are done very slowly. Then they pick the

Photograph by Paul Boris

JAMES C. STONE

Photograph by the Author

Chippewa Dance House at Nett Lake, Northern Minnesota

logs up, putting both arms around them, bending far forward to get them on their shoulders again.

3. They continue over to B, lower the logs for another rest and repeat 2.

4. They continue on to C and repeat 2, but here No. 1 has trouble in getting his log on his shoulder—his strength is fast failing him. No. 2 lifts his up, looks down and sees No. 1 struggling to hoist his, reaches down with his left hand and helps him up with it.

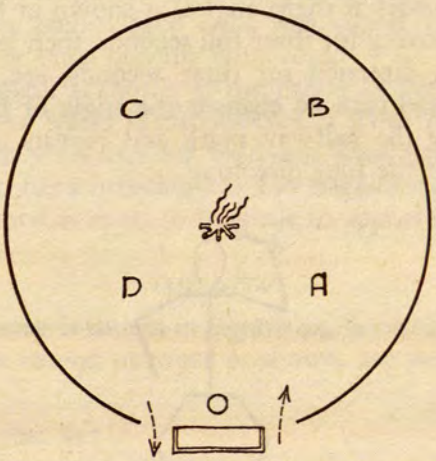


Figure 76. Diagram for Laborers in Darkness

5. They continue to D and rest again, repeating 2. This time No. 1 cannot raise his log at all. When No. 2 lifts his, No. 1 looks up at him and they exchange a long look. No. 2 lowers his log and lays it on the ground, takes hold of No. 1's log and together the two of them manage to get it up on No. 1's shoulder. Then No. 2 lifts his again and, putting his left hand under the end of No. 1's, they exit slowly.

The Ferocious Warrior

This is a comedy in which a ferocious warrior encounters an enemy he cannot handle—a burlesque on the fighting dances. The mask must be war-like, fierce, unrestrained in its fury. The one at the top right corner of the illustration facing page 183 indicates the type.

It is not an authentic dance of the Cherokees but is in full harmony with the unpredictable antics of the Boogermen.

THE DANCE

Two characters are needed, a large dancer to wear the mask as the ferocious warrior, and a very small boy, the smaller the better, wearing a bobbed Indian wig with a headband across his forehead to make him

look as cute and harmless as possible. The warrior carries an ugly-looking tomahawk and the boy has a tiny bow about a foot long, made of a pealed twig and a string.

The drumming is medium-fast, accented in two-time. The step used by the warrior is a flat-foot run, bringing the heel down first.

The warrior hustles into the ring, running with a quick, jerky motion and goes counterclockwise a quarter of the way around, stops and looks across the fire, his knees widespread and pointing outward, his elbows sticking out to the sides at sharp angles, as shown in Figure 77. This pose he holds without moving for three full seconds, then jerks his head quickly to look in another direction for three seconds, etc., making four such looks; with each head turn he changes the angle of his tomahawk. Then he runs quickly to the halfway mark and repeats, and continues thus, repeating at each of the four directions.

Figure 77.

As he passes the Council Rock the little boy walks in and sits on the ground just to the left of the drum and begins playing with some twigs on the ground, childlike and unconcerned.

The warrior continues around until he is directly opposite the boy when he discovers him. He stops suddenly in his usual pose (Figure 77) and points. He pauses motionless for three seconds, knocks his knees together quickly and separates them widely again, repeating the pause and knee knock three times. At this point the boy sees him and stands up. The warrior's knees begin trembling, shaking sidewards violently in his nervousness. He shuffles sidewise, across and back several times to gain momentum, his tomahawk raised in the air, then dashes toward the boy.

The boy raises his tiny bow, pulls the string with his thumb and finger and shoots just as the warrior is abreast of the fire. The warrior grabs his stomach with both hands, leans far back and utters a long-drawn-out, loud, agonizing groan (very loud—the mask muffles it), then doubles up and staggers to his keep his feet, grunting and groaning audibly. A moment of staggering and he gets control of himself, raises his tomahawk and faces the boy, takes two steps toward him. The boy steps forward and raises his bow—seeing this the warrior throws both arms overhead, screams

loudly, turns and dashes around the ring, screaming, and exits, the boy running after him with his tiny bow raised.

Smoky Mountain Spirit

This quaint solo dance is in the mood of the masked Witch Healers of the Cherokees, yet, unlike the Boogerman Dance, there is no deliberate attempt at comedy. It relies on the bizarre mask and appropriately bizarre movements, artistically done. Comedy will evolve willy-nilly, however, for masks resembling the human face make one appear freakish and queer, and the movements at once become humorous.

The appropriate mask is shown at the center of the illustration facing page 183. The dancer wears burlap clothes, a loose sack on each leg as leggings, a large sack with slits for head and arms pulled over the head, and a piece of burlap for a breechcloth. The baggier it fits the better. The burlap should be ripped in spots to be made to appear ragged.

THE STEP

The fundamental step is shown in Figure 44, done to slow drumming in two-time. The knees extend outward as shown, are well bent and remain so constantly.

1. Hop on both feet flat
&. Hop on left foot raising right
2. Hop on both feet flat
&. Hop on right foot raising left.

The foot is raised rather high as illustrated and the sole remains parallel to the floor.

The arms are bent at right angles as shown in Figure 44. It should not be assumed, however, that the position of the arms is changed with each step as in the illustrations. The arm illustrations merely show the various positions that the arms may take. For best effect the arms should be put in one of these positions and held there for three or four steps before changing to another.

THE DANCE

The dancer enters with the step described, moving forward slowly and deliberately. Once inside he stops, raises his arms in angular fashion, and sways up and down by flexing his knees to the rhythm, looking in this direction and that but holding his head motionless for a few seconds between each look. Each time he changes his head position he also changes the position of his arms. Next he spreads his knees widely apart, then knocks them together, repeating this several times in slow motion to the drumming.

He dances a quarter of the way around the ring, stops and repeats, continuing with stops at each of the four directions. As he reaches the

Council Rock to complete the circuit, he stops and repeats, then hops backward on both feet to the exit, with hands overhead, turns and dances out.

Reliance is put upon the bizarre appearance of the mask and make-up, combined with the angular motions of the legs and arms. When well-executed it can be an artistic and entertaining number.

The Masked Deer Hunter

The deer is the most inquisitive of animals . . . indeed, his curiosity is often his undoing. That which seems strange to him fascinates him and tricks him into standing and looking, wide-eyed and motionless. Capitalizing on this fatal trait, the hunter covers his face with a deer mask and carries a branch of a tree to camouflage the movements of his body. Then he sallies forth in search of the deer.

The deer mask is shown at the bottom right corner of the illustration facing page 183. The hunter wears a large burlap sack with slits for his head and arms, extending down almost to his knees. The sack should be ripped up one side and across the shoulder, then tacked together again very lightly so that it can be easily torn off. Beneath the mask he wears a wig and headband. He carries a branch of a maple or other broadleaf tree which has a spread of about two feet.

THE DANCE

The drumming is in accented two-time, medium slow.

The hunter enters with the toe-heel step, going counterclockwise. He carries the branch in his left hand covering his legs from the hips down. He goes a fourth of the way around the ring and stops, looking across at the fire, crouching a little and holding the branch in front of his waist. As in all masked dances he holds his head steady for two or three seconds, then changes the angle of his vision for another such pause. He repeats the stopping and looking at each of the four directions in going around the ring.

As he passes the Council Rock he looks to the ground and sees tracks, pointing at them and studying them as in the "I Saw" dances. He continues stealthily a quarter of the way around, then discovers the deer across the ring. He drops to the ground and freezes, holding his branch in front of him and slowly swaying it back and forth. He arises cautiously, drops the branch, raises his bow and shoots (see page 56 for method). He stands for a moment watching the effect of his shot, yanks his mask off with his left hand and rushes to the deer. He turns triumphantly toward the fire for a moment, grabs the bottom of his burlap shirt and gives it a sudden jerk to rip it off, and discards it; the drum increases in tempo and volume and he breaks into a dance of exultation, carrying the mask in his hand and holding it up overhead at times, circling the ring twice and exiting.

Chapter XII

HOOP DANCES

WHAT TRIBES dance the hoop dance? Well, almost all of them—from the sun-drenched mesa country to the broad expanses of the Plains and across through the eastern Woodlands. It is thought by some that in olden times the hoop dance was exclusively an art of the Indians of the northern Plains, but however that may be, it has been well-nigh universal in recent years. And there is a similarity to these dances as we go from tribe to tribe that is surprising. Body style may change in conformity to the style of dancing preferred by the tribe, but the hoop tricks are much the same.

Hoop dancing has brought far-flung fame to the dancing Indian. It has rare elements of challenge to any audience. To dance within and through the hoop is accepted as proof of great agility. There is strong eye-appeal in the hoop itself—it attracts attention to itself and to the part of the body around which it is manipulated, in much the same way that a circle catches the eye on a printed advertisement in a magazine. It frames the body, so to speak.

But be it known that hoop dancing is open only to those who have mastered the fundamental Indian steps and who are well past the clumsy stage, whose feet are agile and sure, and whose body is fluid and willowy from much dancing. There is nothing difficult about the hoop tricks, but to synchronize them with the dancing steps would be quite impossible unless the steps have become so much a part of one that no thought need be given them. The hoop tricks will be just tricks unless they are blended with the dancing movements into one graceful flowing whole. That takes practice.

Hoops

Dancing hoops may be purchased for a few cents from any of the mail-order theatrical-supply houses, or they may be made as the Indians made them.

A hoop 24 inches in diameter is recommended for a person of average size. If the hoop is too big the dance looks cheap, and if too small it cramps the dancer, prevents graceful movement, and handicaps him unnecessarily. A variation of an inch or two one way or the other from the 24-inch size should meet the needs of anyone.

To make the hoop a stick 7½ feet long is needed. The circumference of the hoop is 6½ feet and the ends must overlap for a distance of one foot. A long branch of a tree or a young shoot may be whittled down to uniform thickness of one-half inch and bent into the hoop, but much better results may be obtained if the stick is split from a log. White cedar is easily bent and makes a strong, light hoop. Split a six-inch log in half, then quarter it, and continue the splitting until a long straight-grained stick is secured. This is then whittled down to a thickness of one-half inch. If placed in water for a day it will become flexible enough to bend. By placing it over the knee and bending it a little at a time it can be gradually worked into a circle. The overlapping ends should be tapered down and bound tightly with wet rawhide thongs or adhesive tape. A more perfect circle may be obtained if it is bent around a barrel of proper size and let dry there.

Some of the trick dances in which two or more hoops are used at once require smaller hoops 18 to 20 inches in diameter, but for standard hoop dancing the size described will give the most pleasing results.

DECORATING THE HOOP.—The hoop may be painted or wrapped with brightly colored cloth. The Pueblo Indians usually paint them white but most of the tribes prefer the colored wrappings. Light colors are recommended for the sake of visibility. If a luster is desired, oilcloth may be used instead of cloth. The ends of the wraps should be left extending an inch or two as in Figure 78, then colored fluffies should be attached with thread here and there and allowed to dangle.

Figure 78. Dancing Hoop

Hoop-Dance Movements

The steps used in hoop dancing are the toe-heel, the crossed toe-heel, and the toe-heel-heel-heel. The latter step is much used because it slows down the foot action and permits time to handle the hoop.

In hoop dancing as in all dances there must be a basic movement which forms the foundation of the dance and which is returned to after each

special movement or trick. This ties the dance together and makes possible smooth transitions from one trick to another. Movements No. 1 and No. 2 below serve this purpose, No. 2 being the most useful and the most frequently employed. Then follows the other movements that, when blended together into a routine, constitute the Hoop Dance.

1. BASIC MOVEMENT—BOTH FEET IN.—Hold the hoop as in A in Figure 79, in the right hand and in front of the legs. Step into it with the left foot, then with the right. The hoop is now in position shown in B—in front of the knees and behind the feet. Turn the hoop to the left, reversing its sides, and take it in the left hand as in C. It will now be in the position in D, in back of the knees and in front of the ankles. Note the string tied to the hoop in B—by following the position of this in C and D the movements of the hoop will be understood. With hoop as in D, step out of it with the left foot as in E and then with the right. The hoop is now behind the body held in the left hand. Take it in the right hand, turn it around reversing its faces as in F, and bring it around in front to the starting position in A.

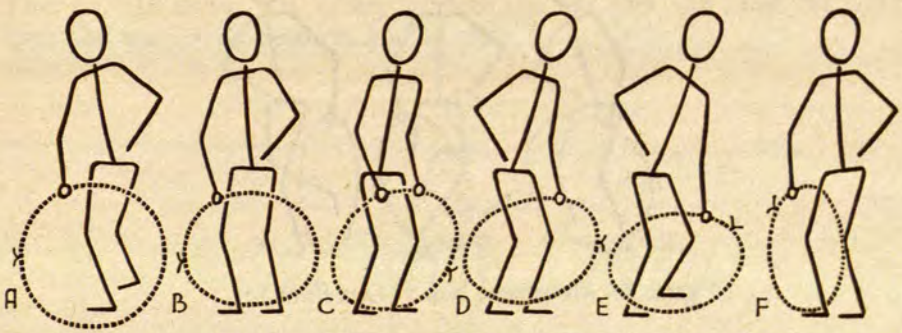


Figure 79. Movement No. 1—Both Feet In

Now to add the footwork: The step is the toe-heel-heel-heel. This requires four beats of the drum to each step (&-1, &-2) and thus gives ample time for unhurried handling of the hoop. Step in with the left, toe-heel-heel-heel, and follow with the right, toe-heel-heel-heel. As soon as the left steps in the hoop at A the right hand begins to revolve it slowly around so that by the time the right foot has completed its heel taps the hoop is in the position shown in D and ready for the left foot to step out. The left foot steps out and then the right, thus giving eight drumbeats to revolve the hoop and carry it around in back to A again. To complete the circuit requires four steps, or eight two-time counts, or sixteen drumbeats.

The hoop is revolved around and around smoothly and rhythmically, with the feet dancing in and out, in and out. Practice until the hoop can be revolved evenly and gracefully, unhurried to accommodate the feet.

and conversely, so that the feet can dance in and out gracefully, unhurried to accommodate the hoop.

2. BASIC MOVEMENT—ONE FOOT IN.—This is more graceful and easier to do with nice effect than the preceding and is accepted by most dancers as their fundamental movement.

The step is the toe-heel-heel-heel but it is done in crisscross fashion like the crossed toe-heel, one leg crossing over in front of the other in stepping. Hold the hoop in the right hand as in A, Figure 80. Put the left foot through it and step toe-heel-heel-heel, at the same time turning the hoop to the left, reversing its sides and taking it in the left hand, as shown in B. While this is going on, swing the right foot around in front of the hoop and across the left and step—the feet are now in the position shown in B. As the right foot steps swing the hoop around behind the back, take it in the right hand as in C and bring it around in front in the position of A again. The hoop thus goes around and around the body but only the left leg enters it.

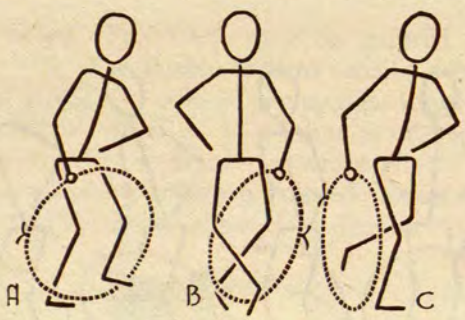


Figure 80. Movement No. 2—One Foot In

Remember that on each step the feet are crossed as in the crossed toe-heel step. The movement cannot be done gracefully otherwise. Indeed, the feet are swung far across, the left going over to meet the hoop and the right being swung equally far across as if to push the hoop around the left leg.

Do not attempt to make progress with it but concentrate on the swinging motion of the hoop and legs.

3. REVOLVING THE HOOP AROUND BODY.—Although the simplest of all tricks, it is nevertheless very decorative. The step is the toe-heel-heel-heel. Step inside the hoop and let it hang as in Figure 81. The legs stay inside the hoop all the time, the hoop being revolved around the body. Turn it to the left, reversing its sides so that the bottom edge is resting on the shins in front. Then turn it again, bring it back to the position in Figure 85. Pass it to the left hand in front, and back to the right hand behind.

It is revolved around the body once on each step, that is, once on each four drumbeats.

Figure 81. Movement No. 3—Revolving Around Body

4. GLIDES.—With the hoop in the position shown in Figure 82 do the backward glide or the forward glide. Note that the lower edge of the hoop is between the feet and that the upper edge is *behind* the legs. The best way to lead up to this movement is with movement No. 2, "One Foot In." In doing No. 2, step in with the left foot and cross the right over and you are in position for the glide.

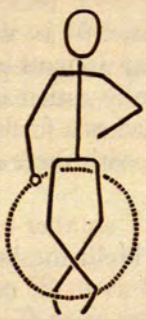


Figure 82. Movement No. 4—Glides

Be sure that the hoop is placed symmetrically so that it frames the legs. It can be held by either hand or both hands. This use of the hoop gives a very nice effect.

