

BEAR

5

TRACKS



Prepared by Charles Lahay
Aracoma Lodge #481



DEDICATION

This project with the enclosed information is dedicated to Mrs. Laretta Weaver, a Cherokee educator residing in McIntosh, Alabama. Mrs. Laretta is a respected Head Lady dancer and an impartial judge of competition dancing. She is happily married to Mr. Gallasneed Weaver, a MOWA Choctaw educator. Mrs. Laretta is the major influence in the building of a quality intertribal dance program for the Boy Scouts in Fayette, Alabama. Our program has grown and expanded to include Tuscaloosa and Jasper. Mrs. Laretta remains a dedicated advisor.

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Bear Tracks

A Basic Guide to Powwow Dance, Drum and Regalia.

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The Native American Prayer

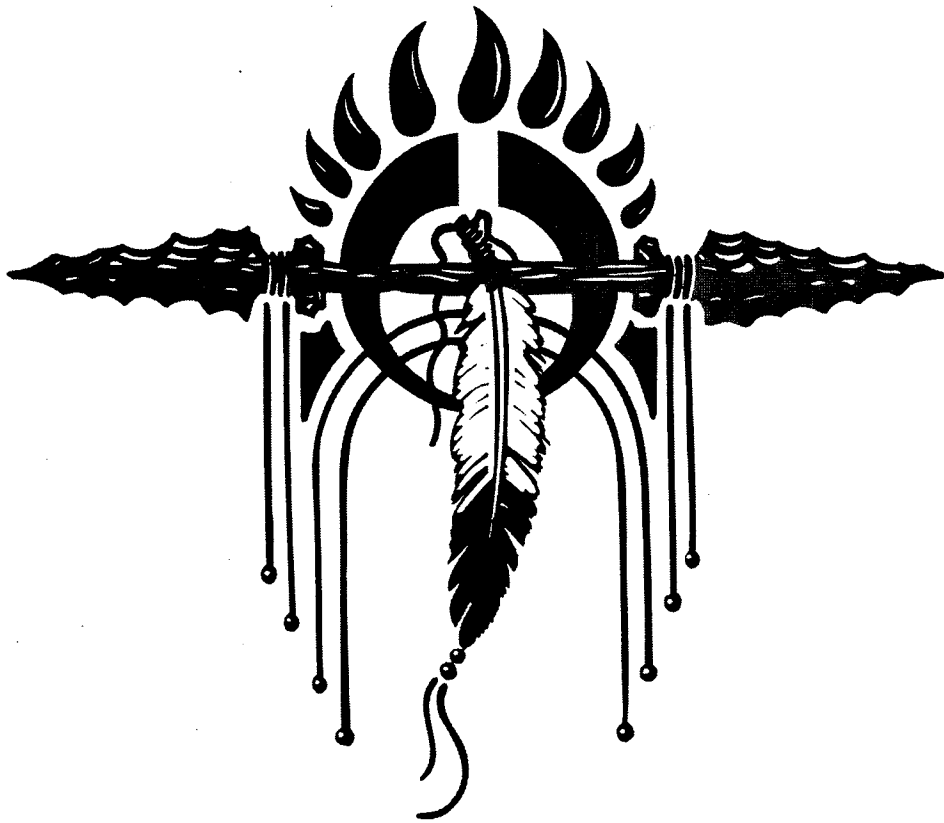
Oh Great Spirit, whose voice I hear in the winds, and whose breath gives life to all the world – hear me – I come before you, one of your children. I am small and weak. I need your strength and wisdom. Let me walk in beauty and make my eyes ever behold the red and purple sunset. Make my hands respect the things you have made, my ears sharp to hear your voice. Make me wise, so that I may know the things you have taught my People, the lesson you have hidden in every leaf and rock. I seek strength not to be superior to my brothers, but to be able to fight my greatest enemy, myself. Make me ever ready to come to you with clean hands and straight eyes, so when life fades as a fading sunset, my spirit may come to you without shame.

Native American Commandments

Chief White Cloud

Treat the Earth and all that dwell thereon with respect.
Remain close to the Great Spirit.
Show great respect for your fellow beings.
Work together for the benefit of all mankind.
Give assistance and kindness wherever needed.
Do what you know to be right.
Look after the well being of mind and body.
Dedicate a share of your efforts to the greater good.
Be truthful and honest at all times.
Take full responsibility for your actions.

POWOWS



What is a Powwow?

Powwow time is Indian people meeting together to join in dancing and singing, renewing old friendships, and making new ones. This is a time to renew thoughts of the old ways and to preserve a rich heritage.

Powwow singers are very important figures in the Indian culture today. Without them, there would be no dance. All singers must be able to lead at least one song in order to participate in the singing. Original songs and chants were in the native language of the singer. Songs were many and varied: fun and festival, war and conquest, honor and family songs, religious songs, songs of joy and mourning.

As various tribes gathered together, they would share their songs, often changing the songs so singers from other tribes could join in. With these changes came the use of "vocables" to replace words of the old songs. Thus, some songs today are sung in vocables having no words, yet they still hold special meaning to those who know the song. Many songs are still sung in native tongue and are either newly composed or revivals of old songs. These songs are reminders to the Indian people of their old ways and rich heritage.

Dancers have always been a very important part of the life of the American Indian, no matter what tribe. Most dances seen at Powwows may have had different meanings in earlier days, but have evolved through the years to the social dances of today.

Powwow Arena and Staff

The Arena: The arena is where most of the dancing takes place. The arena can be anywhere from inside a gymnasium to under the sky. The setting is dependent upon the season and the weather, with summer dances held outside and winter ones indoors.

Around the dance arena are benches or hay bales that serve as seating for dancers only. Dancers reserve a seat with their personal blanket, and the family will sit behind in lawn chairs. Outside the circle, the traders set up their booths.

The Drum: The drum is much more than a musical instrument to the Indian. It is sacred. It is a very special tie to the traditional Indian way of life. It should be treated in a certain prescribed manner. All singers know the strict and exacting protocol to be observed while seated at the drum. You may note that singers observe strict drum etiquette/rules.

The drum sets the rhythm of the dance and tempo of the song. There are two types of drums used at most Powwows. One is a traditional drum, made by stretching hides over a frame, and lacing the hides together with a leather rawhide thong. The other kind is more common, a regular band bass drum. Both drums are accorded the highest respect by all tribes as a most important part of any Powwow.

The Emcee: The Master of Ceremony or Emcee (M.C.) is the person responsible for setting the tempo for a Powwow. It takes someone special to tell the jokes and remarks that Emcees are famous for. The emcee is knowledgeable about regalia, dance categories and arena protocol. The emcee explains to the audience what is happening and coordinates closely with the arena director. The emcee also coordinates the timing of give-aways, raffles, and the general order of the program. An emcee who has a good rapport with the audience contributes to the success of the Powwow.

The Arena Director: The arena director is the keeper of the circle and is responsible for making sure that the arena is blessed before a Powwow. He ensures that all functions of the Powwow flow smoothly: He makes sure that all the dancers, especially the drum, receive water when they are hot, that the arena remains clean from trash, that people who disrupt the dance are escorted out, and that equipment, flags, judges, and public address system are available. The arena director coordinates all specials and give-

aways with the emcee. He will have an eagle feather pick-up team of Veterans ready when needed for a dropped eagle feather.

The Head Man Dancer and Head Lady Dancer: The head dancers are respected dancers who are asked to serve as models for all other dancers. This is a high honor and a position of great respect. They are the first people to dance and no other person is allowed to dance in the circle until they begin. A give away may be required in return for being asked to perform the duties of head man and head lady. At large Powwows, Junior Head Man and Lady may be added. The head people represent the dancers and make it a point to visit with the dancers and thank the vendors for attending.

Head Singer: The head singer is the individual in charge of providing the songs for a Powwow. The head singer is selected to do the singing, so he must have a great knowledge of songs. The head singer leads the drumming/singing or selects another singer to lead the song. Often a Host Drum will be invited instead of a head singer. The lead singer of the host drum assumes the duties of the head singer: leading songs, speaking for the drum, receiving & dividing any gifts for the drum.

The Committee: The committee is the group of people from an organization who decide the most important aspects of the Powwow such as finances, selection of head staff, location, date, and activities. The task is often overwhelming and requires many people to successfully put together a Powwow.

Grand Entry: There is strict protocol that determines how the dancers enter the dance arena. The order is basically as follows: Native American staff carried by a veteran, honored veterans carrying the National flag, State flag, and Indian flag are followed by veterans, Princesses, honored guests and dignitaries. Then come the Head Man and Head Lady followed by Traditional Male dancers, Southern Straight dancers, Grass dancers, and Fancy dancers. The Traditional Lady dancers are next with the Traditional Buckskin and Southern Cloth, then Jingle Dress dancers and Shawl dancers followed by the children's categories. The dancers normally dance in single file. The song will be repeated until all dancers are in the dance arena.

POWWOW ETIQUETTE

- ✎ The dance arena or circle will be blessed and purified before the Powwow begins. All dancers should show respect by entering from the East and not crossing the hay bales.
- ✎ Men and women remove hats and stand out of respect for Grand Entry, Veteran's songs, Flag songs and any other special songs as announced by the M.C.
- ✎ Honor the protocol of the sponsoring group. All dancing at an intertribal Powwow is done clock-wise, around the drum. If dancers dance counter clock wise, they are removing bad feelings from the circle, a type of prayer.
- ✎ All anger, differences, and politics should be left outside the dance arena. Food, drinks, lit cigarettes, and chewing gum should not be brought into the dance arena.
- ✎ No animals are allowed in the dance arena.
- ✎ During Men's Traditional dances, all women stand in respect and salute with fans. During Women's Traditional and Jingle dances, all men stand in respect.
- ✎ Respect the positions of the Head Man and Lady dancers. Their role allows them to start each song; wait until they lead the dance before joining in.
- ✎ Do not film or photograph Veteran's songs, Flag songs, Grand Entry, or ceremonial events.

- ✎ Always ask permission before taking a dancer's (or any person in regalia) picture. Many families' beadwork designs have been passed down for generations. The design on a traditional dancer's shield is very personal and should not be copied.
- ✎ Dancers, dance as long and as hard as you can. When not dancing, be quiet and respect the arena.
- ✎ During an Honor dance, wait for the honored person and guests to make one full circle around the arena before joining in. Remove hats and stand as a show of respect.
- ✎ Never crowd Traditional dancers—men or women—in the dance arena.
- ✎ Non-profit Powwows depend on donations, raffles, and blanket dances for support. Any person can participate in the honor of giving to aid in Powwow expenses.
- ✎ All specials and giveaways should be coordinated through the Arena Director.
- ✎ Special requests for the Drum usually are accompanied by a thank you token such as tobacco or bottles of water. Requests are made through the Arena Director.
- ✎ Eagle feathers should be worn only by those qualified to do so.
- ✎ When in doubt, watch the Head Man and Head Lady or ask the Arena Director or M.C.

DANCE STYLES



Native American Dance and Drum

The adventure that lasts a lifetime – *Native American Song and Dance*. It is an everlasting tradition that you can enjoy teaching your children and grandchildren and then dance with them. (What a thrill!)

This text will discuss men's and ladies' dance styles and steps and the song structure that you will see at Powwows.

Step back and look at the dancers at a Powwow and you will be awed by the beauty, grace, and agility of the dancers in the arena. They are moving every muscle in their bodies and talking with their eyes and hands, and telling stories with their bodies. They seem to dance on the wind and move effortlessly along to the beat of the drum. They are. When you receive the gift of song and dance, you too will dance on the wind.

All dancers learning to dance, some very young and some of all ages, start with the basics. Here are a few rules to remember:

- *Rule #1:* Stay in time with the drum. No matter what exotic move you see dancers do, they are applying rule number one.
- *Rule #2:* Stop on the last beat of the song with both feet planted on the ground.
- *Rule #3:* Dance from the heart – not because someone wants you to dance. When you truly dance from the heart you will receive many gifts. The first gift is to hear the song and to feel the drum and you will truly dance on the wind. The second gift you receive is a new appreciation for what surrounds you, the trees, the streams, the animals, and Mother Earth. You begin to understand yourself and take pride in yourself, and your self-esteem blossoms. An appreciation and understanding of elders creeps into your life. The third gift is to be able to sit down and create beautiful regalia or arts and crafts for yourself and your loved ones and friends.

Along with a section on drumming and singing, the following dances styles will be discussed in this booklet:

Men's Dance Styles

- Traditional
- Old Style
- Straight
- Grass
- Fancy

Women's Dance Styles

- Traditional
 - Northern
 - Southern
- Jingle
- Fancy Shawl

NEVER copy dance regalia that you see, especially Men's Traditional, Women's Southern Cloth and Buckskin.

Men's Traditional Dance

Traditional Dance emerged from the societies that prevailed in old times and have survived. This style of dance is very stable and proud. The Traditional dancer never dances backward – warriors never retreated in the eyes of an enemy. Low moves and low sprints across the arena are trademarks of a Traditional dancer. Their regalia is steadily evolving. There was a great revival in interest in the 80's and 90's and it is today one of the most popular dance styles.

The dancer must have the strength of Magilla Gorilla, the agility of a gymnast, the grace of a ballet dancer, as well as the endurance of a marathon runner. The dancer has a choice of a variety of steps as long as he stays in time with the drum.

Traditional dancers are proud dancers who throw out their chests and set a powerful atmosphere. They are warriors defending their nation. Many dancers tend to be vocal, especially on honor beats, push-ups, and stops.

Is it enjoyable to watch? Yes. The dancers are stalking a prey, trailing a foe, reenacting a battle, or just having a good time.

Northern dancers tend to have longer bustles, while Southern dancers tend to have a bustle inside of a bustle. Traditional regalia is very personal. This regalia should not be taken lightly; men who dance in this manner are upholding the Indian tradition and heritage.

Regalia of the Traditional Dancer



Head Gear

- Porky Roach – usually a spinner with two feathers
- Animal hide and face
- Head band



Body Cover

- Ribbon or leather shirt
- Biker's shorts, leotards, or dyed long johns
- Leather or cloth apron
- Leather or cloth cape
- Leather or cloth leggings



Feather Items

- Single bustle with trailer
- Fan

- Visor
- Shoulder feathers
- Roach pin with feathers



Beaded Set

- Belt
- Possibly moccasins



Bone Set

- Long breastplate
- Choker
- Bandoleer



Leg Items

- Goats (angoras)
 - A. Knee –high
 - B. Ankle –high
- Beaded knee bands with fringe
- Leather leggings
- Bells
 - A. Sheep bells
 - B. Goat bells
 - C. Rifle cases
 - D. Deer toenails



Arm Gear

- Metal or beaded arm bands
- Cuffs
- Shield



Hand Items

- Medicine wheel
- Mirror board
- Coup stick or staff
- Spear or war club
- (NEVER carry teddy bears, plastic snakes, or lizards)



Foot Gear

- Moccasins – Low or high boots

Recommended Readings

Northern Traditional Dancer by Scott Evans

Dress Clothing of the Plains Indians by Ronald Kock

Recommended Videos

Into the Circle

Native American Dance Styles I and II

Availability

Written Heritage

8009 Wales St.

New Orleans, LA 70126-1952

Crazy Crow Trading Post

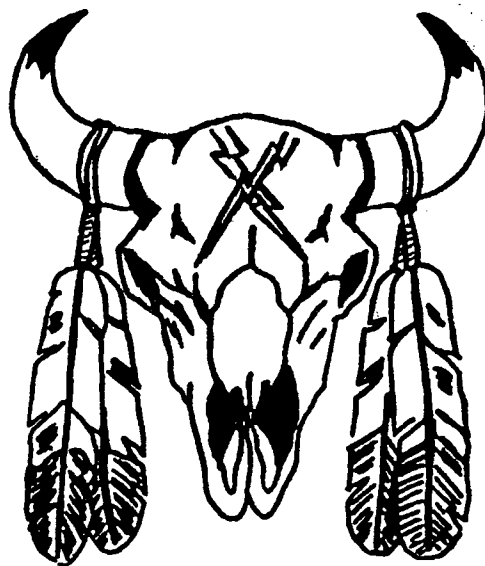
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Old Style

Old Style is very popular in the northeast and north central plains extending into Canada. Like all forms of "war dancing," the roots can be found in the old warrior societies. Old Style dancing is truly the original form of the traditional dance. Many fancy dance veterans switch over to it in their later years.

The outfit you select is really a matter of personal preference. This decision should not be taken lightly. The reason is that men who dance this style are upholding the Indian heritage and tradition. Research is the key to the outstanding outfit. Action photographs are best for finding good combinations. Posed photographs tend to reflect the contents of the studio. Museum pieces are best for designs and colors, provided they are properly labeled. When looking at a photo, note how the item is worn, and look at the same on half a dozen dancers. For instance, how long is the breechclout? You are trying to duplicate a culture that no longer exists, therefore don't be original.

The dancers weave and glide in a stately manner around the arena. A sideways back and forth nodding of the head replaces the rocking motions of the fancy dancer. Dancers crouch low and point to the drum during honor beats.

The Old Style Traditional dancer has the option to use a variety of steps as long as he stays in time with the drum. The dance is beautiful to watch since the dancer is trailing something, imitating a bird or animal, telling a story, or just plain enjoying himself.