5. GRAPEVINE.—It is illustrated in Figure 83. Holding the hoop in the right hand, put the right leg through as in A, raise the right knee high, bend forward, slip the hoop over the head as in B, taking the hoop in the left hand. Drop the hoop down below the hips. The hoop is still between the legs. Now raise the left leg and repeat. Continue thus alternating right and left legs rapidly.

Now to combine it with the foot action: The step is the toe-heel-heel-

heel. Place the right leg through the hoop. Step on the left toe, tap the heel as the hoop is raised over the head, and tap twice more as it is lowered below the hips. Then repeat the toe-heel-heel-heel with the right foot as the left leg is raised.

This is one of the major tricks on which the hoop dancer places his reliance for effect. It intrigues the audience and seems to baffle as to how it is done. Without time to analyze it, it is difficult to understand how one leg after the other can be raised to go on and on without stepping out of the hoop between times.

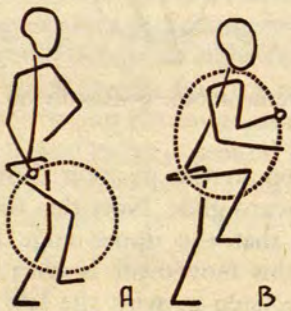


Figure 83. Movement No. 5—Grapevine

It can be done in double time, that is, with the toe-heel instead of the toe-heel-heel-heel step, and many Indians prefer to do it that way, but it is always better to do it gracefully rather than so rapidly that it becomes jerky. The rapid style is best used as a finale, starting with the slow movement as described and finishing with three or four fast movements.

6. SITTING IN THE HOOP.—This is another of the hoop dancer's best tricks. It is diagrammed in Figure 84. Hold the hoop in both hands behind as in A, squat and lean far forward as in B, revolve the hoop in the hands, slipping it up over the shoulders as in C and down over the head. The hands remain in the same position constantly and turn the hoop with the fingers.

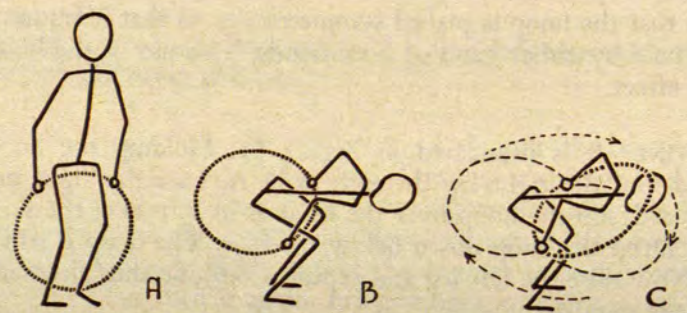


Figure 84. Movement No. 6—Sitting in the Hoop

Now to add the foot work: It is done with an eight-count heel tap, that is, with the toe-heel-heel-heel step continued for eight instead of four beats. When the hoop is at the lowest point in front, shown by the dotted circle in C, stand on the right foot and raise the left forward through the hoop. This is the point at which the count starts. Step on the left foot on 1 and raise the right, then tap the left heel to complete the eight counts, revolving the hoop around and down over the head as you do so. As the hoop comes down, extend the raised right foot forward through it and we are back at the starting point. Now step on the right foot and repeat. With very little practice it can be done rhythmically so that the hoop will not change its speed of motion and will swing around and around uniformly in the eight-count rhythm.

To do it in eight counts is really to do it in slow motion. When fully mastered in eight counts it should be learned in four counts, that is, with the toe-heel-heel-heel step. This is after all an unhurried rhythm to one who is well-drilled in the movement.

In the routine of the hoop dance this trick is done at the two speeds: The dancer starts by doing it in eight counts and repeats it six times, then doubles the speed of the hoop and does it in four counts for six times.

Some top-flight performers do this trick in two counts. This is difficult, requiring excellent co-ordination and long practice. While it makes a flashy spectacle, the slower motion done gracefully always pleases more than the fast one done in a jerky and frenzied manner.

This trick is also done by holding the hoop in front of the legs instead of behind them. The movements are otherwise the same.

7. CRISSCROSS STEP.—Of all the hoop-dance movements this one has the strongest appeal to the audience. Although really very easy, it appears to be exceedingly intricate.

The step is the toe-heel-heel-heel, done in crisscross fashion, as in the crossed toe-heel. Hold the hoop between the legs as in Figure 85. Cross the left through the hoop and over the right and step toe-heel-heel-heel. Then cross the right over the left and through the hoop, and step toe-heel-heel-heel.

Figure 85. Movement No. 7—Crisscross

Do this step several times, then change to the crossed toe-heel step, thus doubling the speed at which the feet step. At this point applause is sure to break.

When used as a finale, it is concluded with the backward glide without the hands touching the hoop.

8. BACKWARD GLIDE WITHOUT HANDS.—This is the best finale for the hoop dance and is used at the conclusion of the crisscross step just described. With the feet crossed in the hoop while doing the crisscross step take the hands off the hoop as in Figure 86. The hoop is securely locked in the legs and cannot fall. With the left foot in front of right, glide backward four counts, then withdraw the right foot from behind and place it in front of the left, without using the hands in the process. Then continue the glide backward for eight more counts and stop.

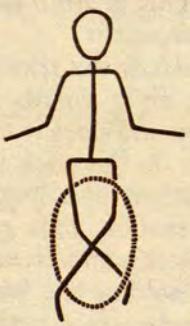


Figure 86. Movement No. 8—Backward Glide Without Hands

When used as a finale, the glide should be started from the center of the stage or ring facing the audience. The arms should be held out to the sides as in Figure 86. Glide straight backwards four counts, reverse the legs and continue back for eight counts, stop and bow forward with the hands still held out at the sides. Hold the pose for a moment and then walk off.

9. KICKING THE HOOP.—Hold the hoop in front of the body in both hands by pressing the fingers gently against the edges. Kick it straight up in the air with the right foot and catch it as it falls. If the hoop is held vertically when kicked it will go straight up in the air, but if held at an angle it may fly out of line. With full safety the hoop may be kicked six to ten feet in the air depending on conditions. While it is in the air the dancer continues to dance and as it falls, catches it in his right hand, swings it gracefully into position and immediately goes into the basic hoop-dance step again.

Such kicks are effective but not more than one should be used in the course of a dance. They are seldom employed by the Indians.

10. THROWING THE HOOP.—Every boy knows how to throw a hoop forward with a backward spin so that when it hits the ground it will roll directly back to him. The hoop dancer may use this in two ways: In the first he throws it forward, turns his back to it and dances away a few steps, then turns and dances back to meet it at the original spot, taking it in his right hand and going into the basic step again. The other is to spread his legs when the hoop comes back and to dance right on over it, allowing it to roll between his legs. Then he turns and pursues it again and dances over it, takes it in his right hand and goes immediately into the crisscross step.

11. IN-AND-OUT CRISSCROSS.—In the crisscross described above, the hoop was held between the legs. In this step it is held at the right side as in Figure 87. The step is the regular toe-heel-heel-heel done in crisscross fashion, but only the left foot enters the hoop. Step in with left toe-heel-heel-heel, then step over the left leg with the right foot, toe-heel-heel-heel.

Figure 87. Movement No. 11—In-and-out Crisscross

This is continued for three or four steps leading up to the next and more interesting movement: When you step into the hoop with the left foot, swing the right leg up over the hoop and down to its usual position for the next step. As you swing the right leg up the right arm holding the hoop will, of course, be in the way—let go of the hoop with the right hand, then as the leg passes over it grab it again before it falls. Repeat about four times.

This in-and-out crisscross is a minor movement of less significance than those described above.

12. TAPS THROUGH THE HOOP.—Hold the hoop at the right side as in Figure 88. It is done in four counts:

1. Cross left over right and tap through hoop
2. Hop on right, withdrawing left
3. Cross left behind right and tap in hoop
4. Hop on right, withdrawing left.

Repeat several times.

Figure 88. Movement No. 12—Taps Through the Hoop

13. HANDLING THE HOOP.—An excellent transition from one trick to another may be achieved by swinging the hoop in the hand without stepping in it. Hold the hoop in the right hand with the arm relaxed and swing it around in front, take it in the left hand and continue the swing around behind. After two such graceful revolutions of the hoop around the body while dancing, hold the hoop straight out to the side at arm's length as in Figure 89, extend the left hand across in front of the chest as shown with fingers extended and pointing toward the hoop, and turn the head and look at it. Hold it stationary in this position for four steps, then pull it in and go into the next trick.

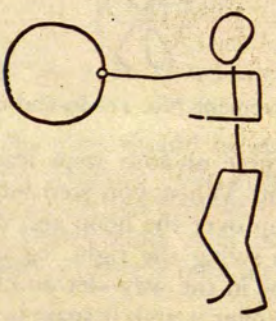


Figure 89. Movement No. 13

14. WHIRLING THE HOOP.—An interesting flourish is achieved by hanging the hoop over the right wrist and whirling it around the forearm by revolving the arm in the air. When whirling raise the right arm perpendicular overhead and let the spinning hoop drop over the head; it will continue to spin as it drops around the body until it is stopped by spreading the legs, where it is grabbed by the hand again. This stunt is easier with a smaller hoop.

The Hoop Dance

The hoop dance is a solo. The movements have all been described. The task remaining is to fit them together into a routine.

Hoop dances are done with various tempos from medium-slow to very fast. The Southwest Indians, for example, are noted for their very fast tempo. Rather than speed, the goal should be to bring out the full grace and beauty inherent in the hoop movements. As a rule slower tempos facilitate this grace and fast tempos detract from it. Very fast tempo tends to give it a trick aspect as if to show how fast the dancer can go through the hoop. It is recommended that medium to medium-fast tempo be used, depending on the skill of the dancer.

It must be remembered that the two basic movements (Nos. 1 and 2) go on throughout the dance, the dancer returning to one or the other of them again after each special trick or movement. These basic steps weld the various tricks together into a dance. The following routine indicates the special movements only, assuming that interspersed between them the basic movements will carry on.

The hoop is laid on the ground near the fire, or in the middle of the stage, as the case may be. The dancer enters with the double toe-heel step and immediately spots the hoop. With eyes fixed on it he dances back and forth, shading his eyes with his hands and uses all the business of playing on an object (page 52). He advances to the hoop by throwing his arms toward it, taps his right foot in the middle of it, turns and retreats from it with the fear step. This he repeats twice and on the third time he places his right foot in the middle of it, pivots around it by hopping on his left foot, stoops and picks it up with his right hand. He is now ready to start his hoop routine.

A. Basic Movement—One Foot In (Step No. 2)
B. Revolving Hoop around the Body (Step No. 3)
C. The Glides (Step No. 4), forward and backward
D. In-and-out Crisscross (Step No. 11)
E. Taps through Hoop (Step No. 12)
F. Grapevine (Step No. 5), repeating eight times in succession
G. Basic Movements with Glides
H. Sitting in the Hoop (Step No. 6), six times in eight-count rhythm
I. Kicking the Hoop (Step No. 9)
J. Throwing the Hoop (Step No. 10)
K. Crisscross (Step No. 7)
L. Backward Glide without Using Hands (Step No. 8)
Exit.

Should the hoop be dropped *the dancer must not admit the error but make it appear to be a part of the dance.* To grab up the hoop quickly is a plain admission that dropping it was accidental. He should capitalize on

the mistake by letting it lay and dancing away from it a few steps, repeating the business of looking at it as at the beginning of the dance, then picking it up and continuing as though nothing happened.

At the beginning of the dance and wherever it is dropped, the hoop may be picked up by the feet and raised up the legs without the use of the hands if desired, as described under the Double Hoop Dance.

Variation.—Another type of hoop dance common among the Indians of the Plains and Southwest differs in that there are no basic hoop movements to unite it. There is no dancing in and out of the hoop with the feet. Only the more spectacular tricks are used and between them the dancer merely dances with hoop held in hand. These tricks are done with speed and flash, then the tempo of the dance quiets down until the next trick starts.

Burning Hoop Dance

The showmanship of fire and the use made of it by the Indians was referred to in connection with the Burning Torch Powwow. Most breathtaking of its uses is dancing in a blazing hoop.

Dangerous? Not at all! The dancer need not fear the slightest burn provided attention is given to the details of equipment and handling as here set forth.

Two things must receive attention—the costuming and the hoop.

The dancer wears breechcloth only, with no clothes or feathered bustles to ignite. Head ornaments are limited to a wig and beaded headband. This eliminates the only hazard for his body. His hands only contact the hoop directly and if the hoop is made as directed his hands are as safe as in any hoop dance.

MAKING THE BURNING HOOP

A regular dancing hoop 24 inches in diameter is used. For a distance of 24 inches, or about one-third its circumference, it is padded with burlap wrappings—this is the area that will be set afire. The burlap strips should be wrapped to a thickness of one inch and wired in place with flexible wire—do not use string, it burns. Then the entire hoop is wrapped with white cloth. Adhesive tape is then wrapped around the hoop at each end of the burlapped section for a distance of six inches to prevent the fire from spreading.

The burlapped section is rested in a shallow pan containing about two inches of kerosene and allowed to remain there at least two hours. It should be moved a time or two so that all sections of the burlapped area contact the kerosene. The adhesive tape prevents the white cloth from soaking up kerosene beyond the burlapped area. A half hour before the dance the hoop should be removed and placed with the soaked part on the ground to allow the excess kerosene to drip.

Photograph by Paul Boris

JAMES C. STONE

Photograph by Arthur C. Allen

ROBERT MEEKER

THE DANCE

When the hoop is lighted the flame rises only to a height of four or five inches from the soaked area so that the remainder of the hoop can be freely handled. The trick in manipulating it is to keep it moving. When in motion the flame is drawn away from the hoop itself. Whenever the hoop is near the legs all the dancer has to do is to dance in the opposite direction and the flame will be pulled away from him.

The dance opens as in the regular Hoop Dance with the hoop lying on the ground in the ring. After picking it up the dancer dances with it as in the Hoop Dance for a moment, then dances up to the central fire, holds the hoop at arm's length in it and dances around the fire, circling it completely. The hoop is now ablaze.

A. Swing the hoop in front of the body in a figure-of-8 motion.
B. Swing the hoop around the body (Step No. 13).
C. Holding the hoop down in front, hop on the right foot and tap the left foot in it several times in succession.
D. Step into the hoop and raise it up around the body and over the head, repeating several times in succession.
E. Taps through the Hoop (Step No. 12).
F. Bring the hoop down over the head and step out of it, repeating several times.
G. Roll the hoop with a reverse spin so that it rolls back (Step No. 10).
H. Kick the hoop and catch it as it falls (Step No. 9).

Avoid "Sitting in the Hoop" (Step No. 6). This might be done safely enough except for the possibility of singeing the hair of the wig, but it is not needed—a brilliant spectacle will result using the above routine without resorting to extreme measures.

Two-man Hoop Dance

Although a departure from the typical solo pattern of the Indians, one of the most interesting forms of the hoop dance is with two good dancers doing it at the same time. For best results they should resemble each other in size, appearance and movement. The routine follows that of the Hoop Dance just described, with each dancer performing independently but both doing the same general movements at the same time, except for the added feature of throwing the hoops across from one to the other at frequent intervals, thus exchanging hoops. This throwing is the most spectacular feature of the dance and is the only new movement over those already described.

To throw the hoop turn the shoulders to the right and hold the hoop at a full arm's length out to the right and behind: keeping the arm stiff, revolve the upper body to the left, sending the arm forward and sailing the hoop so that it floats across in a horizontal plane. It is thus not thrown

by an arm motion but by a turn of the body; this tends to float the hoop, and lends itself to more graceful movement and better control. When both are to throw their hoops at the same time they hold them out at arm's length, then take four steps before throwing, thus permitting them to time their throws together. In catching the hoop, it is taken in the right hand and the body spun around to the left so that the motion of the hoop is not broken suddenly.

Lay the two hoops on the ground on opposite sides of the ring or stage. The dancers enter as in the Hoop Dance, advancing to and retreating from the hoop and finally picking it up. They move to opposite sides of the ring and remain directly across from each other at all times. Each stays in his own area in performing the following routine, without making progress around the ring unless so directed.

Between each of the following movements it is assumed that the basic steps will be employed to make the transitions.

A. Basic Movements (Steps Nos. 1, 2, and 3).
B. Glides (Step No. 4).
C. Grapevine (Step No. 5) repeating six times in succession.
D. Dancer No. 1 tosses his hoop to No. 2 who catches it in his left hand, spins around and in the same motion throws his own hoop over to No. 1. This is repeated four times.
E. Crisscross (Step No. 7).
F. They throw their hoops *simultaneously*, moving around the ring counterclockwise, repeating the throws in intervals of eight steps until they have completed the circuit and are back to position again.
G. Each kicks his hoop in the air and catches it himself.
H. They roll their hoops on the ground across to each other.
I. They roll their hoops with a backward spin so that they go halfway across to the other dancer, then return to the thrower. They spread their legs, let the hoop roll through, turn and pursue it.
J. They throw their hoops high in the air to each other, sending them up in a *vertical* plane instead of with the usual horizontal throw.
K. They throw their hoops high to each other but give them a backward spin. The hoops are not caught but are allowed to hit the ground and roll back to the throwers. They spread their legs, let the hoop roll between, grab it and immediately start the Crisscross (Step No. 7).
L. They dance to the far side of the ring from the exit, advance toward each other, tossing their hoops to exchange them, turn toward the exit and, two abreast, prance across. As they pass the fire they throw their hoops over the Council Rock and out of the ring, prancing out after them.

A dance of this type, of course, takes good teamwork between the two performers. Through practicing together they come to understand each

other and to move in harmony. They take their cues from each other for the various movements. If one misses the hoop and drops it, the other instantly drops his, then they repeat the business of picking them up as at the beginning of the dance.

Beginners sometimes find that the hoops collide in the air when they are thrown simultaneously. This could not happen if the hoops are thrown correctly as described. When on opposite sides of the ring, if each turns his shoulders to the right and holds the hoop at arm's length to his right and behind, they are facing in opposite directions when the hoops are thrown. From this position the hoops will pass several feet apart.

Every effort must be made to do the dance gracefully and artistically, as a dance and not as a trick performance. The tempo and the rhythm of the movements remain constant throughout. The hoops are thrown, move through the air, and are caught at a speed of motion in harmony with this tempo and rhythm.

Double-hoop Dance

This dance was first encountered at the Nett Lake reservation of the Chippewas on the northern edge of Minnesota, danced by a middle-aged Indian who was the only one in that territory able to do it, and later was seen again at the Bad River settlement of the Chippewas on Lake Superior in Wisconsin.

In it two hoops are used and, as if that were not enough, the hoops are not touched with the hands in the course of the dance. It is a stunt type of dance and anything it may lack in grace and beauty as compared to the usual type of hoop dancing is compensated for by its uniqueness.

Such an intricate dance as this one is suitable only for an expert performer, thoroughly experienced in hoop dancing. There will be no need, therefore, to describe the movements in minute detail. A reference to the nature of the movements will be sufficient to permit experimentation, and it is only by experimentation that the dance can be worked out.

Two small hoops are needed, just large enough to permit the dancer to manipulate them about the body. One must be very slightly smaller than the other so that, by a tight squeeze, it can be forced through the other. For a person of average size diameters of 20 and 21 inches respectively should be about right.

The dance is in two parts, the first using one hoop only. The step is the double stomp, or at times just a jarring of the heels up and down. It is done on the spot, without progress.

The hoops are laid a few feet apart and the dance opens as in the Hoop Dance, the dancer concentrating his attention on one hoop and advancing and retreating from it. He picks it up without the use of the hands: He steps on it with one foot so as to raise the far side enough to shove the other foot under it. With both feet under it the legs are spread to press against the edges of the hoop. Now by jarring the heels up and down

and keeping sufficient pressure against the hoop it can be worked up the legs to hip level. Here the arms are put through it and pressed against it and the hoop worked up to neck level, where it is allowed to hang around the neck and down in front against the stomach. The jarring of the heels is kept up constantly as the basic step.

The dancer then leans forward parallel to the ground and raises his arms forward fully extended thus lifting the hoop to the level of his back. Assisted by the jarring motion the hoop is worked backward until it is lying on the back, during which process it is prevented from falling off by extending the elbows out to the sides, parallel with the back. From this position it is worked backward very gradually until it drops over the rump, hanging on the back and resting on the thighs behind. The dancer then quickly shoves his head down between his knees and jars the hoop down over his head, straightening up suddenly to have it circling his legs again.

This maneuver is then repeated until the hoop is lying on the dancer's back again. He works it backward over his rump as before but this time he raises his arms fully extended behind and lifts the hoop up to the level of his back, thereby working it back up on to his back and over his head so that it is hanging around his neck. He puts his arms through it and lets it drop to waist level where it remains while he picks up the other hoop for the second part of the dance.

With the first hoop around his hips and held by straddling his legs, he steps into the second hoop and raises it as before until the two are together. He shoves an arm through each of the hoops, holding them in the crooks of his elbows, lifts his left foot out of the two hoops and inserts it in the one held on his left arm, then lifts his right foot out and inserts it in the right hoop. There is now a hoop around each leg, held up by the arm. He does the Grapevine trick with his right leg, putting his head through the hoop and letting it hang over his left shoulder. He must bend far forward now for the hoop is around his neck and under his right thigh. Then he repeats the Grapevine trick with his left leg, putting the hoop in the same position over his right shoulder. The hoops now overlap each other in front by about a foot. He shoves his arms and head through this foot-wide space, spreading the hoops as he does so with the result that the smaller hoop slips through the larger; then he straightens up and the hoops slip down around each leg as at the start. This maneuver is then repeated as often as desired.

DANCES USING SEVERAL HOOPS.—The Southwest Indians do hoop dances with three hoops, four hoops and even six hoops. With the foundation of the Hoop Dance and the Double-hoop Dance, one is equipped with the necessary knowledge to experiment with three or more hoops and to work out the possibilities. In such dances the hoops are handled by the hands, however.

Chapter XIII

CONTEST DANCES

THE DANCES IN this chapter are all built around a competitive element. The dancing is incidental to a contest. Rather than to call them dances it would probably be more accurate to say that they are contests placed in a dance setting.

They are more enjoyed by the participators than the spectators. For the entertainment of an audience most any other dance would serve the purpose better, but few other dances are as entertaining to the dancers themselves. Boys are particularly fond of them. They do much to add interest to practice periods.

Dancing the Scalp

This is the third episode in the Chippewa ceremony of Dancing the Scalp, described on page 115. After the ever-popular Scalp Dance is over the scalp is placed on a stick in the center of a circle and a contest held by the dancers for the possession of it. Either of these two episodes may be lifted out and used as a separate dance. The Scalp Dance is described on page 115. The following description has to do with the contest.

THE DANCE

Draw a 10-foot circle on the ground or floor. Set up a stick in the middle about one foot high and place the scalp on top of it. A bundle of horsehair will serve as the scalp. The dancers form around the edge of the circle and dance around and around it, their eyes fixed on the scalp. When the drumming stops they all dash for the scalp, the one wins who succeeds in getting possession of it.

The drummer attempts to trick the dancers into stepping over the line too soon, in which case the guilty ones are eliminated and withdraw. The drummer skips beats occasionally, changes the volume of the drumming from very loud to very soft, and otherwise tries to give the impression that the drumming has ceased. He aims to stop at the most unexpected time.

Once the scalp has been secured a powwow follows.

Fluffy Dance

In this playful little dance of the Cheyennes the dancers vie with each other in the picking up of fluffies off the ground with their teeth. The fluffies are the small downy plumes of the type used to embellish the bottoms of feathers in a war-bonnet. The longer ones should be selected, at least four inches in length.

As done by the Cheyennes it is indeed a difficult feat, for the fluffy is stuck in the ground and the dancer required to pick it up with his teeth *without touching the ground with any part of his body except the feet and without stopping dancing!* If he touches or breaks rhythm he fails. Only much practice on the part of exceedingly limber dancers will make this difficult feat possible, but until such ability is developed through considerable practice the following adaptation will provide a most interesting pastime dance.

Place as many fluffies as there are dancers at various points around the ring by sticking them in the ground so that they stand upright. The dancers walk in, each taking his position beside his fluffy. The drumming starts and each begins dancing around his fluffy, circling it, dancing away from it and back to it, his eyes fixed on it, shading his eyes with his hands, retreating from it and advancing by throwing his arms toward it (see "Playing on an Object," page 52. When the drumming stops each drops to his knees, *folds his arms in front of his chest,* bends down and attempts to pick up the fluffy in his teeth. The one wins who first gets to his feet with the fluffy in his mouth.

The drummer attempts to trick the dancers into thinking the drumming has stopped by skipping beats, changing accent, changing volume from loud to very soft. Should a dancer drop to his knees before the drumming has stopped he is eliminated.

Once the feathers are picked up a powwow follows.

Falling Eagle Nest

A favorite sport of the Blackfoot boys was to shoot down an eagle's nest from a tree with their arrows, then dash forward to touch it as it fell, the honor going not to the one who shot it down but to the one who touched it first.

This is an adaptation of the sport in the form of a dance contest.

THE DANCE

Cut and trim a sapling that it will stand up 15 or 20 feet when planted in the ground. Tie together a bundle of twigs and straw to represent the eagle's nest and tie it to the top of the pole with an ordinary string. Tie a rope around the nest that will hang down the length of the pole. Set up

the pole near one edge of the dancing ring and draw a line on the ground near the opposite side behind which the dancers must stay.

A chief holds the rope at the foot of the pole and the drumming starts. The dancers dance behind the line with their eyes fixed on the eagle's nest, using all of the looking devices such as shading the eyes with the hands, etc. The chief at the rope feints at pulling it down repeatedly and finally yanks it. The dancers dash forward and dive for the nest, the honor going to the one who touches it first. The chief at the rope indicates the winner by slapping him on the back. The drum picks up again and a powwow follows.

Should any dancer step across the line before the eagle's nest is actually pulled loose he is eliminated and withdraws.

Chapter XIV

THE GIVE-AWAY DANCE

THE NIGHTS ARE many that I have danced in Indian roundhouses, moccasins afoot and bells on ankles, joining in the exulting powwows, giving and receiving gifts in the festive give-away dances, accepted as one of the people. And many are the times I have reproduced the give-away dance among city-dwelling folk, always to have it endorsed as an occasion long to be remembered.

Not a dance for the entertainment of spectators, it is solely for the enjoyment of the dancers. Its deep-rooted appeal grows out of two factors —the compulsion of the primitive rhythm, and the Christmas spirit of the giving and receiving of gifts.

Vividly fixed in mind is my first acceptance as a dancer in a native Indian dance. It was years ago in an ancient roundhouse near the Canadian border in Minnesota. The dance had been going on for better than an hour as we sat on the sidelines watching. The rhythm of the booming drum was irresistible, its urge to action overpowering.... We went out to the car and got moccasins and bells, returned and put them on. Reluctant to intrude where we were not sure we were wanted, we sat by and hoped for some means to break the ice. It was not long in coming: a dashing young dancer came up and handed me a quarter—I stepped up beside him in the line of dancers and sidestepped around the ring with him in the accepted fashion. Then a feeble old woman went to my companion and gave him a beaded bracelet and he, too, joined the circle. On the next dance I went over to the young dancer and gave him my pocket-knife, and my companion to the old woman and gave her a small mirror. Instantly a chorus of shouts broke out around the hall, "Ho, Ho" and "How, How." Now they knew that we were of their kind in spirit, that we understood the etiquette of the dance.

Among the northern Woodland and Plains peoples these give-away dances take place in an evening of dancing in which they are alternated with powwows, first a series of one, then a series of the other. The unalterable rule is that when a gift is received, a gift of approximate value must be returned, for the gift is given as a token of friendship and regard, and the giving of one in return signifies that the friendship feeling is mutual, a fact often misunderstood by early travelers who failed to return

gifts to their would-be Indian friends and thereby created a situation in which the Indian's personal dignity demanded that he ask for the return of his gift. Hence the term "Indian giver" which we toss about so glibly in current slang today.

The gifts exchanged are many and varied in type, but there is one item more often used than any other—*calico or printed cloth.* Years of tradition dating back to the old treaty days have established this as a token of friendship, as a symbol of sincerity with the result that five- or ten-yard pieces are freely exchanged in the dances. Although rare today, another such symbol is a peace-pipe bowl of catlinite. In addition to these there is much exchanging of blankets and patchwork quilts, of items of dancing costume such as beaded vests and leggings, of items of ordinary clothing such as woolen shirts, etc. It was not unusual for a dancer in the old days to "dance away" his entire dancing costume, piece by piece to his friends, since it was not customary to wear the same costume longer than one year. Most prized of all gifts in the olden times was a pony, but the pony itself did not enter the dance hall—a stick or a match was given to the recipient which told him if he would call the next day a pony would be his.

The give-away dance has great potentialities as a recreational feature today. For the closing days of a summer-camp season it is a delightful and most appropriate event, giving the campers who have spent happy weeks together a chance to recognize their particular friends by the exchange of gifts. In that situation it carries the name of "Friendship Dance."

Indeed, there are several names by which this type of dance is called. In addition to *Give-away Dance* and *Friendship Dance*, it is called a *Woman's Dance* or *Squaw Dance*, this being the term most often used in the literature on the subject. Again, the Chippewas call it a *Powwow* since it is an evening of dancing comprised of both powwows and give-away dances. Most often, however, they call it a "dance." Other dance occasions are referred to by their names but this, the most common of dancing events, is usually spoken of as just a "dance."

The Chippewa Give-away Dance

Let us see what actually happens in the Indian give-away dance and then describe how one of these dances can be adapted for use today. And for setting let us take a dance in a Chippewa village of northern Minnesota, although it could well be in any of the neighboring Woodland tribes, or in a Sioux village on the Plains to the westward, for the routine would be essentially the same.

In the morning we go to the Head Man of the dance and give him two packages of tobacco, thereby calling a dance. During the day he visits each lodge in the village and leaves a pinch of the tobacco, thus inviting

the household to the dance. No spoken word of invitation is necessary, merely the statement, "Tonight at seven in the roundhouse."

The snows and winds of many northern winters have left the roundhouse with but a fragment of its original glory. The weary hands of the old men can no longer keep it trim and their lean purses do not permit of good repair. But its time-battered frame belies the strength of the spirit that dwells within, for it is still the vibrant life-center of the people, its mighty drum the pulse beat of the village.

As it stands today it is seen in the photo facing page 199. The floor plan is shown in Figure 90.*

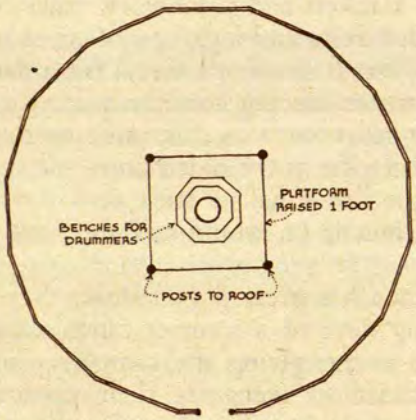


Figure 90. Plan of the Dance House

At seven o'clock the drum voice begins to boom, heard in the remotest corners of the village. We hurry to the scene, joining women whose dresses ring out from the hundreds of tin tinkles that adorn them, and men whose coming is heralded more loudly still by the sleigh bells on their ankles. Many have jugs of drinking water in their hands and all have packs on their backs containing gifts for the dance.

The drumming and singing bring no response for a while, but ere long the women begin going around the ring with the characteristic squaw step, the tinkles on their dresses responding noisily to their vibrating bodies, soon to be joined by the men, and within a half-hour the powwow dances are going full-blast, the men leaping with fullest vigor, the twelve drummers uniting to make the big drum boom, their weird chanting welling louder and louder.

* The roundhouse is 16-sided, 45 feet in diameter. The floor is of hard-packed earth. Benches are built around the edges. The only obstruction is the drum altar in the center with four posts at the corners rising to the square cupola at the apex of the roof. The drum altar is a platform 13 feet square, one foot high, in the center of which the drum is hung, with benches built around it in the form of an octagon measuring seven feet across. These benches accommodate the 12 drummers who "belong to the drum."

The Head Man of the dance arises to silence the hall, and addresses the drum. In his hand he holds the two packages of tobacco we gave him upon arrival at the dance. He invokes the blessing of the One Above and offers the tobacco to the drum. He calls upon an elderly man of high standing to pass the tobacco. A pinch is given to each person present.

Then comes *Everybody's Dance.* Not everyone is able to dance in the strenuous powwows, but all can take part in Everybody's Dance. The head men start it, standing in line facing the drum and side-stepping around the ring to the left. Others join and soon all are in the circle, or perhaps in several circles one behind the other. Many times they repeat the dance without leaving the floor.

Everybody's Dance heralds the first give-away dance. Someone arises with a piece of calico or perchance a beaded vest in his hand, walks around in front of the benches and hands it to a friend. The giver stands facing the drum, the recipient takes his place to his right, and together they begin side-stepping or squaw-stepping to the left, or if they are youthful men, perhaps moving sidewise with the toe-heel step. Proud of his gift, the recipient holds it up in his hand so all can see and perchance yips at times to call attention to it. Others give gifts and presently there is a long line moving around. A man desires to give a gift to a person who has already received one and is dancing—he goes up to him and presents the gift, then steps between him and the person who gave the first gift.

Four of these give-away dances follow one another in a series, during which the recipients "pay back" or perhaps have still more gifts bestowed upon them.