The tempo of the dance is slow and proud. Smooth precision with the song, a great knowledge of dance etiquette, and a powerful sense of pride mark the outstanding Old Style dancer.

There were some restrictions on what a dancer could wear. Flags were worn frequently but were reserved for use by veterans or their fathers, uncles and older brothers. Loop bells were not worn with leg bells, and only knee bells were worn with leggings. Grosgrain ribbon was not made at this time, and few Indians had sewing machines.

Regalia of the Traditional Dancer



There are fifteen great detailed examples of regalia in *Dress Clothing of the Plains* by Ronald Kock

Availability

Written Heritage
8009 Wales St.
New Orleans, LA 70126-1952

The study of this book and visiting with old style dancers will be your best bet to get started in the proper direction.



Straight Dance

Rarely seen up north, the Straight Dance is popular on the southern circuit. Like all forms of "war dancing," the roots can be found in the old warrior societies. Many fancy dance veterans switch over to it in their later years. The dancers wear cloth or leather leggings "backwards" so that the decorative ribbon work faces front. From the waist hangs front and rear aprons and a cloth trailer with matching ribbon work. Bright satin ribbon shirts cover upper torsos. Beaded belts, woven sashes or German silver armbands add adornment over the shirt. All straight dancers wear an otter drop that extends from the back of their necks to the floor. Dancers use folded handkerchief headbands, porcupine headdresses with one eagle feather in the spreader, or otter fur turbans.

The dancers weave and glide in a stately manner around the dance floor. A sideways back and forth nodding of the head replaces the rocking motions of fancy dancers. Dancers carry "tail sticks" and mirror boards, crouching low and pointing to the drum during honor beats.

The Straight dancer, like the Traditional dancer, has the option to use a variety of steps as long as he stays in time with the drum. He honors the cadence or Honor Beat by turning toward the drum. The dancer is just beautiful to watch, for he is trailing something, imitating a bird or animal or just enjoying himself.

The tempo of the dance is slow and proud though smoothness, precision with the song, a great knowledge of dance etiquette and a powerful sense of pride mark the outstanding straight dance.

The Straight Dance regalia from Oklahoma is a very formal, very tailored, very prestigious form of modern dance clothes. The overall effect is of reassuring solidity, with everything closely matched and coordinated. It looks as if it were planned all at one time.

There are about twenty articles in the standard set. The items that should match are arranged as sets, but everything should be closely coordinated. When references are possible between sets as to colors, designs, or materials, they should usually be made (The exception is silver work, the designs on the wristbands do not match).

Regalia of the Straight Dancer



Head Gear

- Porky Roach
- Spreader (silver) single spinner
- Roach pin

- Head band *
- Drop feathers



Body Cover

- Ribbon shirt
- Apron
- Leggings
- Scarf or Neckerchief *
- Silver Neckerchief slide *



Beaded Set

- Belt
- Otter drop



Bone Set

- Choker
- Bandoleer
- Love feathers *



Feather Item

- Fan
- Bell set



Foot Gear

- Moccasins



Hand Items

- Tail stick*
- Mirror Board



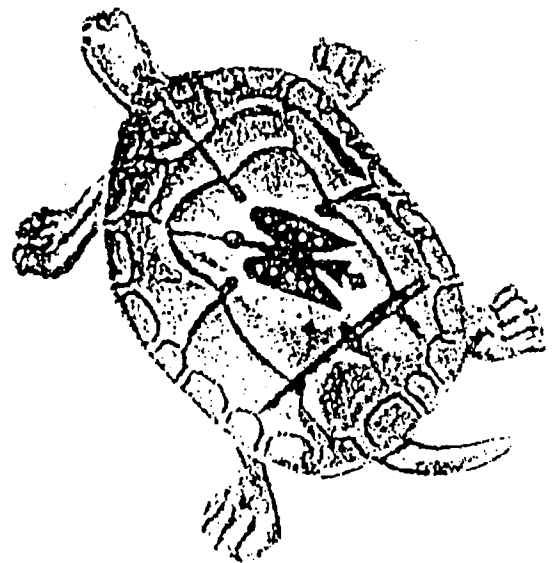
Finger Weaving Items

- Garters
- Side tabs



Arm Gear

- Silver arm bands



The items with asterisks (*) by them are optional. All other items are part of the standard set referred to above.

The tail stick is both standard and optional because it can be replaced with the mirror board.

Love feathers and scarves are shown as optional items – both may be worn, but at least one or the other should be present.

The garters are finger-woven and end in four tabs that hang from knee to ankle. The side tabs match and hang from hip to mid-calf. The better sets have beads woven into the fabric.

Osage, Sacc and Fox or Ponca ribbon work runs down each side of the aprons, the leggings and three bars of it cross the dragger. The aprons, leggings, dragger, and otter trailer are all made of a heavy wool, usually dark blue. One, two or three ribbons bind the raw edges not covered by the main ribbon work, and the edges are ornamented with white edge beading. Rainbow selvage edges mark the better sets made from trade cloth. Ribbon-work vests are becoming popular also.

The belt is a strip of loom beadwork 4 to 4½ inches wide and is mounted on heavy leather. Chrome spots stud the edges of the leather. If the dancer chooses to make an otter strip, it is about 2" wide, and is attached with one or two rosettes.

The spreader, armbands, and slide are made of German silver in stamped, overlay, or cutout patterns. They need not match, but it is nice if they do. One feather is put in the spreader.

The peyote set is done in peyote or Comanche beadwork. The fan is usually a flat one. The other feathers are also attached with rosettes, and may be worn with or without an otter strip. The Love feathers are bundles of feathers attached to the bandoleers.

There are four strands of short hair pipes or bone tube beads, aurora borealis, and chrome beads in the choker. A conch shell centers it. The bandoleers match as to materials and colors, but may have from one to three strands, and need not have the same number of strands. They are worn crisscross the body, either inside or outside the belt.

The ribbon shirt is made of satin, brocade, or floral print material with contrasting ribbon. The neckerchief, scarves, and armband ribbons match the ribbon in the shirt. Scarves are attached to the bandoleers at the point where bandoleer and ribbon cross.

The roach is made of porcupine hair, and either white or red deer hair. The headband is always a white scarf. The pouch is of white deerskin, with beaded rosette decoration. Bells may be either chrome or brass. The moccasins are Southern Cheyenne, and should be at least partially beaded.

The mirror board is a substitute for the tail stick and may be carried by any dancer (At formal war dances, the tail stick is reserved for the tail dancers who are officers of the sponsoring society).

Recommended Readings

Dress Clothing of the Plains Indians by Ronald Kock

Recommended Videos

Into the Circle

Native American Men and Women's Dance Styles I and II

Availability

Written Heritage

8009 Wales St.

New Orleans, LA 70126-1952

Crazy Crow Trading Post

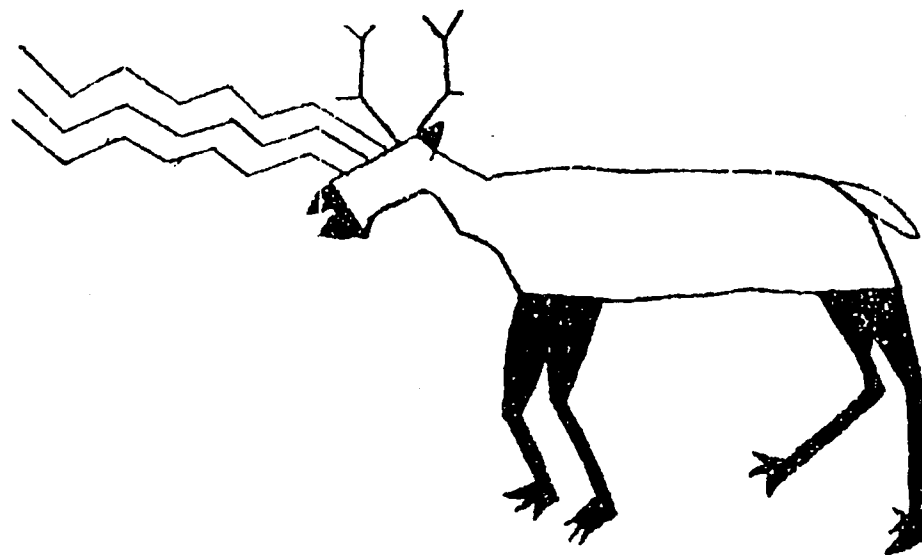
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Grass Dance

This is truly one of the oldest styles of dancing. This dance is also known as a Medicine Dance. The dancers originally danced with grass and scalps placed in their belts and danced down the tall buffalo grass preparing the arena for dancing and festivals. There is an old Winnebago story:

Long ago, a young man had been crippled since birth, but he was always the first dancer at the arena to dance down the tall grass and the last to leave. His moves were very grotesque and awkward. Still, he was always the first into the arena. One day, as he was in the arena, an eagle circled and swooped low as if to say "*Dance my son, dance.*" He did. His moves became very smooth, and a tremendous sense of pride came over him as he danced. He danced until the arena was perfect. When he left the arena, he walked like a gifted athlete with no sign of ever being crippled.

The proficient Grass dancer must have a great deal of agility, balance, and stamina. The Grass Dance is very smooth and flows with a slight hop in the step. He incorporates into his style an aspect of Traditional, Fancy, Straight, and Northern Shawl and a few original moves of his own. The style of dancing is exciting to watch due to the grace and smooth presentation of the experienced dancers.

To develop your skill, practice is essential. Watch experienced dancers and pay attention to the body movements as well as arm and shoulder movement. Pay close attention to the varied footwork. Remember, the head movement is from side to side in a rolling motion instead of back and forth as the Fancy Dance. Total body control is necessary to become a proficient Grass Dancer.

Regalia of the Grass Dancer



Head Gear

- Porky Roach and spreader
 - A. Spinner with two feathers
 - B. Two antennas
- Head harness with forehead rosettes and long side drops



Body Cover

- Shirt
 - Pants
 - Apron
 - Harness
- } (All matching material covered with yarn)



Arm and Hand Items

- Beaded cuffs or gauntlets
- Arm bands
- Colored scarves – in hand or hung from belt
- Fan
- Medicine wheel



Waist Attire

- 4" beaded belt
- Cloth sash



Foot and Ankle Gear

- Large sheep bells at ankles
- Moccasins for grass or soft dirt
- Light, painted tennis shoes for cement or blacktop



Optional Items

- Breastplate
- Loop necklace
- Choker
- Mirror board

Recommended Readings

Grass Dance Costume by William Powers

Recommended Videos

Into the Circle

Native American Dance Styles I and II

Native American Men and Women's Dance Styles Volume I

Availability

Written Heritage
8009 Wales St.
New Orleans, LA 70126-1952

Crazy Crow Trading Post
PO Box 314
Denison, TX 75020

Pow-Wow Trails
PO Box 268
Summerset, NJ



Fancy Dance

Outstanding articles have been written about Fancy Dancing or Feather Dancing. In the late 1960's and 1970's, the Fancy Dance category gained popularity among young dancers. By far the most popular dance style around the Powwow Circuit, the Fancy Dancers outnumber the other dance styles.

The resurgence of Traditional style of dance, especially in the north central, is known as Modern Traditional. In the Eastern part of the country, the Old Style of dance came back to dominance. In the mid-1980's there was a boost in the Grass Dance style. This shift in dance styles had people in the Powwow land chanting the death song of the Fancy Dancer. Only the hard-core Fancy Dancers were left, leaving only quality dancers competing.

The Fancy Dance style survived and is now enjoying a new refreshing comeback. Today's Fancy Dancer is an extraordinary athlete. He must have the agility and quickness of a cat. He must be a proficient gymnast with the ability to master all types of body movements. The competitive dancers incorporate into their routine Traditional Style low moves, Russian Saber dance kicks, as well as dropping and reversing.

The Northern style dancer is far more acrobatic and will do more cartwheels, flips, splits, and spinning. The Southern style dancer is a more straight style depending on intricate footwork.

The cost of regalia stifled the growth of Fancy Dancing for a decade or two. The regalia is changing due to the cost of beadwork and the weight of beadwork. The modern look is bright colors with long drops from each of the bustle feathers, super-light painted or dyed tennis shoes instead of beaded moccasins. Instead of beaded side drops from the belt, bright cloth bandoleers or matching cloth drops are worn. The same goes for aprons and capes. The apron tends to be long – knee length and heavily fringed. The cape is also long and has lots of fringe.

Beaded suspenders have given way to lightweight harnesses or even no harness. Due to the long capes, a belt of lighter material or either no belt has replaced the heavy beaded belt.

With reduced costs, the Fancy Dancer can afford one or more sets of regalia and can quickly change in appearance by merely changing the apron, cape, and ribbon shirt.

The Fancy Dancer is back and even more exciting to watch than ever before.

Regalia of the Fancy Dancer



Head Gear

- Porky Roach
- Rocker with two feathers
- Roach pin with drop feather
- Head band with rosette



Body Cover

- Matching cape and apron
- Ribbon shirt
- Biker shorts or leotards
- Belt
- Harness set



Hand and Arm Items

- Cuffs
- Wands
- Medicine wheel or Fan
- Bandanna
- Whistle or Flute



Feathered Articles

- Two Bustles
 - Neck
 - Back
- Two arm bustles



Leg Items

- Goats
- Leg bells



Foot Wear

- Light tennis shoes
- Moccasins

Recommended Readings

Powwow Country by Chris Roberts

The Modern Fancy Dancer by C. Scott Evans and Rex Reddick

Recommended Videos

Into the Circle

Fancy Dance

Native American Men and Women's Dance Styles Volume I

Availability

Written Heritage

8009 Wales St.

New Orleans, LA 70126-1952

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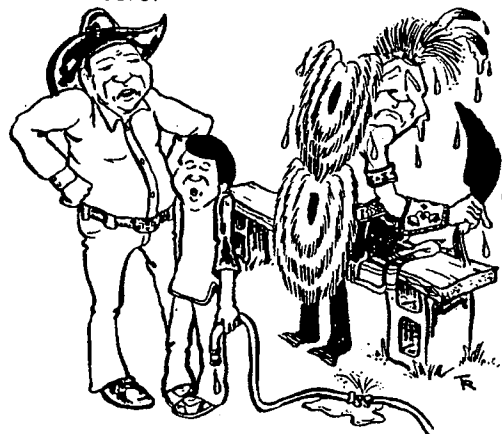
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"That isn't what
I meant by
watering down
the dancers!"



If you compare dance styles and regalia, even footwork, to what existed thirty or forty years ago, there's no comparison. You can't match today's regalia to what existed in the fifties, sixties and early seventies. There's thousands of dollars and countless hours in these outfits and good dancers practice and train constantly. All the good groups have recorded tapes available to train to. What we've got today is the best.

- Boye Ladd

Woman's Northern Traditional Dance

The two types of Northern Traditional regalia are Buckskin and Cloth dresses. Buckskin dresses have fully or partially beaded yokes, long sleeved fringe, long breastplates, and beaded moccasins or leggings. Cloth dresses, usually wool, are commonly decorated with elk teeth or dentalium shells. Cloth dancers also wear breastplates on the outside of their dress. Women's Northern Traditional dancers carry a shawl folded over one arm and an eagle feather fan. An upright eagle feather is worn at the back of the head and mink covers the hair braids.

This dance requires much skill to stay in perfect rhythm. Dancers must step lightly, slightly bobbing up and down, and allow the fringe on their dresses and shawls to sway gracefully. During honor beats, the dancer raises the fan toward the sky and looks upward.

The style of cloth dress worn may be Eastern Woodlands Mother's Regalia, Cherokee Sacred Fire dress, Cherokee River dress, or Cherokee Tear dress.

Eastern Woodland's Mother's Regalia

This dress designates a commitment to the family. It symbolizes the nurturing and development of children and of self in the physical world. It is usually worn by those who have completed the first moon-time, but can be worn by those as young as seven. The dress is usually worn until the age of thirty-five (35) or until the last child reaches the age of majority or responsibility (age 14).

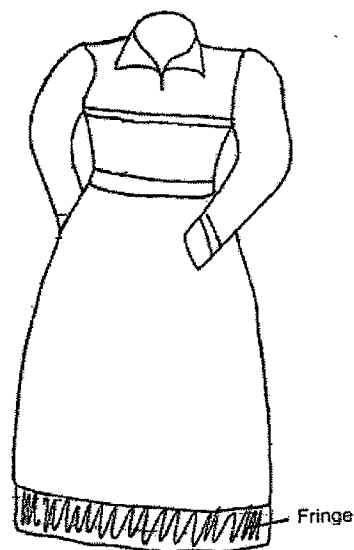
Fabric measurement:

5-6 yards of calico print cotton material, reds or purple used only with the permission of elders.

Ribbon measurement:

Requires 8-10 yards of ribbon in each size (stacked).