A group of powwow dances comes next. During one of these a man goes up to another and gives him a blanket. It was given in a *powwow*—that means no gift is to be given back in return. If it were a give-away dance, he would be duty-bound to "pay back." Such giving of gifts in a powwow is rare and is done only as a very special token of regard.

Then more give-away dances and more powwows. About the middle of the evening the Waboos or Rabbit Dance takes place (pages 141 and 146), after which still more powwows and give-aways. And so it goes far into the night.

How does one tell what dance is being drummed, whether a powwow or give-away? The song identifies it. If one does not know the songs or understand the language he has no choice but to ask or to wait and see.

In all of these dances, whether Give-away, Powwow, Everybody's or Waboos, the dancers move around the ring in a clockwise direction. In the powwows a dancer is more or less on his own and occasionally may reverse his direction for a few steps, but by and large the motion is always clockwise.

CONDUCTING A GIVE-AWAY OR FRIENDSHIP DANCE

It should be announced several days in advance to give everyone a chance to prepare. Its nature should be carefully explained, with the friendship theme played up as central. It is well to place a limit on the amount to be spent for a gift, emphasizing that it is not the value but the thought that counts. It should be suggested that the gifts be left unwrapped and assembled in a bag to be carried to the dance.

The dance is best conducted indoors, permitting the drum to be placed in the center of the circle—if outdoors, the fire, of course, must occupy the center. A large powwow drum is needed (see page 252). Arrange the chairs in a 24-foot circle and place the drum on the floor in the center. Four or more drummers sit on the floor around the drum, each with a "hard" drumbeater (page 253). One is the head drummer.

The exact procedure should be demonstrated before the program starts: The giver goes to the recipient and hands him the gift, then stands facing the drum. The recipient takes his place to the giver's right and the two side-step around the ring to the left, using the squaw step (page 40) if they know it, otherwise just side-stepping. The recipient holds his gift up with his right hand so that all can see. At the end of the dance each walks to his own seat.

The program consists of groups of powwow dances alternated with groups of give-away dances. A proportion of two powwows to four give-aways is about right. Each dance lasts about two minutes after which there is a rest when everyone sits down.

The signal for a give-away dance is four slow accented beats of the drum, after which the drumming starts for the dance. If no such signal is given the dance is a powwow.

In the powwows anyone may dance who chooses, but in the give-aways only those take the floor who are giving or receiving gifts. At the end of each powwow there is a brief "encore." The dance ends and the dancers start for their seats, then the drum picks up again for an "encore" of 8 to 16 counts. Indian etiquette demands that one stop dancing on the last beat of the "encore"—to ring one's bells after the drumming ceases is a social blunder. There is no "encore" after the give-away dance.

Near the end of the evening the number of give-away dances still to be conducted should be announced so that everyone can plan accordingly and see that their debts are paid. In case one does not have an appropriate gift with which to pay back, he should go to the person and tell him that he will see him tomorrow; then the two dance as though the gift had actually been given then and there. Should the program end before a person has an opportunity to return a gift, the situation should be explained and the person told that he will be seen tomorrow.

Should a dancer give a gift to someone without expecting a gift returned, he does so in a powwow number, not in a give-away number.

PART IV

STAGING THE DANCES

Chapter XV

THE DANCING RING

As has been indicated so often in these pages the ideal setting for Indian dances is in the out-of-doors. There they are in their original element. They may be presented effectively enough on an indoor stage, and more often than not that is the only choice, but a certain atmosphere of appropriateness, of primitive flavor and of beauty can be developed outdoors that no amount of stage setting and skillful direction can quite match otherwise.

An outdoor stage, however, has little if any advantage over an indoor one. The unmatched setting is the outdoor *council ring*, the time-honored assembly place of the Indians, the age-old theater of the America that was. There, with the central fire in the middle and with the amphitheater of seats extending all around, we are in an arena that at once squares with tradition and provides the best practical arrangements.

Any institution that has opportunity to give repeated outdoor performances, such as a summer camp for example, will do well to build a permanent council ring with immovable seating arrangements. For a single show, a temporary one can be improvised following the same general plan.

Great care must be given to the plans for the ring, to its ornamentation, and to its related facilities.

Laying Out the Ring

In another book, *Woodcraft*, I have devoted a full chapter to the construction of the council ring and its adornment.* Complete details will be found there, making it necessary to discuss here only the essential features dealing with the adaptation of the ring to dancing and the dance program.

The dancing ring is a *circular* arrangement of benches around a fire, with no more on one side than on the others. The general layout is shown in Figure 91. The ring within the benches is level and unobstructed, except for the central fire which is *on the level of the ground;* there is no fire altar, nor is the fire surrounded by logs or stones, or protected in any other way.

* Bernard S. Mason, *Woodcraft*, Chapter XVI. New York: A. S. Barnes and Company, 1939.

A ring of the wrong dimensions can unmake the best of performances. The audience must be close enough to hear the speaking parts easily and distinctly—this means that it must be sufficiently small. The audience must be far enough away to gain prospective in viewing the dances—this means that it be sufficiently large. For dancing purposes *a diameter of 30 feet is recommended.* The standard size for a council ring used for storytelling and games is 24 feet but this is not large enough for effective dancing; the dancers do not have enough room and the audience is too close to see the

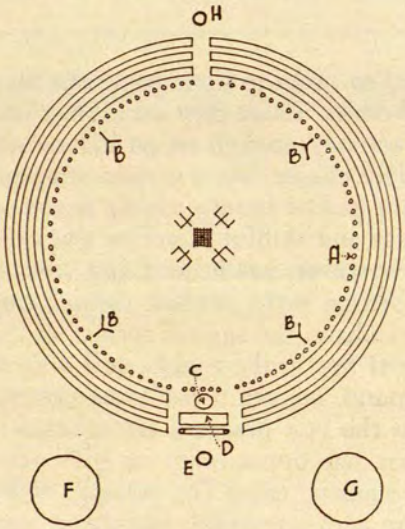


Figure 91. Layout of the Council Ring

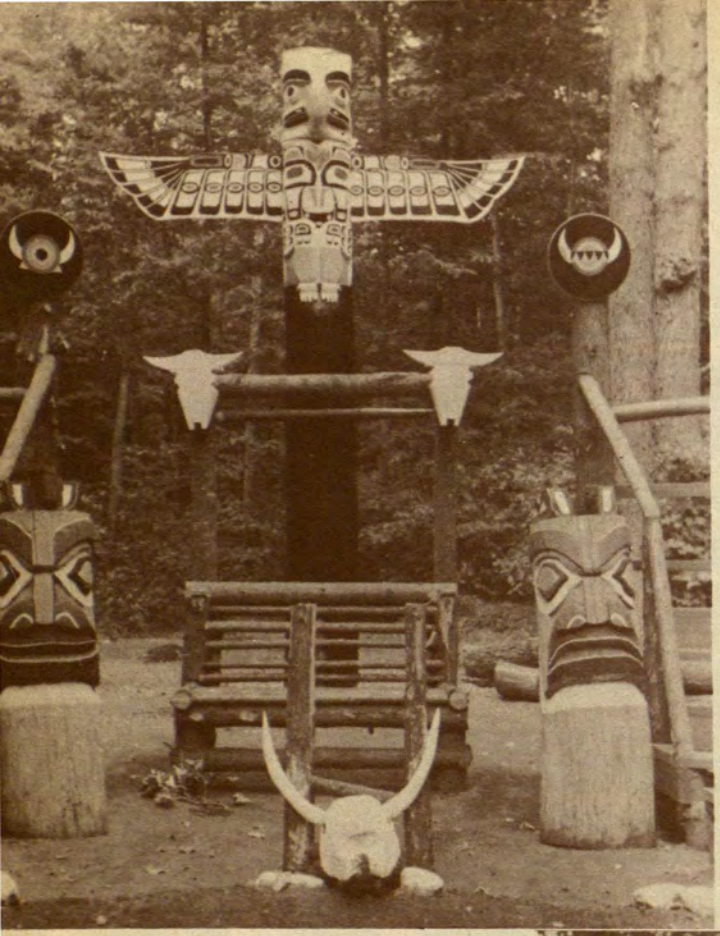
A. Circle of white-washed stones
B. Tripods for incense bowls
C. Drum support
D. Council Rock with dancers' entrances either side
E. Thunderbird
F. Tepee for wood, fire supplies, tools etc.
G. Wigwam for costume changes, dancers' equipment, etc.
H. Totem pole behind spectators' entrance

dance as a whole. The 30-foot dancing ring makes speaking a little difficult but in dancing performances the speaking parts are always minor and incidental to the dancing. Camps or organizations doing much dancing will do well to have two adjoining rings, one 24 feet in diameter, simply constructed for general use, and the other 30 feet, elaborately ornamented for dancing. In the former the games and storytelling of Little Council can take place, and in the latter the dancing and lofty ritual of Grand Council.

An absolutely level piece of ground is needed, located in a beautiful

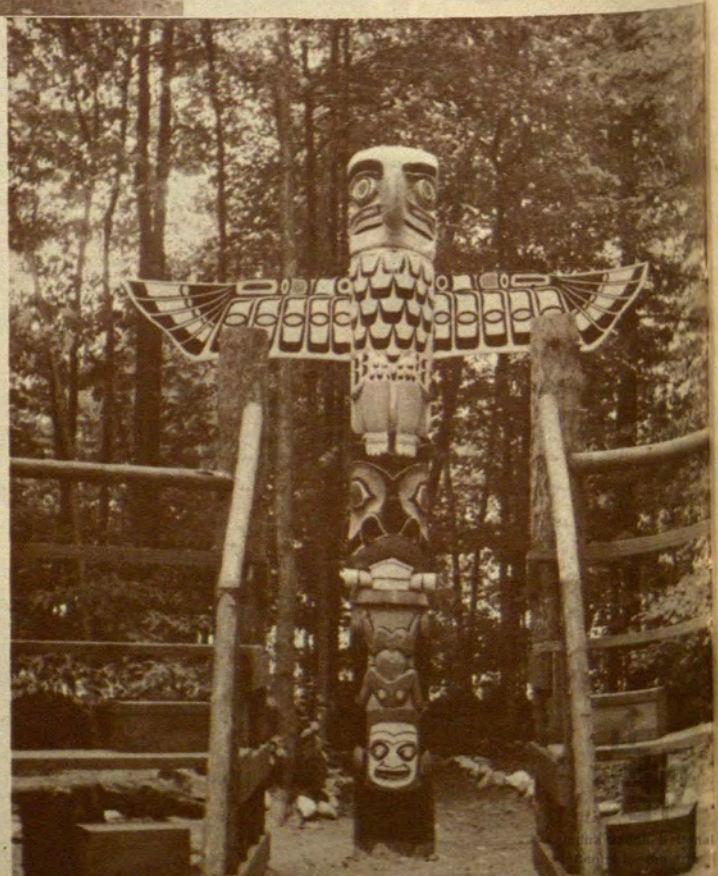
Photograph by Paul Boris

JAMES C. STONE



The Council Rock
and the Thunderbird

Photographs taken at Camp Fairwood



Entrance to the
Council Ring

spot, preferably solidly hemmed in by trees that form a green Gothic arch high above.

Around the 30-foot circle a row of whitewashed stones is placed (A in Figure 91), which stand out vividly at night, clearly indicating the edge of the dancing area. Close around this circle the benches are constructed, row after row as needed, elevated in amphitheater style so that all can see the entire circle.

Of greatest importance is the foundation of the ring itself. It must be absolutely smooth, free from roots, rocks and pebbles. A pebble of the size of a marble can make a stone bruise on a moccasined foot, and when stepped on can cause such sudden and unexpected pain as to force the dancer to break his rhythm. Pebbles cause dancers to lose confidence and worry about their footing. After the ground has been worked down to a level and hard-packed foundation, it should be surfaced with wet, black muck, if obtainable, to a thickness of four inches when rolled and packed solidly. If this surface is replaced once a year the ring will always have an excellent foundation for dancing, soft underfoot yet solid and firm. Before each performance the ring should be very carefully raked. If the muck dries out in hot weather it should be well-soaked at noon prior to the evening's performance. The earth should form a black, velvety carpet against the outline of the whitewashed circle of stones surrounding it.

There should be no more entrances to the ring than absolutely necessary. In a small ring one is sufficient, but in a dancing circle there should be two as indicated in Figure 91—one a double entrance at the Council Rock through which the dancers enter, and the other directly opposite it to accommodate the audience. Wide entrances break the circle of the ring and leave cold, empty spaces. Twenty-four inches should be a sufficient width, never more than 30 inches.

ADORNMENT OF THE RING

Ornamentations of many kinds, all in the Indian mood, adorn the ring. Circular plaques made of barrel tops and painted in Indian design are placed at intervals of every few feet around the edge, attached to poles and nailed to the backs of the benches. Symbolic eagle feathers of wood dangle from them. Totem poles of various types surround the ring, and tepees add their unique color. Above the Council Rock and dominating the scene is the Thunderbird, either painted on boards or carved from a log.

The making of all of these is described and illustrated in *Woodcraft.**

THE COUNCIL ROCK

While the term Council Rock refers specifically to the bench on which the Chief sits (D in Figure 91), it is used to mean the bench and the entire

* Bernard S. Mason, *Woodcraft*, Chapters XVI and XXIV. New York: A. S. Barnes and Company, 1939.

area around it—the focal point of the show, the center of the stage of the council ring. It is ornamented accordingly. Note the photograph of the Council Rock facing page 231—the entrances to either side through which the dancers enter and exit, the bench itself, the drum-frame in front of the bench, the "theater masks" in totem style either side, one laughing and the other scowling, and the Thunderbird rising above all overhead.

The entrance directly opposite the Council Rock through which the spectators enter is shown in the illustration facing page 231. The totem pole behind it is similar in design but shorter and smaller in size than the one behind the Council Rock. The location of this pole in relation to the entrance can be seen at H in Figure 91.

THE BLANKET RACK

Always a blanket or robe of some sort is hung behind the Council Rock to add an appropriate touch of color. Note the framework of poles above the bench in the illustration facing page 231 with the steer skulls on the corners—this is the rack on which the blanket is hung. There is a slender cross-pole just under the top log to accommodate the blanket.

An Indian blanket is always appropriate for the hanging, but most effective is a large hide painted after the manner of the old buffalo hides of the Plains.*

THE DRUM SUPPORT

The drum is located directly in front of the Council Rock and just at the outer edge of the circle of whitewashed stones, as shown at C in Figure 91. It is hung on a frame that elevates it to waist level, made as described in Chapter XVIII, "Bells, Drums and Rattles."

THE INCENSE TRIPODS

Four small tripods for the holding of the incense bowls are placed at the very edge of the ring in the four directions as shown at B in Figure 91. These are 15 to 18 inches high, made of rustic sticks as in Figure 92, with a spread at the top sufficient to accommodate the incense bowls. The bowls are cereal bowls painted red and black in Indian design.

The bowls are filled half-full of dry sand and into each four cubes of pine incense are placed. The bowls remain outside the ring and are brought in during the opening ceremony (see Chapter XVI).

* For the design and instructions for painting the hide, see Bernard S. Mason, *Woodcraft*, page 452. New York: A. S. Barnes and Company, 1939.

Figure 92. Tripod and Incense Bowl

THE CENTRAL FIRE

The central fire must be viewed from two angles—utility and beauty. Its first purpose is to illuminate the dances. It must do this unfailingly. It is tragic to have the fire bog down in the middle of a dance, leaving in darkness a scene into which so much time and thought has been put. Nothing is so discouraging to a dancer as to have his efforts lost in darkness. A specialized type of fire handling is necessary to safeguard against this contingency.

The fire should be built and in full readiness long before the audience arrives. It is built in log-cabin or crisscross fashion, this type of construction giving a maximum light. It measures 20 inches in width and 20 inches in height. It is made of finely split softwood throughout and then soaked with kerosene so that, when the Firemaker's burning tinder is touched to it, it bursts dramatically into a blazing torch of light. This opening fire is designed to last only through the opening ceremony. It fairly explodes with brilliance, filling the ring with a blaze of glory that dramatizes the spirit of the opening ritual.

The fire is built with minute precision so that, as it stands there awaiting the opening of the council, it contributes to the beauty of the setting. It must be shipshape and workmanlike in every respect. Each stick is carefully sawed to measure, and all are of approximately the same thickness.* An opening is left at one side for the Firemaker's tinder. Then the whole structure is soaked with kerosene.

Let no one raise the question of the lack of woodsmanship in using kerosene . . . the question is the lack of showmanship in not using it.

The fire is placed in the exact center as shown in Figure 91 and extending out from it in the four directions are the forks of the "sand painting" as originated by Ernest Thompson Seton. This arrangement is shown enlarged in Figure 93. The "sand-painting" design is made with lime, or as a possible substitute, corn meal. If the central fire is 20 inches square, these white forks of lime should be 24 inches in size, the lines 2½ inches wide. At the central intersection of each fork a tiny wigwam fire is built from

* For detailed instructions see *Woodcraft*, page 175.

split sticks, standing about 10 inches high, well soaked with kerosene. These are the four lamps of the opening ceremony.