Requires 50 yards of 1/8 inch ribbon for bottom of skirt (this is pulled though then overhand knotted, at least 3 rounds made)



Cherokee Sacred Fire Dress

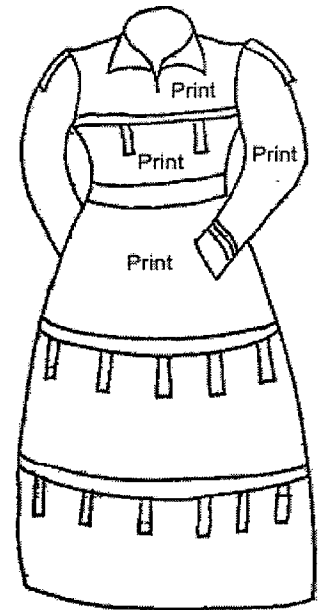
This dress is worn by females who are learning or involved in a ceremony. It is also appropriate to wear at any time. No knives are to be carried while in this regalia. The ribbons hanging down represent the connection to the Great Spirit and the prayers of the generations. The ribbons are hung in a stacked fashion from 2 to 4 ribbons deep. Ribbon widths: 1/8", 3/8", 5/8" or 1/4", 1/2", or 1". Ribbons are 5 to 8 inches long.

Fabric measurement:

5-6 yards of calico print cotton material, no reds or purple used.

Ribbon measurement:

Requires 22 to 30 yards of ribbon in each size.
Minimum of 21 sets of ribbons hanging down on skirt.



Cherokee River Dress

This dress is worn by females in the East, usually January through July, and was one style worn prior to and after the Trail of Tears. It was also worn by many Eastern Woodlands tribes. The style variations include limited ruffles on the front and back at the top of the dress or no ruffle present at all. Three ribbons across the shoulders represent the Creator. Three of four ribbons on the sleeve near the cuff represent the family. Four ribbons near the base of the dress above the ruffle represent the four directions or the circle of life.



Fabric measurement:

8 ½ yards of print cotton material, 7 glass, bone or shell buttons for the front of the dress and 2-4 of the same buttons for the sleeves.

Ribbon measurement:

Requires 8-10 yards of ribbon that is stacked (3 sizes) or 30 yards of ¼" ribbon.

Cherokee Tear Dress

This dress is worn by females in the East, usually from August to December, in honor of those who were on the Trail of Tears. It is also worn by those in the West year round. It is a variation of a housedress or sleep clothes worn at home. Traditionally, rectangles or squares are torn from fabric and then hand sewn together.

Eastern: three ribbons across the shoulders – represent the Creator
 Three or four ribbons on sleeve near cuff – represent family
 Four ribbons near the base of the dress – represent four directions or circle of life.

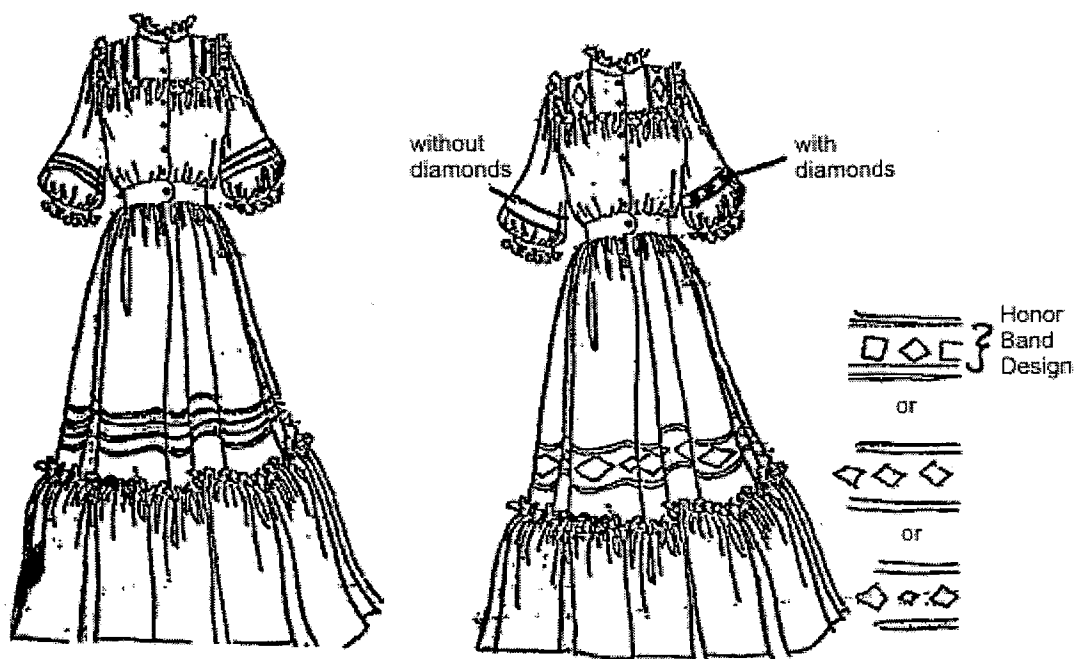
Solid material is used across the shoulders, on sleeves, and at the base of the dress above the ruffle. Most will have diamonds present on their dress. Diamonds across the shoulders represent the mountains and valleys of their homeland. Diamonds on the base represent the family on the trail and those found on the sleeves represent the completion of the trail or the arrival in Oklahoma.

Fabric measurement:

9 ½ yards of print cotton material, 2 yards of solid cotton material or matching contrast material (optional)

Ribbon measurement:

Requires 8-10 yards of ribbon stacked or 30 yards of 1/4" ribbon.



Woman's Southern Traditional Dance

The two types of Southern Traditional regalia are Buckskin and Cloth dresses. Buckskin dresses have limited or partially beaded yokes or no beadwork, long sleeved fringe, a bone breastplate to the waist or mid-thigh, and limited or no beadwork on the moccasins or leggings. Cloth dresses, usually of cotton, are commonly decorated with lots of ribbon work.

Women's Southern Traditional dancers carry a shawl folded over one arm and an eagle feather fan, hawk wing or tail fan, or turkey wing feather fan. Limited beaded feathers hang in a down position from the highest point on the dancer's head. Mink covers may be used to cover double hair braids.

This dance requires much skill to stay in perfect rhythm. Dancers must step lightly, slightly bobbing up and down, and allow the fringe on their dresses and shawls to sway gracefully. During honor beats, the dancer keeps the fan level and bends her head slightly downward while taking four steps in place and then seven (7) steps to the right and then seven (7) steps to the left before returning to a gentle slide step. The beat is slower on Southern songs and the dancer sways gracefully side-to-side as she steps.

The Southern traditional cloth dress may be an Eastern Woodlands Grandmother's dress or an Eastern Woodlands Crossover.

Observing and talking with Northern and Southern Traditional Dancers is a good way to begin in this Traditional dance.

Eastern Woodlands Grandmother's

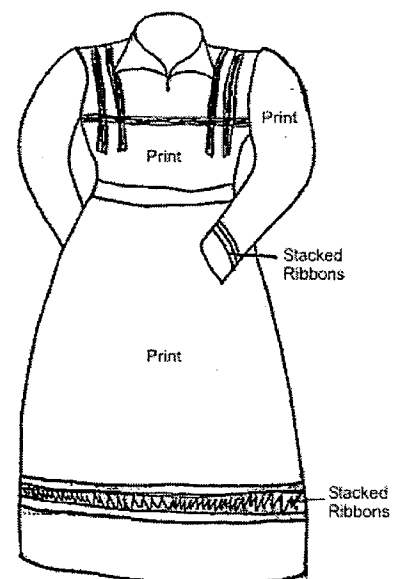
This dress designates elder status. It also signifies a commitment to self, community and family. It is worn by those who are over the age of 52.

Fabric measurement:

5-6 yards of calico print cotton material

Ribbon measurement:

Requires 8-10 yards of ribbon in each size (stacked)



Eastern Woodlands Crossover Dress

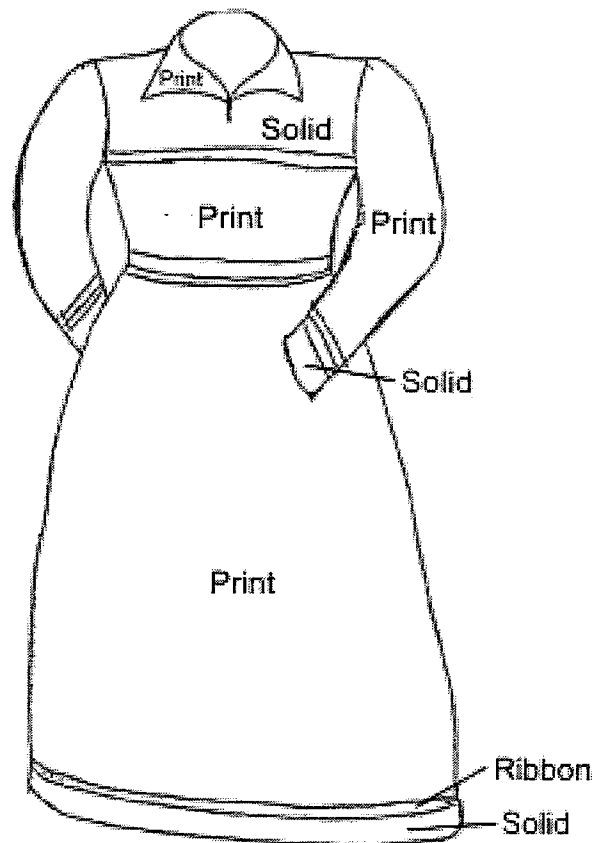
This dress is worn by females at special “crossing” times or ceremonies including births, weddings and funerals. It is also worn on the person’s 7th, 14th and 21st birthdays. This regalia is also worn during periods of grief. If the female is entering the circle during a grieving period a shawl covers the head and shoulders.

Fabric measurement:

4 yards of print cotton material, purple may be used as a dominant color.
2 yards of solid material

Ribbon measurement:

Requires 8-10 yards of ribbon (stacked) – 2 colors only



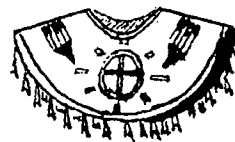
Jingle Dress Dance

Jingle dress dancing recently experienced a rebirth in popularity. It began among the Chippewa of Wisconsin and spread to the Sioux of North Dakota in the 1920's. In the late 40's and 50's the jingle style spread westward to Montana. By the 1960's, however, this dance style was rarely seen. The late 1970's saw renewed interest in Jingle Dress Dancing and it remains the "hot new style" for women.

The jingle dress dance has two well accepted origins. The first legend comes from Mille Lacs Minnesota Ojibwa Reservation involving a grandfather's vision to aid his sickly granddaughter. In his vision, direction was given for the design of the jingle dress as well as the description of the dance style and fan movement. After the girl performed the dance in the dress, she regained her health. The second origin involves a holy man who, in a vision, was instructed to make four women's dresses trimmed with cones or jingles. With his wife's help, he made the dresses and called the four women in his vision to wear them at the next dance. The women revealed the vision to the people, also this new way for women to dance.

The original dance step was a double toe and heel with the body very erect and rigid. With time, the Northern shawl step was accepted. Jingle dress dancing is a traditional style and not a fancy style of dancing. Jingle dresses utilize brightly colored cloth with large tin cone "jingles" sewn in line or chevron pattern. The left hand is placed on the hip and holds a scarf or bag. The fan is an Eagle wing type held in the right hand in a comfortable position close to the hip. The fan is important during honor beats when the fan is raised then waved and rolled toward the dancer in easy, flowing motions. This fan movement is only done during a jingle dress song or side step song, and not during intertribals or traditional songs. Side or slide step songs are almost always contest songs or exhibition dances. The unique fan movement is to honor the Great Spirit Wakun Tatanka (Great Buffalo) or family members who have passed on.

Dancers perform in an up-and-down movement due to the tightness of the form fitting dress. Feet lift in a hopping, rocking manner that causes the jingles to produce a rhythmic, pleasing sound. Jingle dress dancers do not use shawls. Vests or capes made of material and decorated with jingles, ribbon, sequins, or appliqué may be worn.



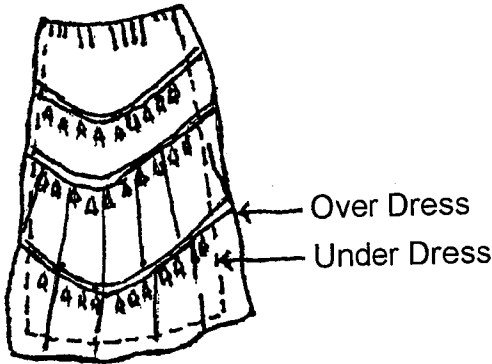
Capes



Vest

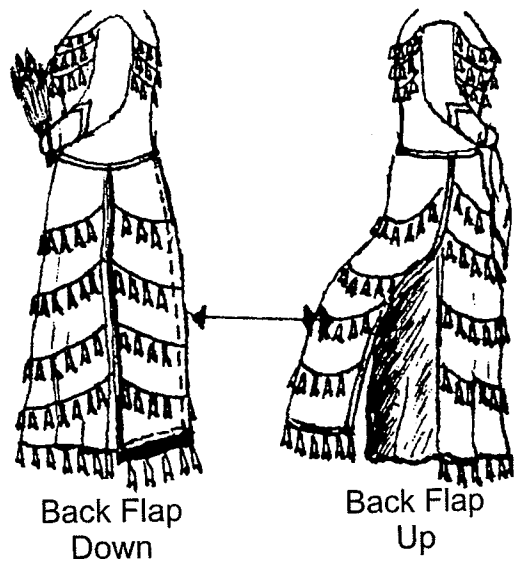
Tie

The style of jingle dresses can be divided into three general categories. One is a cobbler style apron that is made to be worn over a dress. It is a large piece of material made to fit from the shoulder to the hem of the dress in front and back. An opening allows the wearer to put on the apron. Tie strings at the waist hold it in place. Under dresses can be changed, giving several outfits from one apron.

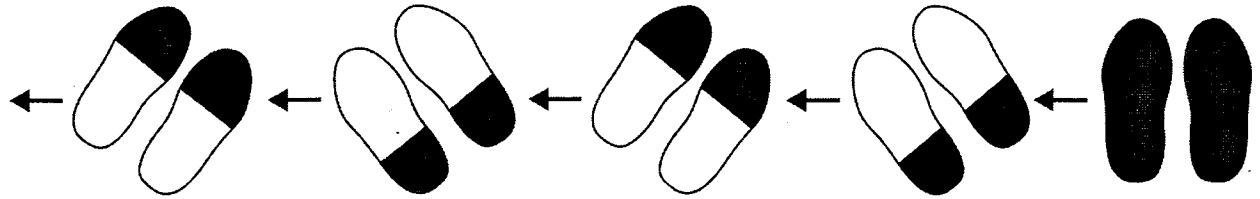


The next style is a dress with an under skirt. The top is decorated with jingles and ribbon. The dress then has a second skirt under the first that fits with the outer skirt holding the jingles.

The third style of dress is a flap attached to the back skirt. The cones are sewn onto the flap which can be lifted up, allowing the wearer to sit down without harming the cones.