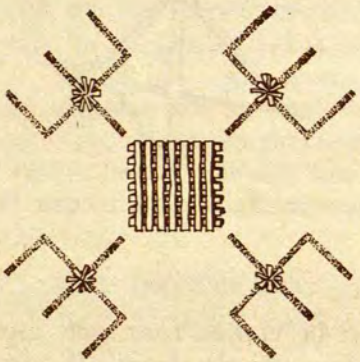


Figure 93. Sand-painting and Central Fire

Wood for replenishing the central fire is located outside the ring in two piles, one of softwood and the other of hardwood, with a bucket of kerosene standing alongside. After each dance the fire-tenders enter with a few sticks from each pile which they have dipped in the kerosene so that they will light immediately, the softwood giving quick illumination and the hardwood providing the staying power. The fire is never replenished during a dance.

TORCHES

Two long torches are needed for the Torchbearers in the processional and the opening ritual. These are made of green poles six feet long and two inches thick, around the ends of which burlap is wrapped to form a ball and then wired and securely nailed. Do not use string—it burns. A third and smaller torch of the size of a cane is also required.

These torches are inserted in a bucket of kerosene at noon on the day of the performance and are taken out about an hour before show time and placed with the soaked end on the ground to permit the excess kerosene to drip off.

BACK-STAGE ARRANGEMENTS

Two tepees or bark wigwams should be placed just outside the Council Rock entrances as shown at F and G in Figure 91. One of these is used for costume changes and for the equipment used by the dancers. The other is for the storing of wood and fire supplies and for keeping of the tools used by the custodians of the ring.

Outside the entrance also should be a tub of water into which the Torchbearers can souse their torches the moment they step out of the ring, thus cutting off the light instantly.

ORGANIZATION OF HELPERS

Two types of organization are needed to care for the preparations for a Grand Council or a dancing program. The first handles the preparation of the dancers, including their equipment, costuming and make-up. The second handles the preparation of the council ring and the mechanical arragements. Each of these require a division of labor among a number of people and a careful assignment of duties.

For the preparation of the ring and other mechanical arrangements, the following organization is needed:

2 custodians of the ring—to rake and prepare the ring, lay the "sand painting," and otherwise assume responsibility for its condition.

2 fire-tenders—to build the central fires, to prepare the reserve supply of wood, and to replenish the fire after each dance.

2 torch-makers—to make the torches, soak them in kerosene and have them at the appointed place at the proper time.

2 water boys—to water the ring during the day and to fill the tub in which the torches are to be extinguished.

1 incense lighter—to secure the incense, place it in the bowls and light it just before needed.

2 trail lighters—To build the fires on the Medicine Trail and light them just as the council closes (see next chapter).

Chapter XVI

COUNCIL-FIRE RITUAL

NIGHT AND the glamour of Council! The compulsion of atmosphere, the intrigue of ritual, the beauty of symbolism, the eternal youth of primitive dancing—all under the great canopy of the night, filled with the fragrant incense of the things that grow, vibrant with a thousand Voices that only the Faithful hear. . . .

A far cry, indeed, from the theater stage is the council ring in the woods. But the ring is, after all, only the place—the proper setting, the ideal locale. The peculiar advantage of Grand Council as a means of presenting Indian dances stems not only from the setting but from the ritualistic framework in which the dances are set forth.

The ritual holds much of importance. It establishes the tone, creates the mood. It sets the stage for beauty. It places the dances in their proper element. It lends to them a loftiness of purpose, a seriousness of meaning, a worshipful quality that is wholly appropriate and in harmony with their original background. It permits the dances to begin with the advantage of atmosphere already created. But the ritual is more than an atmospheric prologue, more than a springboard for the dances—it is in itself a lofty and inspiring spectacle, rich in beauty and symbolic in meaning. Indeed, it is in itself a dance, for the line of demarkation between ritual and dancing is hazy and fleeting. From the first drumbeat of the processional to the final word of the closing ceremony, the stuff of which dancing is made prevails, so that there is no impropriety in speaking of the whole Grand Council as a dance. The difference is merely one of degree—at some points dancing appears as more conspicuously such.

The ritual never changes. Each new performance presents new dances but always fitted into the same ritualistic framework.

It was Ernest Thompson Seton who first adapted the Indian council fire to modern use, and who more than anyone else has popularized it. The general concept of the ritual as here given is his, and the spoken lines in the opening ceremony are adapted from the laws of the Woodcraft League as originated by him.*

There are two kinds of council fires growing out of Indian custom—

* Ernest Thompson Seton, *The Birch Bark Roll of the Woodcraft League of America*, page 11. New York: Brieger Press, 1925.

Little Council and Grand Council. Little Council is largely devoted to games and is in the spirit of play.*

Grand Council is all in the spirit of beauty, devoted exclusively to dancing. It is the ritual for Grand Council that is here described.

Characters

Chief of the Council—the central figure who directs the council, handles the speaking parts, and does the drumming.

Herald—the soloist, a person with fine solo voice.

Second Chief—who assists the Chief in the spoken parts of the ritual.

Torchbearers—two well-built, attractive people who carry the torches.

Firemaker—who makes fire-by-friction in lighting the central fire.

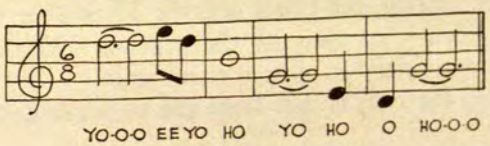
Echo—a boy soprano who echoes the closing song from a distance.

The Processional

The crowd is all seated. The council ring is full of darkness. The scene awaits the distant drumbeat of the processional, the voice of the Herald. . . .

Far back on the campus the processional forms. At its front are the two Torchbearers, each with a six-foot torch held up in front as a flag-bearer would hold his flag. Behind them is the Herald (soloist) holding a small hand-drum. Next in line is the Chief of the Council and behind him the Firemaker. Then comes the dancers two abreast. All are costumed for the dancing, the Chief in full Indian regalia, all others breechclothed and feathered for action, the dancers wearing their dancing bells.

The signal comes from the head usher that all is in readiness at the ring. The torches are lighted.



Zuni Call to Council **

The Herald begins to drum and the column moves forward, walking at normal pace. The drum is struck on every other step. After eight beats the Herald begins singing the Zuni Call to Council to the slow tempo of the drumming. The song finished, he walks on for eight drumbeats and then repeats it, continuing thus, repeating at intervals of eight drumbeats.

The processional does not go directly to the council ring but rather circles far around it, following the course indicated in Figure 94. To the

* For description see Bernard S. Mason and Elmer D. Mitchell, *Social Games for Recreation*, Chapters 12 to 15. New York: A. S. Barnes and Company, 1934.

** From Ernest Thompson Seton, *The Birch Bark Roll of the Woodcraft League of America*, p. 10. By permission of the author. New York: Brieger Press, 1925.

audience seated in the ring the lights of the torches are visible through the trees, the singing and the drumming clearly audible. This lengthy processional is excellent stagecraft. Its effect is profound.

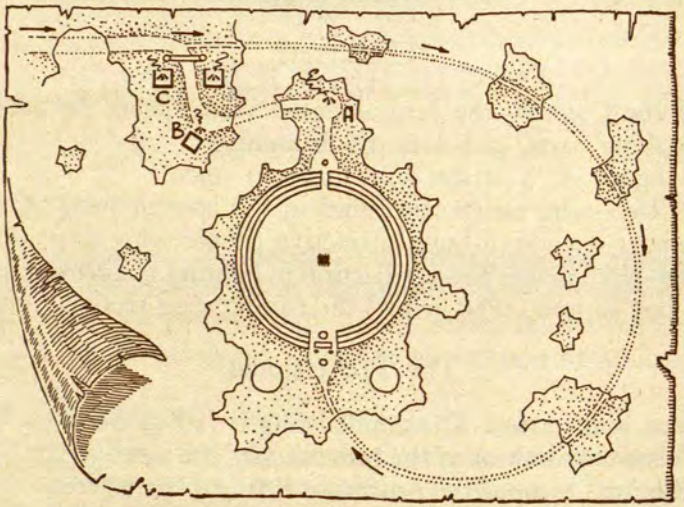
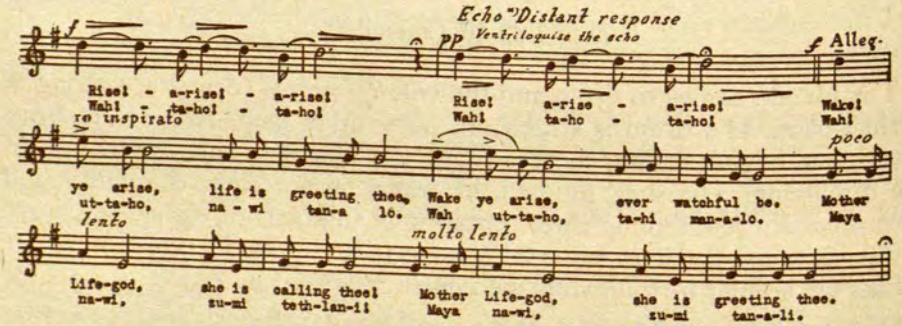


Figure 94. Approaches to the Council Ring

As the column nears the council ring the tempo slows down gradually, the loud drumming used at the distance is softened. When within 50 yards of the ring the song is repeated for the last time.

The processional comes up behind the Council Rock as shown. The two Torchbearers enter through the two entrances either side of the Council Rock and stand just inside, quiet and statue-like, their faces immobile and expressionless. The Herald, the Chief and the Firemaker stand behind the Council Rock shielded from view by the blanket. The dancers remain in column, their feet stationary to silence their bells.

The only light in the ring is that from the two torches.



From "Zuni Sunrise Call" as transcribed and harmonized by Carlos Troyer, copyright 1904 by Carlos Troyer, and published by Theodore Presser Company.

Opening Ritual

With the two Torchbearers in position, the Herald walks in slowly and quietly and takes his position directly in front of the Council Rock and behind the drum (Figure 91). He stands silently for a few seconds, his eyes looking beyond the ring into the distance. Then he sings the beautiful Zuni Sunrise Call using the Indian words, at the end repeating the first two measures, finishing with the soft echo.

The Chief enters with slow and measured step, walks inside the ring proper and stops directly in front of the drum. With deep religious feeling, his words measured in harmony with the tempo of his step, he says:

"Let there be silence. We stand in the presence of the One Great Spirit."

He takes two steps forward toward the fire and stops:

"Now light we the Council Fire after the manner of the forest children, even as Wakonda Himself doeth light His fire, by the rubbing together of two trees in the storm wind, so cometh forth the sacred fire from the wood of the forest."

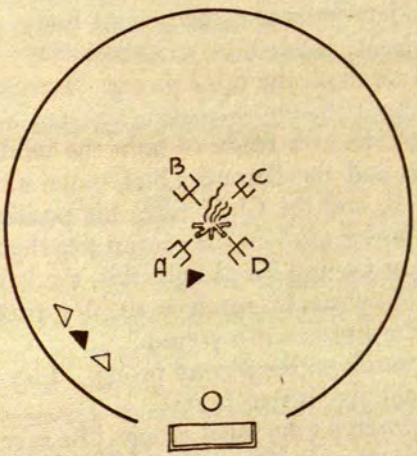


Figure 95. Diagram for Opening Ceremony of Grand Council

The Chief turns his back to the fire and stands facing the Council Rock, his eyes on the Thunderbird above. The Firemaker enters at the left of the Council Rock and walks slowly, quietly, and unostentaciously to the central fire, kneels at the left side of it, and makes fire by the rubbing-stick method.* He makes no undue fuss or commotion about the fire lighting, performing quietly and without flourish. His tinder lighted he inserts it under the central fire, arises and walks quietly out. Saturated with kerosene as it is, the fire instantly bursts into brilliant blaze.

* For description of fire-by-friction see Bernard S. Mason, *Woodcraft*, page 135. New York: A. S. Barnes and Company, 1939.

As the Firemaker exits the Chief turns and faces the fire, speaking with greater vigor and increased tempo:

"Now know we that Wakonda, the Great Spirit, has been pleased to smile upon His children, has sent down the sacred fire. By this sign know we that He will be with us in council, that His wisdom will be present."

The Chief turns and walks back to the Council Rock against which his small torch of walking-stick size is leaning, picks it up and walks back toward the fire. As he does so the Second Chief enters and takes his position between the two Torchbearers. The two Torchbearers and the Second Chief then move around the edge of the ring and take positions directly opposite the fork marked A, as illustrated in Figure 95. The Chief himself stands facing this fork as shown. He lights his torch in the central fire and with it lights the little fire on the fork.

Chief: "From the Great Central Fire I light this, the lamp of *beauty*. From it are these three rays (he places his torch on the first prong of the fork): Be clean."

Second Chief: "Both yourself and the place you live in."

Chief, placing his torch on the second prong: "Be strong."

Second Chief: Understand and respect your body. It is the Temple of the Spirit."

Chief, placing his torch on the third prong: "Protect all harmless wildlife."

Second Chief: "And be ever ready to fight the wild fire in the woods."

The Torchbearers and the Second Chief move around until opposite to the fork marked B, and the Chief takes his position beside that fork. Ceremoniously he puts his torch in the central fire then lights the little fire at B: "From the Great Central Fire I light this, the lamp of *truth*. From it are these three rays (he places his torch on the first prong): Speak true."

Second Chief: "Word of honor is sacred."

Chief, placing his torch on the second prong: "Play fair."

Second Chief: "Foul play is treachery."

Chief, placing his torch on the third prong: "Be reverent."

Second Chief: "Worship the Great Spirit and respect all worship of him by others."

They move to the fork marked C, repeating the ceremony.

Chief: "From the Great Central Fire I light this the lamp of *fortitude*. From it are these three rays (he places his torch on the first prong): Be brave."

Second Chief: "Courage is the noblest of all attainments."

Chief, putting his torch on the second prong: "Be silent."

Second Chief: "It is harder to be silent than to speak but in the hour of trial it is stronger."

Chief, putting his torch on the third prong: "Obey."

Second Chief: "Obedience is the first law in the woods."

They move to the fork marked D.

Chief: "From the Great Central Fire I light this, the flaming lamp of *love*. From it are these three rays (he places his torch on the first prong): Be kind."

Second Chief: "Do at least one act of unbargaining service each day."

Chief, putting his torch on the second prong: "Be helpful."

Second Chief: "Do your share of the work."

Chief, putting his torch on the third prong: "Be joyful."

Second Chief: "Seek the joy of being alive."

They move to directly in front of the Council Rock, the Torchbearers and Second Chief lining up facing the fire, the Chief standing between them and the fire.

Chief: "This is the law of the woods." He throws his torch beside the Central Fire.

The Torchbearers and Second Chief exit, the Torchbearers dousing their torches in the bucket awaiting them outside, thus cutting off the light instantly.

The Chief takes his position behind the drum, removes the blanket from it, picks up the drumstick, and begins drumming.

Into the ring come the Incense Bearers carrying their lighted incense bowls. They perform the routine of the Incense Dance as described at the end of this chapter.

This concludes the opening ceremony and the program of dances start.

The Program of Dances

The mood has been set by the opening ritual. The dances follow one after the other. Each is announced by the Chief, who steps forward in front of the drum in doing so. Each requires a descriptive sentence or two to indicate its nature and its meaning. The story dances require longer descriptions presenting the essential facts of the story that is to be enacted. In each case no unnecessary words are used. The lines are carefully prepared in advance, designed to create the atmosphere of the dance in question. They are spoken with dignity and reserve, in harmony with the mood and tone of the Council as reflected in the opening ceremony.

The Closing Ritual

The last dance over, the Chief walks slowly and quietly to a spot midway between the Council Rock and the fire. The Herald solemnly walks to a point on the other side of the fire, directly opposite the spot where the Chief is standing and faces him.

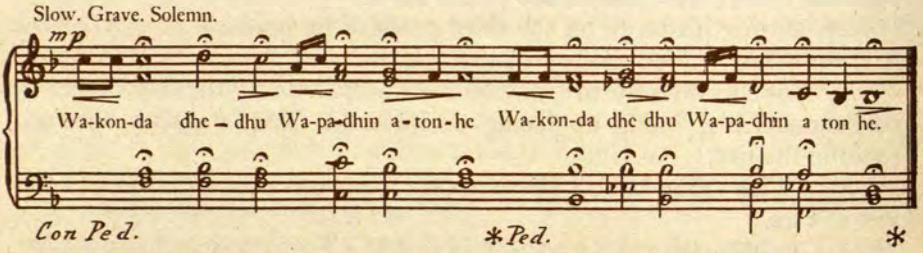
Chief, with head turned upward and in prayerful mood: Recites the words of "The Last Song" by Hartley Alexander (page 133).

Herald, slowly, gravely, solemnly, hymn-like: Sings the Omaha Tribal Prayer (page 242).