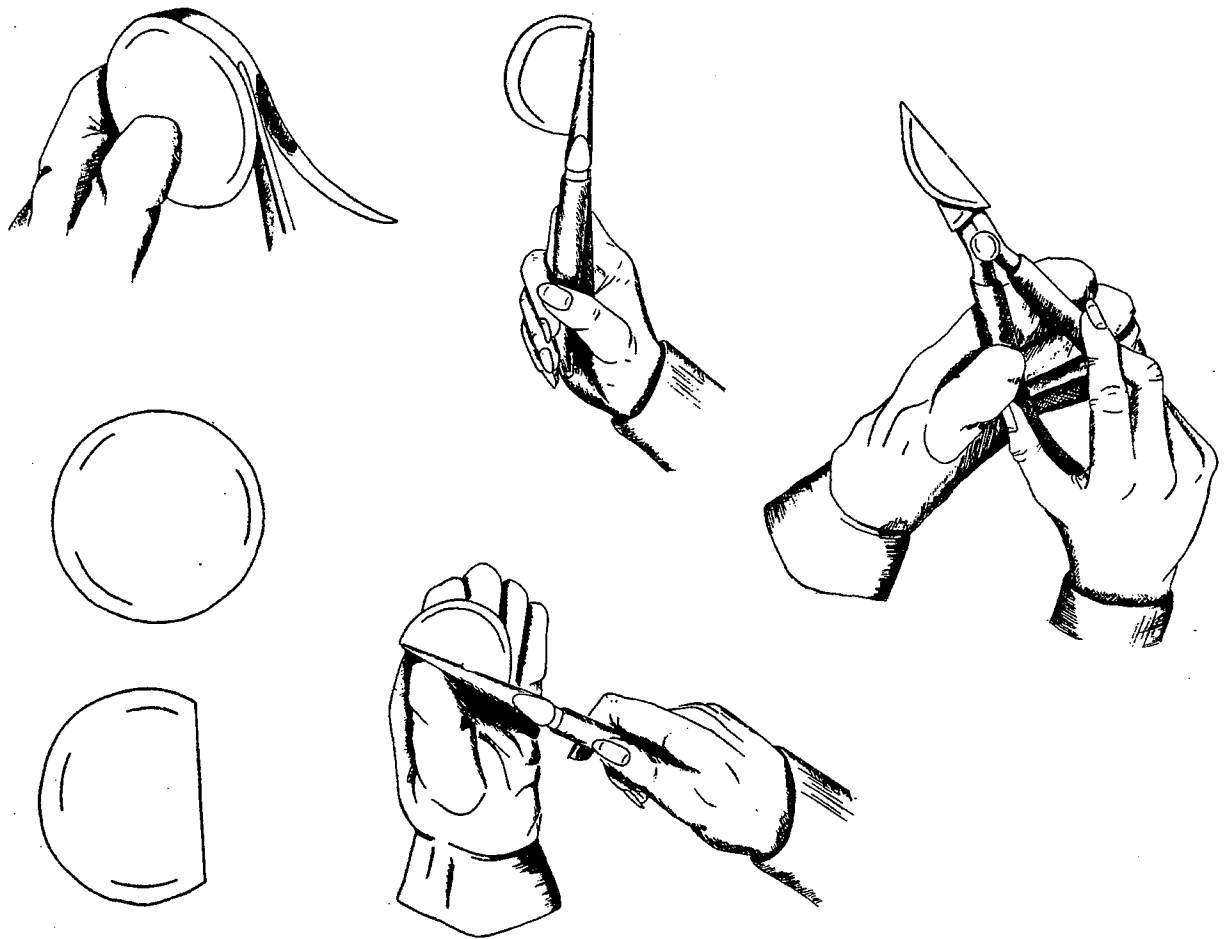


The Jingle slide dance step is illustrated in the following diagram:



Shift your body weight from the balls of your feet to the heels while sliding your feet along the floor to the left. Repeat.

How to roll lids into cones for a jingle dress



-Illustration by Judie Aitken

Northern Fancy Shawl

Shawl dancing is the women's version of fancy dancing. It is a comparatively new style. Shawl dancing originated among the Northern tribes and was quickly adopted by the Southern tribes. Shawl dancing is similar to fancy dancing, but females are doing the turns and high steps. The most evident aspect of their dance interpretation is the shawl. Female fancy dancers have bright, colorful, flashy regalia. The fancy shawls with long fringe accentuate the movement of the dance as the dancers use intricate, fast motions. During a contest song, the shawl dancers spin and whirl, twisting and turning in a dazzling explosion of color.

Irene Goodwill from Saskatchewan develops her winning steps by watching the men dance in fancy dance competitions. "If I see a good step or move, I put it in my routine," she explains. Northern shawl dancers must have speed, grace, agility and endurance. Each dancer must develop her own style. The more a dancer practices, the faster a personal style develops. A proficient shawl dancer just floats on air and moves effortlessly. The shawl moves with the drum beat and honor beats, creating a beautiful moving picture like a flower opening, floating on the wind.

The dance outfit is composed of a set of matched beadwork and accessories worn over a satin dress. As shawl dancer implies, the decorated shawl worn over the shoulders is an important part of the outfit.

Regalia of the Fancy Shawl Dancer



Head Gear/Hair Ornaments

- Hair ties
- Braid wraps
- Beaded barrettes
 - One large barrette at the back of the head
 - One large barrette at the side of the head
 - Two small barrettes, one on each side of the head
 - Two small barrettes with one large, worn at the back of the head



Hair Styles

- French braids
- Parted in the middle

- Braided
- Wrapped with otter or mink, beaded ties, or beaded medallions



Bib, Cape, and Choker

- Rectangular bib
 - Beaded pendant
 - Band ties around neck
- Beaded Cape
- Choker
 - Two strands
 - Brass
 - Turquoise
 - Three strands of bone and beads



Belts and Pouches

- Beaded belts matching the ties or capes
- Concho belt
- Beaded pouch worn on the belt at the side, or worn on the back



Leggings and Moccasins

- Fully beaded leggings
 - Tied in front, back or on side
 - Zipper in the back
 - Slip-on
- Fully beaded moccasins
- Both match other beaded items or regalia



Dress of the Shawl Dancer

- May be one piece or two piece design
- Satin or other shiny fabric
 - Solid color dress
 - Rows of ribbon on the hem
 - Rows of ribbon on the sleeve's hem



Shawl of the dancer

- Fringe
 - Ribbon
 - Chainette
 - Shoestring type

- Decorated to coordinate colors
 - Appliqué
 - Embroidery
 - Beading
 - Ribbon

Recommended Videos

Into the Circle

Native American Men and Women's Dance Styles Volume I

Availability

Written Heritage

8009 Wales St.

New Orleans, LA 70126-1952

Crazy Crow Trading Post

PO Box 314

Denison, TX 75020

Noc Bay Trading Co.

PO Box 295

Escanaba, MI 49829



The Drum



Drum and Song

It's the song that makes dancers want to get out there and move. The song sets the mood, the drum sets the tempo. The objective is to understand the songs, the structure, and the different types of song: Social, Intertribal (War), Veteran's, Family and Honor songs. Dancers key-in on the melody of the song. Rhythms, tones and pitch all help create the dancers' moves. Good drums get the dancer out there; good songs get them to dance well. Without the drum there is no music. Without music, no dance. Without dancing, no Powwow.

To the unfamiliar listener, Indian singing sounds exotic, different, and difficult to comprehend. To the trained ear, melodies flow, ascending and descending. Dancers react to these melodies, spinning, turning, dipping and nodding to the shifts in melody and structure. Northern drums and singers sing in high falsetto voices from deep in their throats, pushing sound from their diaphragm. Southern drummers sing with a lower pitch but use the same basic sound structure.

Songs vary in purpose and desired effect. Contest songs such as the Trick song stop and start suddenly. A ruffle of rapid beats indicates a Shake song. Pronounced, slow-paced beats have dancers Crow Hop. Traditional dancers tell war stories and re-enact brave deeds in Sneak Up songs. Southerners enjoy Snake and Buffalo dances. Rabbit dances and Two-steps join partners North and South. Intertribal, traditional, grass and fancy dance songs have a medium one-two beat. Honor Veteran, and Flag songs elicit emotion, respect, and reverence.

The Two-step, Rabbit and Round dances have an intermittent 1-2 beat. The Sneak Up, Ruffle, Shake, and Chicken Scratch songs have three verses, the second verse many times is a Crow Hop. Verse one is a 1-2 beat and ends with a stop, then a mixer beat followed by a stop. The second verse next followed by a stop and a mixer. Third verse next followed by a stop and ending the song. For a Fancy song, each increases in tempo.

Native American song is just beautiful, but you must understand the structure of a song to understand what is happening in the dance arena. Northern and Southern social songs are similar in structure. The loud beats in the middle of a song are called *honor* beats. *Stops* are the loud beats that end a song. Northern songs have more verses and honor beats and stops. Northern songs have five honor beats for the 5 rounds of ammunition carried in a revolver, 7 beats for the rounds carried in the magazine of a Henry rifle. No one carried a round under the hammer

because a fall from your horse that struck the hammer might shoot your own body or your horse. Then you are in trouble! Southern songs have 3 beats honoring elders, veterans, dancers, or other people. Southern songs have 3 verses and stop at the end of the third verse. Southern has 3 honor beats and from 1 to 3 stops. A rule of thumb provides 1 to 3 stops for Southern songs, 1 to 7 for Northern.

One major difference in song structure is found in contest dance songs. Northern songs are medium in tempo, 5 verses and 5 pushes with 5 to 7 honor beats and 5 to 7 beat stops.

Grass and Traditional Dances may vary in the number of beats at a stop. Social dances vary greatly in the number of verses. The Head Singer may use as many verses or repeats as he sees fit. This relates directly to the enthusiasm of the dancers. The structure of the Social song is 3 to 5 verses plus repeats, slow tempo, cadence 3 to 5 beats, stops 1 to 5 beats. The following list is a sample of the different types of songs and who dances during these songs:

- War Dance-----Traditional or everyone
- Veteran's Song----1) No one dances or 2) Veterans only
- Intertribal Song---Everybody dances
- Honor Song-----Honored person leads the procession
- Family Song-----Family members lead the procession
- Grass Song-----Grass dancers
- Chicken Scratch-----Grass dancers ruffle
- Ruffle-----Fancy dancers
- Sneak Up-----Traditional Old Style
- Straight Song----Straight dancers
- Jingle Song or slide step-----Jingle dancers
- Crow Hop, Two-step, Rabbit Dance, Round Dance, Snake Dance, Friendship Dance, Plains Buffalo Dance are all Social dances with everybody dancing.



DRUMMING

To find the basic drum tempo place your index finger on your throat. If you are alive you will feel your heart beat like the basic drum beat. 1 and ½ times the basic beat is a medium beat, great for Fancy Dancers. 2 times the basic beat is a fast dance. When drumming, drum from the elbow down and keep the wrist locked. Do not beat the drum to death; you will use too much energy. Get in rhythm with the Head Singer or Drummer. Honor Beats and stops are normally struck by the Head Singer or designated drummer. There are numerous signals passed around the drum. These signals are nonverbal and can include eye contact, a nod, or hand signal by pointing. Intertribals, War Dances and a variety of Social Dances have a steady, constant drum beat. The Round, Friendship, and Two Steps are social dances and have an intermittent drumbeat.