Echo (a boy soprano): Echoes the Omaha Tribal Prayer from the distance.

Chief, pronouncing the benediction: "And now may the Great Spirit put sunshine into all of your hearts."

They exit slowly.



From Alice C. Fletcher, *Indian Story and Song from North America*, page 29. By permission of Hale, Cushman and Flint, publishers.

The Medicine Trail

As the audience leaves the brightly lighted ring, the trail through the woods is dark, doubly dark by contrast. It must be illuminated, appropriately illuminated in the Indian way—by fires. But this illumination is to serve a higher purpose than mere safety and convenience—*it is to focus attention on the symbolism along the trail.* At the curve of the trail at A in Figure 94 is a little fire throwing light on a totem that stands behind it. At the curve marked B is another tiny fire made of pitch-pine chips illuminating a little Red God, patron saint of the out-of-doors. At C there are two fire-altars made of logs, four feet square and three feet high, the framework filled with rocks and gravel, on the top of which fires are burning illuminating the medicine arch over the trail and the Red God perched on top of it. Farther along, as the trail leaves the woods, there is a 20-foot rustic tower on the top of which a fire is blazing.*

Thus as the audience wends its way along the trail they remain in the atmosphere of the council, the illuminated symbols continuing to preach its gospel—the gospel of beauty, of imagination, of romance.

These various trail fires are lighted by the two Trail-lighters who take their positions during the closing ritual of the council and light the fires just as the last word is spoken.

Incense-bearer's Dance

This is the Incense-bearer's Dance that forms a part of the opening ceremony.

Four incense bowls, each containing four pieces of pine incense are

* For pictures of these symbols and instructions for making, see Bernard S. Mason, *Woodcraft*, Chapter 24. New York: A. S. Barnes and Company, 1939.

needed. Four prayer-sticks are also required as illustrated in Figure 96, 24 inches long, wrapped with colored cloth, with dangles of six-inch ribbons, and a tuft of fluffies on the end. These properties for the Incense Bearers are permanent equipment, used at the opening of each Grand Council.

For Incense Bearers four well-built boys are needed, attractive in appearance, light of foot, and as near alike in size as possible.

Figure 96. Prayer stick used by Incense Bearers

They take positions just outside the Council Rock, two at each entrance, as shown in Figure 97. The incense is lighted by an assistant who hands the bowls to the Incense Bearers just before they enter. They hold the bowls in both hands at chest level in front.

The step is the forward trot, done lightly and with prancing effect.

1. They enter one behind the other and start in opposite directions around the ring (Figure 97). They make the complete circuit of the ring and as they meet in front of the Council Rock they stop, face the Chief at the drum and bow deeply, marking time for eight counts.

2. They continue on around as before. When Nos. 2 and 4 come abreast of tripods 2 and 4, Figure 97, they stop, face the tripods, and mark time while Nos. 1 and 3 continue on around to tripods 1 and 3, where they stop and face the tripods. The drummer hits an accented beat, they mark time for four steps, stoop down and place the incense bowls in the tripods.

3. Nos. 1 and 3 mark time until Nos. 2 and 4 come up behind them, then all continue on around the ring as before until they meet in front of the Council Rock, where they turn and face the drum, marking time.

4. The drumming changes to a fast accented two-time and the dancers change their step to the flat-foot. An aid comes in with the four prayer-sticks across his left arm and presents them to the Incense Bearers, who hold them with the right hand at chest level, the sticks upright in front of the face.

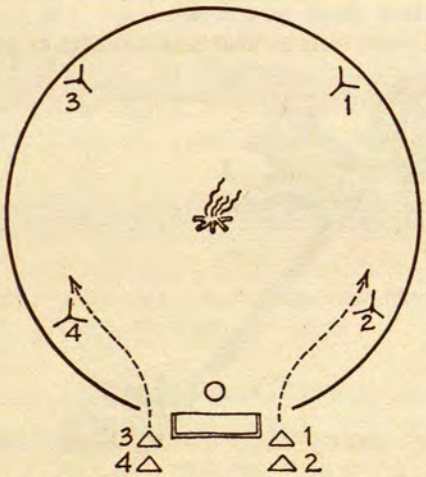


Figure 97. Diagram for Incense-Bearer's Dance

5. They turn and continue around the ring, each pair going in its original direction and stopping as before, each at his own incense stand.

6. The drum hits an accented beat, they mark time for four steps, then in unison shake the prayer-sticks forward four times in rhythm by turning their wrists downward, once on each of four steps.

7. They mark time for four steps, turn round and face the fire.

8. They mark time for four steps and shake the prayer-sticks toward the fire four times as before.

9. They dance forward to the fire and stop, mark time for four steps, then shake the prayer-sticks forward over the fire four times.

10. They mark time four steps, then turn toward the side of the ring opposite the Council Rock and dance over to the edge of it. Here two start around the ring in one direction, and the other two in the other direction, their faces turned outward toward the audience in the seats around the ring, their right hand with the prayer-stick extended outward toward the audience. On each step they shake the prayer-stick toward the audience as though invoking a blessing upon them. They continue thus around to the Council Rock where they exit, two on one side and two on the other, shaking their prayer-sticks over the head of the Chief at the drum as they do so.

It will be noted that they mark time for four steps before each new move is made—this is necessary to insure that all movements will be made in unison.

Chapter XVII

EFFECTIVE DANCE PROGRAMS

WHEN AUDIENCE appeal is the primary consideration, as it always is in presenting dances for entertainment, certain principles must govern the construction of the program. These are in no wise different for dancing than for any other type of entertainment. They apply alike to the concert, the vaudeville show, the circus, or the Indian council ring.

From the standpoint of the audience there are three considerations—*variety*, *build up*, and *a suitable finale*. From the standpoint of the dancers there must be added the important consideration of *protection against over-exertion.*

Variety and Balance

Good showmanship would never permit the scheduling of several dances of the same type in succession. To do so would run the risk of monotony and would jeopardize the effectiveness of each dance. The elements of appeal in any dance are given greater strength if they contrast with other types of appeal.

There is such wide opportunity for variety that any Indian program can be kept fresh and intriguing to the final drumbeat. Some dances are noisy and others quiet, some dashing and others reserved; some are group dances and others solos or duets; some rely on the appeal of dancing only, others add the dramatic element of a story; some are warlike in theme, some are built on hunting, others are religious in nature, and still others are based on imitations of nature. Dances also differ in the steps employed, in which respect they are divided into two main categories—those using toe-heel and similar free-moving steps, and those calling for the more restrained stomps and trots.

Toward the end of balance and variety, therefore, a dancing program should contain each of the following:

1. Powwows or strong dancing numbers.
2. Dramatic story dances (group).
3. Quiet chorus dances.
4. Solos and duets.

Care should also be taken not to overdo any one theme or motif, and so, to approach it from a different angle, the program should contain as many of the following as possible, and not too many of any one:

1. Dances involving the war theme.
2. Dances involving the hunting theme.
3. Dances in imitation of nature.
4. Dances of pure celebration.
5. Dances of a religious sort.

Build Up

Once the dances are selected, careful attention must be given to arranging them into a program that will build up to higher and higher levels as it goes along and reach its peak in the finale.

Were it not for other considerations, the ideal situation might result if the dances could be arranged in the order of their appeal, each stronger than the preceding, but this is seldom possible in handling Indian dances. To do so would mean to bunch the more vigorous and spectacular dancing numbers at the end, since these hold greatest audience appeal, and to group all quiet numbers early in the program. The need for variety argues loudly against this, as does the equally important need of the dancers for rest between vigorous numbers.

The technique that is used, therefore, is to arrange the dances into groups or units, each with a climax of its own. These are then fitted together in a program so that three or four peaks of interest are achieved. After each peak quiet dances are employed in building up to the next. The program thus moves in waves, each wave gaining in momentum to its climax and each succeeding wave reaching a higher point of interest than the preceding one. There is thus a crescendo of interest in each wave, and the waves together give a crescendo to the entire program.

If nine or ten dances are to be used, which is the usual number for a program to last an hour to an hour and a quarter, they should be arranged in three groups or waves. If twelve are scheduled, four waves may be used.

This arrangement becomes clear in these two sample programs:

Program I

1ST WAVE

Quiet Opening: 1. *Aleo*
"I Saw" Dance: 2. *Discovery Dance (Solo)*
Strong Dancing Number: 3. *Chippewa Scalp Dance*

2ND WAVE

Quiet Filler: 4. *Chippewa Deer Dance*
Stomp Dance: 5. *Cherokee Snake Dance*
Strong Dancing Number: 6. *Plains War Dance*

JAMES C. STONE

Photograph by Paul Boris

Photograph by Ralph Haburton

ROBERT RAYMOND

The Sti-yu Step

3RD WAVE

Dramatic Number:	7. *Apache Devil Dance*
Artistic Solo:	8. *Spear and Shield Dance*
Strong Dancing Number as Finale:	9. *Burning Torch Powwow* (Spot Powwow if indoors)

Program II

1ST WAVE

Quiet Opening	1. *Comanche Buffalo Dance*
Stomp Dance:	2. *Cherokee Ant Dance*
Strong Dancing Number:	3. *Sioux Buffalo Dance*

2ND WAVE

"I Saw" Dance:	4. *Chippewa Deer-Hunter Dance* (*Solo*)
Dancing Number:	5. *Oto Rabbit Dance*
Strong Dancing and Dramatic Number:	6. *Zunzi Mundi*

3RD WAVE

Artistic Duet:	7. *Pueblo Dog Dance*
Dancing Solo:	8. *Chippewa Tomahawk Dance*
Strong Dancing Number:	9. *Banda Noqai*

SENTIMENTAL FINALE

10. *Passing of White Dog*

The Finale

An adequate finale should accomplish two purposes: It should climax the show, eclipsing all other dances in color and spectacle, and secondly, it should present again, in individual roles if possible, the leading dancers so that the audience may have a final glimpse of their favorite performers. For example, the Burning Torch or Spot Powwow which serves as the finale in Program I, presents the leading dancers both individually and collectively. That is the traditional nature of finales.

There is another type of closing dance sometimes used which is the direct opposite of this—a quiet dramatic number with strong emotional appeal, usually sad in nature. While this seems to violate a basic principle of showmanship, it finds justification in this case in the fact that the tragic ending seems somehow peculiarly appropriate in an Indian setting. An example is found in Program II which closes with The Passing of White Dog. When such a sad ending is used it is important that it be preceded by a dashing spectacle that brings the show up to a climax and serves the

function of the usual finale. The brilliant Banda Noqai occupies that position in Program II. A climax of noise and color is essential always, and if not in the closing spot, should be next to closing. To follow it successfully, a sad ending must be very well-done.

Of the two, the rousing spectacle is safer and more certain of success. If the dances take place in Grand Council, the closing ceremony which follows can be relied upon to supply the religious note.

Protecting the Dancers

One final consideration affects the building of the program. When the dances have been selected so as to insure variety, and arranged in the best order to achieve the proper build-up, the program must be studied carefully to see that no dancer is overtaxed by being scheduled in too many strenuous numbers in a row. It is toe-heel and flat-foot dancing that is most fatiguing. Following a strong dance of this nature a filler of some sort is called for, during which the strong dancers may rest. Such a number is the Chippewa Deer Dance in Program I, a simple trotting dance for three people that can be done by lesser performers. Solos often serve this purpose also provided the solo dancer is kept out of the preceding vigorous dance. All the chorus dances in Chapters VI, VII, VIII, and IX are regarded as rest dances or "breathers," in that they do not require strenuous effort. A dancer could participate in two or three of these in succession but should not be asked to carry two two-heel or "dancing numbers" in a row. If it becomes necessary that he do so he should be given a long rest before and after.

Chapter XVIII

BELLS, DRUMS AND RATTLES

SOMETHING THAT one sees, something that he hears, something that he smells, something that he tastes, something that he feels—these are the inroads to consciousness. Good stagecraft employs as many of them as conditions permit.

There is much to see in the dances and their settings, much indeed. There is something to smell in the incense, even though it is fleeting and uncertain out-of-doors. This chapter deals with the things to hear in connection with the dances. And they are important.

These things to hear are the sounds of percussion only.

Dancing Bells

The ringing of bells is the voice of the dance. They make it articulate, they give it added animation, they increase incomparably its audience appeal.

To the dancer, bells are well-nigh indispensable. It has always been so among the Indians. They never like to dance without them, indeed, often refusing to participate if they do not have them. Bells on one's ankles reinforce the drum . . . they urge insistently to keep the rhythm. They are an incentive to dance, they stimulate and inspire to action. Once accustomed to them one finds it very difficult to dance without them. It is as if he tried to talk and made no sound. Beginners will find their learning days shortened by using them; old hands are much too wise to work without them.

A modern device? Ah, no! The type is new but the custom goes back for—we know not how long. Before the white man came the "bells" of the dancing Indian were the dewclaws made of hoofs, often attached to turtle shells for louder sound.* But once sleigh bells were to be had the Indians reached out for them avidly, taking them to themselves as their very own. Few things that the white man brought were received with such enthusiasm.

The ideal bells for dancing are brass sleigh bells. Novelty stores sell

* Bernard S. Mason, *Woodcraft*, page 473. New York: A. S. Barnes and Company, 1939.

small nickle-plated bells that make a sort of tinkling sound, woefully lacking both in volume and tone. Such as these are acceptable only if sleigh bells cannot be had. The best source of sleigh bells is second-hand stores and antique shops where a collection of old strings can usually be found which, when cleaned up, are apt to be better than any new bells that can be obtained today. Very few sleigh bells are being made nowadays.

The two common types of sleigh bells are illustrated at A and B in Figure 98. That shown at A is riveted to the strap and is not acceptable for dancing purposes because the bells rip loose and, once off, cannot be put back on. Bells worn around the ankles receive the hardest of usage; they are stepped on, kicked, battered against each other, and in general subjected to abuse that only the most substantial construction can withstand. The bell for dancing is shown at B—it has a flange that goes through the strap and is fastened in back by a piece of wire.

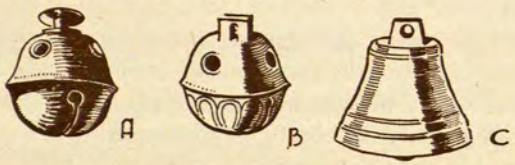


Figure 98. Types of Dancing Bells

To put old bells in condition they should be removed from the straps, thoroughly cleaned inside and out, and if very dirty and corroded, soaked overnight in a strong lye solution. Then they should be restrung on new leather of the best quality and wired in the customary way. To use the old leather will mean to lose the bells.

Two sets of bells are needed, one for ankles and the other for waist.

ANKLE BELLS.—Leg bells are sometimes worn just below the knee, supported by the calf of the leg, but it is more typical and much more desirable to wear them around the ankles. Figure 99 shows a set of ankle bells. Six to eight bells to a string is the usual number, with leather thongs at the ends with which to tie them around the ankle. Sleigh bells vary in size from No. 0 which are less than an inch in diameter, to No. 12 which are about three inches in diameter. Seldom are bells larger than the No. 5 size worn on ankles.

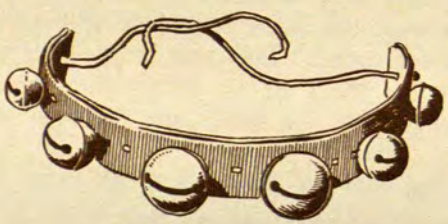


Figure 99. Ankle Bells

Most dancers wear just as many bells as they can carry conveniently without weighting down their feet unduly. Two strands of the type shown in Figure 99, worn one above the other, is customary for mature performers. In this case, one strand should be of the small sizes (Nos. 1 and 2) and the other of the larger sizes (Nos. 4 and 5).

Some Indians prefer to use bells with a slightly different tone on each ankle, thus giving each foot a sound of its own that can be readily recognized.

WAIST BELLS.—Larger bells are used around the waist because there the weight can be more easily carried. About twelve bells are customary, ranging from No. 6's to No. 10's, strung on one long strap with cloth strips attached to the ends for ties.

Each size of bell has a different pitch. The smallest ones are the highest in pitch, and as the size increases the pitch becomes progressively lower. A range of sizes from No. 1's to No. 5's on the ankles, and No. 6's to No. 10's on the waist make a delightful arrangement. But care should be taken to see that the various strands harmonize.

Open sleigh bells of the type shown at C in Figure 98 are also excellent for use around the waist because of their greater volume and their full, ringing tone. Unfortunately they are scarce nowadays. If full strings cannot be found one or two may be added to a string of round waist bells. Shaft chimes of the type that were attached to cutters or small horse-pulled sleighs are also excellent as waist bells.

Some Indians attach a long string of bells to their ankle and run it up the side of the leg to their waist bells. Most dancers find this arrangement inconvenient and hampering to free movement. These additional bells are entirely unnecessary. With an adequate number of ankle bells and a strand of larger bells around the waist, the dancer is amply equipped to make his dance heard.

BELL PROTECTORS.—Protection for the skin is necessary wherever bells are worn lest cutting and bruising result. The leather strap holding the bells can be wrapped with cloth to furnish some protection, but it is much better to use a padding of sheepskin with the wool still attached, obtainable at any harness shop.

Figure 100. Bell Protector of Sheepskin

Ankle pads are made as illustrated in Figure 100, the sheepskin cut 6 by 12 inches in size, with tapes attached for ties. They are wrapped

around the ankle, with the woolly side next to the skin, before the bells are put on.

For the waist bells a strip of the sheepskin should be cut an inch wider than the bell strap and tied to the backside of it.

Drums

In another book, *Drums, Tomtoms and Rattles*, I have described how various types of dance drums can be made.*

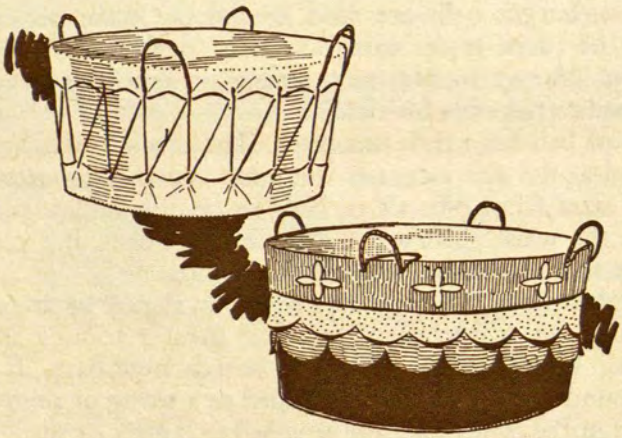


Figure 101. Large Dance-drum

The drum best-suited for handling numbers of dancers is the large dance-drum illustrated in Figure 101, constructed over a wooden wash tub of cedar. This is a powerful drum with volume sufficient to be heard above

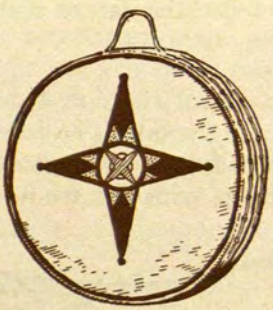


Figure 102. Hand-drum

the ringing of many dancing bells. The hand-drum shown in Figure 102 is adequate for solos but does not have the power to control group dances. Log drums of the Southwest type, as shown in Figure 103, also lack the

* Bernard S. Mason, *Drums, Tomtoms and Rattles*. New York: A. S. Barnes and Company, 1938.

volume and carrying power of the other type. Water drums are the least suitable of all because their boom, while capable of being heard great distances, is ineffective close at hand.

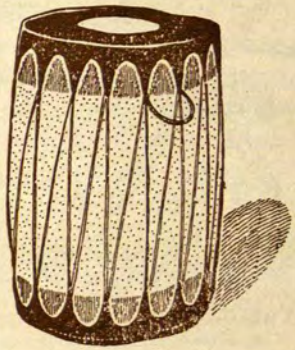


Figure 103. Southwest Log Drum

DRUM RACK.—The drum is suspended in the rack as shown in Figure 104, so that it hangs parallel to the ground at waist level. The Indian custom of hanging this type of drum just above the level of the floor will not serve our needs because it does not permit the drummer to stand, which he must do in directing the dances.

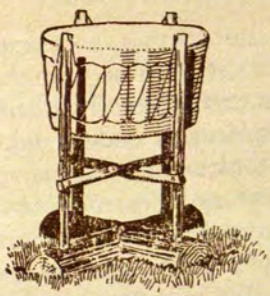


Figure 104. Drum Support

TUNING THE DRUM.—The drum should be carefully warmed before the program so as to tighten it and give it the proper tone. A blanket should then be heated and wrapped around it, and the drum placed in the rack just before the opening of the performance, with the warm blanket still over it. The blanket remains on until the Chief removes it to start the performance,

DRUMSTICKS.—The large dance-drum requires a hard drumbeater, either straight as illustrated at A in Figure 105, or curved as at C. The hard beater is the only one suitable for handling large numbers of dancers. Soft beaters muffle and soften the tone. The hard beaters give the loud, sharp, staccato boom that is needed to produce clean, sharp movement. The making of these is described in *Drums, Tomtoms and Rattles.*

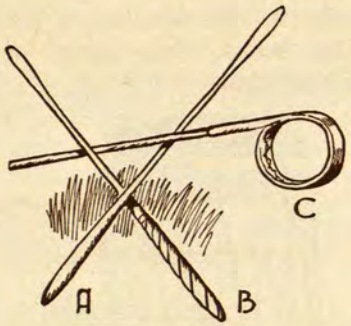


Figure 105. Hard Drumsticks

The Drummer and the Drumming

It is difficult to imagine anyone doing the drumming other than the director who has trained the dancers, who has conceived the details of interpretation, and who is responsible for their execution.

By no other means than drumming can the director exert control over the dancers during a performance. He cannot guide them by motions as an orchestra leader would direct his musicians. Audible controls are the only possibility. And the drum is a remarkably potent instrument to accomplish this.

As the result of rehearsals together, a feeling of rapport develops between the dancers and the drummer so that they understand each other and react unconsciously to each other. The drummer is able to make the drum speak a language the dancers understand. By the tone of its voice, by little subtleties of its intonation, the dancers come to know the feelings and desires of the drummer as he watches the performance. Moreover, deliberate drum signals are worked out to indicate the transitions from one figure or episode of the dance to the next. In many of the dances the time for these signals is left to the judgment of the drummer as he watches. To the Indian the accompanying song indicates the beginning and the ending of these episodes, but without the song the drummer's judgment is the only recourse. The drummer thus becomes the most important single individual in the cast, the one on whom all others rely for guidance, direction and inspiration.

If it is a solo rather than a group dance the dancer himself may take the initiative, set his own tempo, and make his own transitions, with the drummer following along, slowing down or speeding up the drumming as the dancer's bells seem to indicate. But even here it is the drummer's plain duty to do more than merely support, more than merely carry the dancer along —he must lift him to higher and yet higher levels, drawing forth from him that final bit of effort, that shade of artistry that is the difference between the commonplace and the outstanding.

Drumming occupies a more dramatic role in Indian dancing than is its

usual custom. The metered pulsations of our dancing give way to a certain lawlessness. The rhythms change and change, seemingly oblivious to plan or preconceived arrangement, but in reality always following the dictates of the dance routine. With utter abruptness the slow, measured beat leaps into a rapid pulsation as startling as the sudden whir of pheasant wings in a peaceful meadow. And again a sharp, high-pitched staccato of exciting tempo sinks gradually away into a slow, deep throbbing. Yet again a booming crescendo suddenly ceases altogether in silent dramatic pause, to start anew with different time and accent. Obligatory upon the drummer, therefore, is a most intimate familiarity with the dance routines, for only then can he fully conceive his dramatic role. For he is more than mere drummer . . . he is a vital part of the dance itself, if indeed, he is not its central figure.

In respect to the technique of drumming, just one suggestion will be needed by anyone who knows the rhythms: The wrist must be kept flexible and responsive to the drumstick. The beater must rebound freely from the drum. To use an arm rather than a wrist motion prevents the rebound and often results in faulty rhythm, blurred and deadened tone. No arm is quick enough of itself to lift the stick, but when the wrist is flexible the rebound lifts it automatically with a sharp, clear, full-toned boom.

Dance Rattles

The Indians made rattles from gourds, turtle shells, buffalo and steer horns, sea shells, rawhide, wood, and birchbark.

The gourd rattle is the one best-suited for practical use. It is attractive, light in weight, and loud in sound. These are very easy to make. As a substitute for gourds tin cans may be used. Indeed, rattles may be made from an assortment of things from pillboxes to ice-cream cartons.

For instructions for making rattles, both authentic and improvised, see *Drums, Tomtoms and Rattles.*

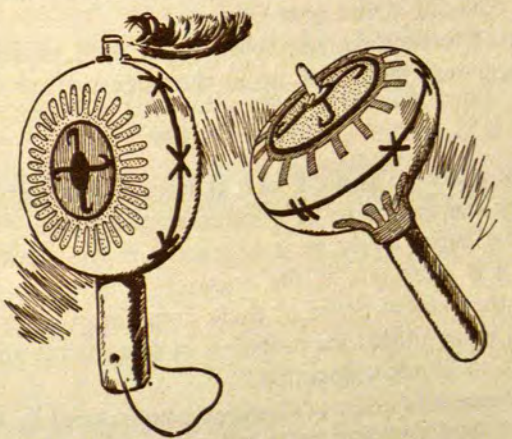


Figure 106. Gourd Dance Rattles

Chapter XIX

INDIAN MAKE-UP

ALL-OVER BODY paint and a breechcloth, with feathered ornaments added, is the dancing pattern for men. The gorgeously beaded dancing costumes that some of the tribes have used for dancing in recent years are less to be desired than the simple breechcloths of their ancestors. This is true both from the standpoint of the dancer and the audience, for the dancer has greater freedom of movement and finds the dancing less fatiguing, and the picture created is more appealing because of the visible muscular play. Moreover color effects can be obtained with body paint that cannot be matched by clothing.

When the body is painted all feeling of nudeness is relieved. To the audience the colored paint gives not the slightest impression of bareness and the dancer himself feels himself to be well-clothed.

If for any reason body paint is not desirable the alternative is to approximate it by wearing tights, made by dyeing heavy long underwear as described in Chapter XX.

Beaded dancing costumes are appropriate on the chiefs and dignitaries, and on elders who may dance, but not on the dashing, youthful dancers. They are recommended only for the Chief at the drum and others who may take part in the ritual only.

This chapter discusses paint make-up for the face and the body. Other costuming is covered in the next chapter.

In the case of women dancers, clothing is used as described in the following chapter, with face made up in the same way as for men.

Base Paint

A washable make-up is used, one that can be removed with soap and water. If only the face is to be painted grease paint will do, but for the painting of the entire body as is necessary if the dancer is to appear in breechcloth, it is quite out of the question. There are excellent washable make-ups on the market. Some of these come in powder form to be mixed with glycerin while others are prepared in paste form and packed in tubes. The latter are to be recommended.*

* One of the most satisfactory is Thespaint manufactured by Minor's Incorporated and marketed at most theatrical stores and make-up counters.

There is a crumbly rock obtainable in Texas popularly called Indian Paint Rock which is often used for Indian make-up. It is of the proper color and when finely powdered and mixed with water is quite satisfactory. Ordinary cocoa mixed with water is sometimes used. These are all make-shift methods, however, as compared to the use of standard theatrical preparations. For a smooth, finished, professional make-up the best grade of washable paint should be obtained. One may be sure these are entirely safe, an important consideration when the paint is to be applied from head to foot.

Face Make-up

Be it known at the outset that "war paint" is not recommended. The daubing of the face with an assortment of colors is neither typical of the dancing Indian nor conducive to a pleasing appearance. If used it must be applied with reserve and good taste. It is better to leave it alone entirely. It seldom adds and usually detracts.

The objective of the make-up is to achieve a natural, lifelike Indian face, as attractive and pleasing as it can possibly be made. Four colors are necessary to accomplish this:

(1) A base paint of Indian red
(2) Eye lavender, or dark brown, for the eyelids
(3) Black for eyebrows and eye lines
(4) Red for lips

Using a tube of washable theatrical make-up of the Indian shade, apply to the face with the fingers and rub until all streaks and blotches are removed and a smooth Indian-red complexion results. All areas of the face should be covered except the eyelids. Do not wet or dilute the paint but use it just as it comes from the tube.

Using lavender washable paint, apply a little to the end of the finger and rub it on the eyelids, covering the entire eyelids up to the eyebrows. This provides the eye shadow that puts life, sparkle and carrying power in the eyes.

The eyebrows are then lined with black washable paint. This should be applied with a pasteboard "stump" obtainable at theatrical stores, or with a matchstick. The eyebrows should be lengthened by extending them out to the sides. The photograph facing page 150 shows such a lengthened eyebrow.

With a tiny brush, the smallest obtainable, run a fine black line around the lower edge of the eye just below the lower eyelash; carry it far out to the side to enlarge the eye, then run a corresponding line up onto the upper eyelid to make the V. This V is then filled in with lavender paint and the eye make-up is finished.

A dark lip rouge is used on the lips.

Merely to paint the face red without using eye shadow, eyebrow lines

and lip cream results in a ghastly, unhealthy face thoroughly lacking in personality, attractiveness and carrying power.

Body Make-up

Body paint is applied with an ordinary paint brush two inches in width. Squeeze a tube of washable make-up into a bowl, add just enough water to cover and paint from head to foot. With a two-inch brush the entire body can be painted in a very few minutes. Streaks and blotches are then rubbed out with the hands.

The Pueblo Indians are much given to painting the body in brilliant colors. By no other means can so much color be put into a dancing performance. If the rank and file of the dancers are painted in the usual Indian red, and each of the leading dancers painted in a vivid color of his own, a dramatically beautiful effect will result. But here again the aim is beauty, not bizarre effects or mere splashes of bright color.

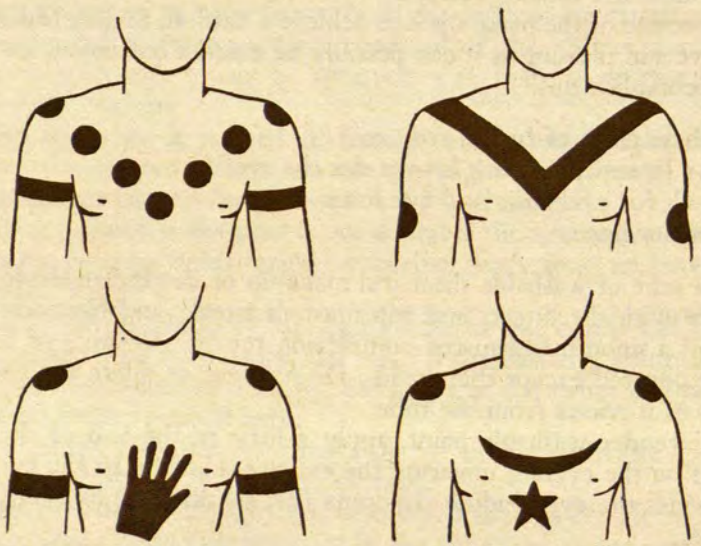


Figure 107. Designs for Chest and Arms

Of the beautiful shades available in washable make-up the following have given excellent results: *ultramarine blue*, *soft green*, *canary yellow*, *crimson*, *gray* and *white*. By the use of these, six dancers can be painted each in a different color, causing them to stand out vividly against the background of the dancers in Indian red. Such colors do not extend above the neck, however, for the face is always in Indian red.

After the dancer's body is painted in one of these colors it should be highlighted by designs in a contrasting color. It is on the body, and not as "war paint" on the face, that color designs should be used. The ultramarine

blue may be highlighted with canary yellow, the canary yellow with black, the gray with yellow, the white with black, the crimson with white. The green is most effective if the natural color of the skin is used for highlighting.

Figures 107 and 108 show several appropriate designs for the chest and arms. It is also customary to paint a two-inch spot on the leg just above the knee. If these designs do not stand out vividly enough, as is the case when some colors are combined, they should be outlined with a very fine black line, best applied with a stump or matchstick.

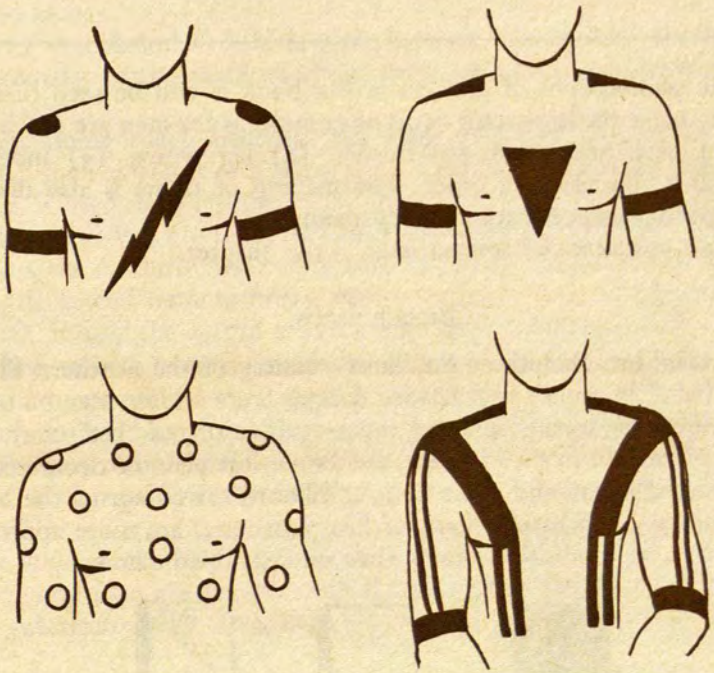


Figure 108. Designs for Chest and Arms

To repeat, the face is painted Indian red, regardless of the color of the body paint, and is made up naturally and without "war paint". The body designs as recommended should be used with reserve and good taste, their purpose being merely to highlight and add interest. They should never be allowed to become disproportionately large and conspicuous, gaudy or dauby.

Chapter XX

INDIAN COSTUMING

FROM THE photographs of dancers in this book it will be seen that aside from body paint the important items of costuming for men are (1) breechcloth, (2) head ornaments, (3) bustles, (4) leg wraps, (5) moccasins. These will be discussed in order. The making of tights is also discussed should clothing be preferred to body paint.

Women's costumes are treated later in the chapter.

Breechcloths

The typical breechcloth of the Sioux country of the northern Plains is illustrated at A in Figure 109. Beaded designs were seldom seen on breechcloths. They were usually made of the navy blue or red "list" cloth issued by the Government in the old days, and either left plain or decorated only by a contrasting hem and three or four ribbons sewed across the bottom edge as shown. Such breechcloths of heavy material are more appropriate when worn with a beaded costume than on a stripped dancer.

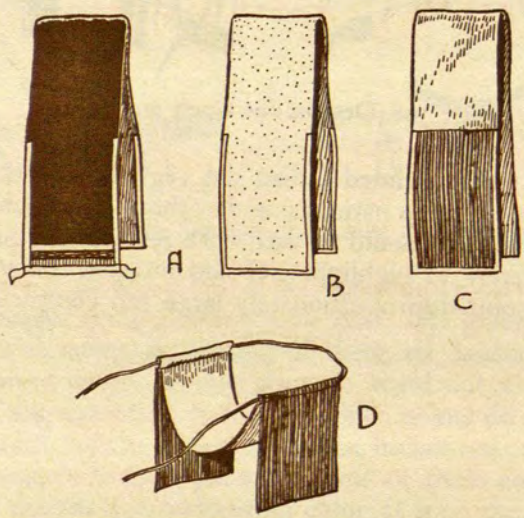


Figure 109. Breechcloths

For dancing purposes the breechcloth should be of soft, pleasing material in a color that looks well with the body paint used. Red, green and a medium shade of blue are much-used colors. The simplest type of breechcloth consists of a long strip of cloth edged with a contrasting color as shown at B in Figure 109. For ordinary occasions outing flannel is a desirable material, pleasing in appearance, soft to the touch, and launders well. Care should be taken not to make it overlarge lest it stand out undesirably and attract attention. A width of nine inches is right for a person of ordinary size, up to twelve inches for very large people. The length varies from 54 to 60 inches.

Such a breechcloth is held in place by a tie around the waist. A strip of any ordinary cotton material about three inches wide is commonly used for the tie.

Those doing much dancing will want a breechcloth made of better material, such as velvet or fine corduroy. When an expensive material such as these is used, it is customary to substitute a cheaper material between the legs where it is not seen. At C in Figure 109 a breechcloth of this type is shown, the corduroy measuring nine inches in width and eighteen inches in length, sewed onto ordinary cotton material such as gingham. When corduroy is used the cotton material may form a half-inch hem around the edge, but no hem is used on velvet.

A still more satisfactory type of breechcloth is shown at D, consisting of two pieces of velvet or corduroy nine inches wide and twelve inches long, with an open seam at the top through which the tie string is inserted. The middle section going between the legs is of a double thickness of cotton material.

The wide aprons used by the Chippewas in connection with their beaded dancing costumes are suitable only if tights or clothing are used. They are not a substitute for a breechcloth.

Head Ornaments

Everyone is familiar with the warbonnet, loved by all who know Indians and regarded by many as the most picturesque hat ever created. Indeed, so indelibly has the warbonnet been identified with the Indian that to the general public an Indian does not seem properly dressed without it. This is unfortunate in two respects—the warbonnet was the native headdress only of certain Plains tribes, and secondly, it was not the characteristic garb for dancers even in the tribes where it is authentic. The older chiefs wore the warbonnet while the young dancing men preferred the hair roach.

For purposes of costuming there are advantages in the warbonnet beyond its decorativeness. It covers the head completely so that no other paraphernalia is needed. It eliminates the necessity of using a wig. And it can be put on in a jiffy with no more difficulty than one encounters in

putting on his hat. For the sake of convenience many dancers use it who might otherwise prefer a roach.

Instructions for making the warbonnet are to be found in *Woodcraft.**

ROACHES.—In the various pictures of dancers in this book it will be noted that in most cases the hair roach is worn instead of the warbonnet. This is always the preferred head ornament for dancers. It immediately makes one look the part of the dancer. It sets him up for action. It harmonizes with the breechcloth and body paint. The warbonnet is more at home on a heavily clothed person whose function is to walk around and be looked at.

Unhappily, roaches are not easy for inexperienced hands to make, and they are not as plentiful on the market as they once were, although most Indian craft shops handling Plains items can supply them. They are made of porcupine hair and of deer hair dyed red, with an eagle feather set up on top. They are held on the head by two ties of heavy black thread in front attached to a beaded headband, and in back by two tapes or thongs that carry around the neck and tie under the chin.

The roach, of course, requires the use of a wig.

WIGS.—The most appropriate wig for men is the bobbed type with a bang in front. It must be remembered that the dancing Indian is the younger Indian and the wig should be selected accordingly. Parted wigs may be used if preferred to those with bangs but either type is more practical and attractive if bobbed than if left long and braided. The bob should be cut about even with the chin.

A beaded headband makes an otherwise unruly and straggly wig look acceptable. Suitable wigs can sometimes be fashioned from rope dyed black. The best commercial ones are handmade of human hair. Machine-made wigs of human hair are very inexpensive as compared to the handmade ones, and mohair wigs are still less costly.

OTHER FEATHER ORNAMENTS.—Modern Oklahoma Indians make much use of the spectacular *feather roach* in dancing, a showy arrangement of feathers standing upright on the head and following the usual lines of a hair roach. Although most dancers prefer the hair roach, feeling it to be in better taste than these overlarge and elaborate ornamentations, a feather roach is a useful item to have in one's wardrobe for the sake of variety. They are less expensive than warbonnets in that they do not require good feathers, and are easy to make.*

Another similar feather headdress is the *feather crest* popular among the Chippewas in years past, a single row of eagle feathers standing upright and extending backward on the top of the head.**

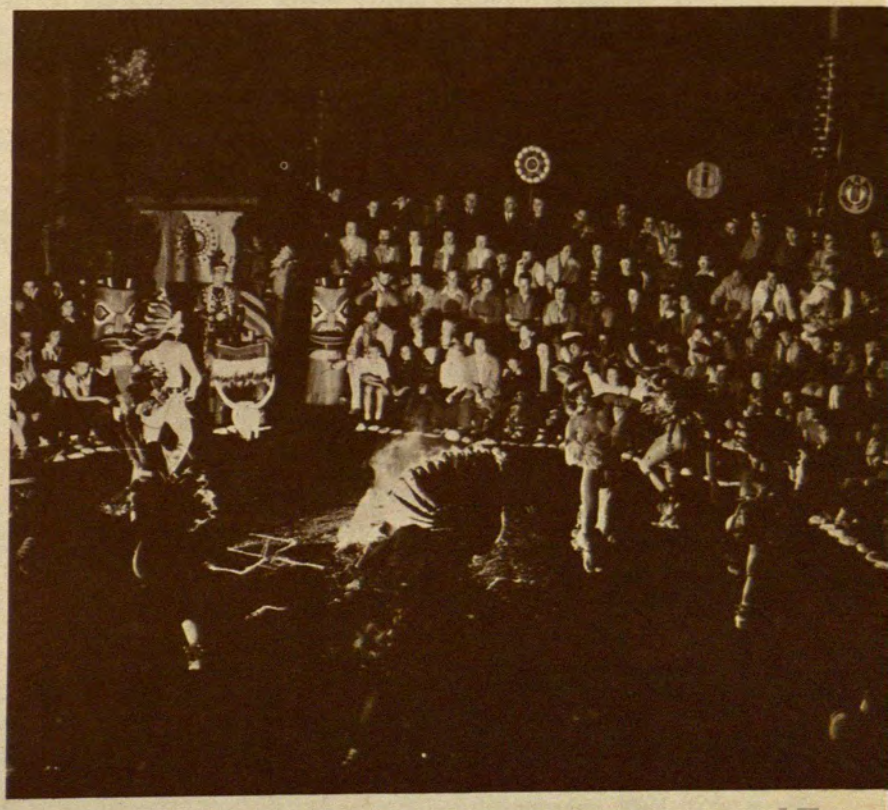
When large numbers of dancers must be costumed, often the only

* Bernard S. Mason, *Woodcraft,* pages 481-489. New York: A. S. Barnes and Company, 1939.

** For instructions for making see Bernard S. Mason, *Woodcraft,* pages 489-497. New York: A. S. Barnes and Company, 1939.

Photograph by Arthur C. Allen in the Camp Fairwood Council Ring

Minataree Green Corn Dance



Photograph by Homer Jensen in the Camp Fairwood Council Ring

Powwow Concluding the Chippewa Scalp Dance

Photograph by Ralph Haburton

JOHN LANDIS HOLDEN

choice is to use a *single feather*. This is best used with a headband, either beaded or cloth, under which the quill of the feather is inserted. Another typical arrangement of this sort is the *wapeginicki*, a feather and fluffy arrangement stuck under the headband.*

SOUTHWEST HEAD STYLE.—To imitate the Southwest Indian head style, use a bobbed wig of the kind described above, with a silk or satin headband tied around it. The band should be eight inches wide and rolled to a width of two inches. Its length should be such that when tied around the head the ends will hang down six inches. It should circle the head parallel with the floor and be tied over one ear.

Bustles

Probably no item of costuming adds so much in decorativeness and does it so appropriately as do bustles. These circular arrangements of feathers come in many types, as the pictures of dancers in this volume will indicate. Those on the arms of the dancers in the photo facing page 23 are the traditional Plains type, made of many layers of feathers and fluffies one above the other. The dancer in the illustration facing page 22 is wearing another very decorative type, consisting of a single row of large, dark eagle feathers. Most spectacular of all are the elaborate Oklahoma bustles on the dancer in the picture facing page 86. Bustles are among the easiest of all feather ornaments to make (for instructions see *Woodcraft*, pages 500-510).

Three to four bustles are usually worn. One at least is important, indeed almost essential, worn on the middle of the back at waist level. This fills the hollow of the back and accentuates the dance style in the low positions. It is thought by some that it was originated to make the rump stand out still more conspicuously in the low crouches. The largest bustle obtainable should be worn here.

A smaller bustle is worn on each arm below the shoulder. These are not only most ornamental but give width to the shoulders, accentuate the shoulder motions, and cover up the arms in situations where they might otherwise attract attention undesirably.

The fourth bustle is worn on the back of the neck, impossible when a warbonnet is used but appropriate with a roach. This is of less importance than the back and arm bustles.

Very small bustles are sometimes used on the wrists. Hair bustles have a delightful effect here. They may be seen on the wrists of the dancer in the illustration facing page 166. Small feather bustles measuring about eight inches in diameter are also appropriate.

* For instructions for making see Bernard S. Mason, *Woodcraft*, pages 489-497. New York: A. S. Barnes and Company, 1939.

Arm Ornaments

In lieu of bustles for the arms an arm-band of some sort is needed to relieve the bareness. Many Indian tribes use a one-inch beaded band tied just above the elbow, often so constructed as to permit the ends to dangle. As a substitute for these *yarn wraps* will do very nicely, made as described in the next section, "Leg Ornaments".

Tin arm-bands are also a typical Indian arm ornament. These are three-inch bands of tin that circle the arm just above the elbow, from which strips of felt hang downward (*Woodcraft*, page 537).

Leg Ornaments

It is important that the lines of the legs themselves be fully visible and therefore but few trappings are desirable. Ornamentation should be confined largely to the upper part of the body. Bustles are out of place not only because they cover the legs but make the dancer appear bottom heavy. When used on the upper arms bustles give great width and brilliance to the shoulders where width is appropriate, causing the dancer's lines to taper down to his feet, wedge-like. This is destroyed by projecting leg decorations.

Two items only are desirable on the legs—*leg wraps* and *anklets*.

LEG WRAPS.—The simplest are those made of colored yarn, visible on the legs of the dancer in the photo facing page 6. Indians love yarn and use it in many unusual ways. It adds a primitive touch and an undeniable Indian flavor. Leg wraps of it are soft, reserved and wholly appropriate.

The wrap is illustrated in Figure 110. It is three feet long and consists of three to four dozen strands of yarn tied together as shown. The color should harmonize with the body paint. It is wrapped around the leg below the knee and above the calf, and tied either in front or at the side of the leg.

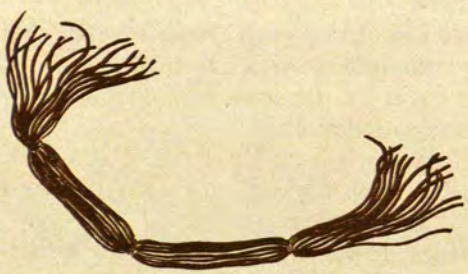


Figure 110. Leg Wrap of Yarn

Another type of leg wrap consists of a beaded band. The Chippewas use a band about three inches in width with yarn tassels at the ends for ties. The Oklahoma Indians use a band about an inch and a half wide with a circular beaded rosette attached in front.

Often a cluster of tiny feathers not over four inches long is attached to the yarn or beaded band so as to hang down in front of the leg. Again, three long quills are used, from which the web has been torn away and to the ends of which fluffies are glued. These may be attached to a cloth band 1½ inches wide. The length is such that when the band is worn the fluffies on the ends hang just above the moccasin. The quills are attached so that they curve outward, and are sewed to the band loosely so that they can move.

ANKLETS.—These are wraps of fur or angora worn just above the moccasin. They fan out above the feet and add much sparkle to the dancing steps. The traditional material, used whenever it can be obtained, is *angora goat hide* with its remarkably long, silky, white hair. As a substitute, any fur may be used but if it is of the short type a three-inch fringe of yarn should be attached to the bottom to fan out over the moccasin. Or the anklet may be made of yarn and cloth.

The construction of the angora anklet is shown in Figure 111. Cut a piece of canvas to the shape and size shown at A, then cut the hide to this pattern and sew onto the canvas, attaching tie tapes at the ends. The anklet is usually worn just above the moccasin with the ankle bells above it. If the angora is unusually long, however, it should be placed above the bells lest it be stepped on.

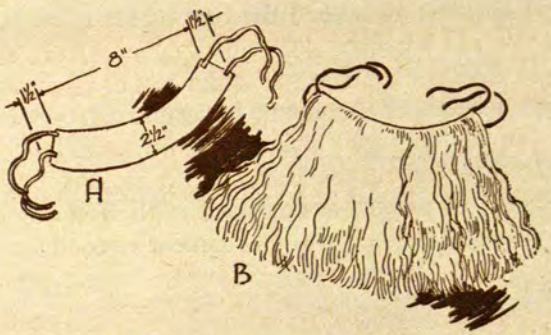


Figure 111. Anklets of Angora

To make a yarn anklet, cut a piece of cotton cloth 3 inches wide and 11 inches long. Cut the yarn 5 inches long, lay it along one edge of the cloth, extending up from the edge about an inch, fold the other edge of the cloth over it and then sew on a sewing machine. The cloth band is thus 1½ inches wide and the yarn fringe 4 inches long.

Moccasins

True Indian moccasins are the most essential part of a dancer's costume. Indian dancing is quite impossible with hard-soled shoes; indeed, the typi-

cal movements are difficult to achieve in any type of shoe or slipper other than moccasins. If moccasins cannot be had one should dance barefooted.

Some dancers prefer the soft-soled Woodland moccasin and others the hard-soled Plains moccasin. Indian-made moccasins may be purchased from Indian crafts shops or the dancer can make his own (*Woodcraft*, pages 427 to 440).

Tights

If tights are preferred to all-over body paint they should be made as the Indians make them, from a suit of long, heavy underwear. Such underwear tights are widely used among Woodland, Plains and Oklahoma tribes. Dye the underwear to the desired color and replace the white buttons with others of the color of the tights. One of the designs on page 258 may then be appliqued in cloth of a contrasting color.

At a distance of a few feet such tights are much neater in appearance than one might imagine. There is no danger of them being identified as underwear.

Costumes for Women

In making up women for Indian dances, conditions usually do not permit imitating the elaborately beaded or tinkled dresses of the Plains or Woodland women, nor is such effort necessary. Regardless of tribe, if authentic costuming is not to be had the best effect is obtained by using a simple slip-on dress in a neutral color, making no effort at authenticity but placing reliance on the dancing for effect rather than on the costuming. "Homespun" material or Osmaburg is very satisfactory. Such dresses can be quickly put together by cutting them to knee length, sewing up the sides and shoulders, leaving the arms bare. A tie will pull in the waist. Arms and legs should be painted as described in the last chapter.

A beaded headband is the only head ornament needed.

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