One or more lead singers head a drum. Drum groups learn their songs through constant repetition. The lead singer ensures that everyone remembers the song by either humming or whistling the melody, and running through it softly before everyone sings. Most songs don't use words but employ vocables (vowel sounds of ya, hey, hi, lay, loi, etc.). These have no meaning but carry the tune of the song. They correspond to tones and notes. A lead singer leads (begins) with the first line of the song's chorus. Another singer seconds him by repeating that line with slight variations in pitch and tone before the first line is completed. The rest of the group joins in singing all of the first chorus. Three accented drumbeats indicate the break between chorus and verse. Dancers honor the drum at this time by bending low, hopping low if they are fancy dancers, or shifting their dance styles in certain ways. The Head singer or Head drum acquires the right to sing a song by asking permission and/or by paying for the right to sing. Emphasis on speed and volume on the last five beats of the song indicate its end, allowing dancers to stop right on beat. A tail is sung, a short repeat of the final chorus, and the song is over.

It's a medium-fast song with a good melody where a fancy dancer can really get down, move nice, do everything. It's good music that helps a good dancer show his stuff. If you give me bad music, I'll dance stink. If you give me good music, I'll give you a great show.

Boye Ladd

In the South, the Head Drum sets up in the center of the dance arena with the men drumming and women sitting behind them, singing high harmonies to the chorus and verse. A public address microphone is

suspended over the drum for amplification. Other drums set up on the outer periphery.

Drum etiquette receives great importance on the Southern circuits. The drum serves as the central symbol of Oklahoma Powwows. Located in the middle of the dance arena, it is suspended above the ground by four upright holders representing the four directions. Singers are restricted by protocol from casually leaving and returning to the drum. The drum is honored with gifts of tobacco during giveaways and the recipients acknowledge gifts by standing.

In the North, drums set up on the periphery of the circle with the host drum being in the number one position.

A drum group's equipment consists of the rawhide-headed drum, a cloth bag filled with padded drum sticks, drum stand, folding chairs, and a public address system.

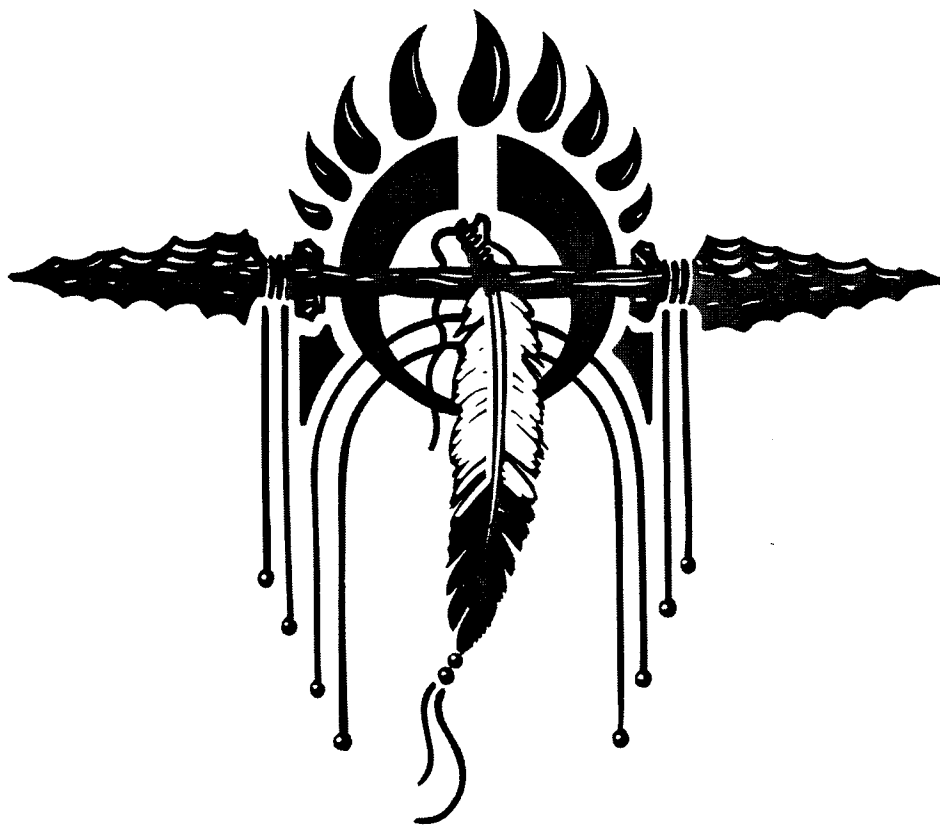
“The song sets the mood, the drum sets the tempo.”
-Laretta Weaver

Learning a Song

- Listen to the song over and over.
- Sing to yourself as you listen.
- Whisper, whistle to get the melody straight.
- Write out vocables to focus your mind.
- Listen again, and follow your transcription.
- Note doubled, shortened, and emphasized vocables.
- Sing the song with someone who knows it, at a low pitch and volume.
- Sing the song with the recording.
- Sing the song at full volume.

The above procedure is a proven method. Just remember, practice, practice, practice. Then with a tape recorder, record yourself, listen, judge, make the appropriate changes, practice, and practice.

Basic Dance Steps



BASIC DANCING

The dance steps that are taught will be intertribal steps. Wherever you go in the United States, this is the step that will be done. Learn these steps and songs so that you will understand the proceedings and feel comfortable participating in any Powwow.

First of all, if you can count to two you can dance. The rate of beat is a normal heartbeat, fast dance is one and a half times normal heart beat. War Dance songs, Traditional, and Intertribal Dance songs have a steady drum beat – Boom ~ Boom ~ Boom. Social dances have an intermittent drum beat – BOOM BOOM – BOOM BOOM – BOOM BOOM.

All beginners have a tendency to try and watch their feet, and their feet quit working. Remember, let the drum beat enter your ears and flow to your feet. Let your feet do the work. Believe it or not your feet will work just fine, don't watch them!

*Remember, do not bounce, hop, or jump – rhythm will come naturally with practice. *

DANCE STEP: (What to do with your feet)

Knees – Relax your knees, close to a normal walking position, only with the knees slightly bent.

Feet – Keep your feet together, no wider than your shoulders, and keep your toes pointed forward, not out.

Pattern – First, keep time with the drum! You should take one step for each beat of the drum. The big difference between the dance step and walking is that you touch the floor once with your toe or heel, and then step forward.

MOVING AROUND THE FLOOR: The amount of your forward motion – how fast you get around the dance floor – is not too important. Your style and body movement are important. As you dance, watch the flow of “traffic” so you don't get into a jam of old men or ladies. Also beware of following each other around like geese. Weave around a bit, speed-up, slow-down, and make some turns out of the flow of dancers. Be your own dancer without following everyone else.

WAR DANCE

ARM POSITION: Most beginning dancers probably have more trouble relaxing their arms than any other part of the body. Their hands look either like boards or fists. (Make a point to watch this.) Bend both arms at the elbows out and towards the back. It helps you look relaxed if you can hold something in your hands.

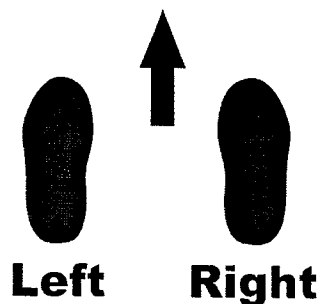
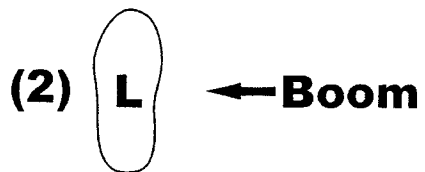
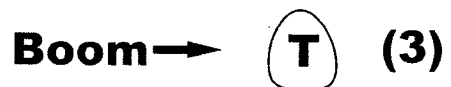
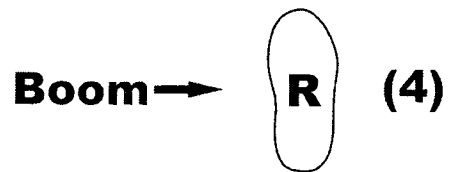
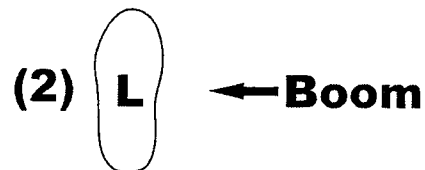
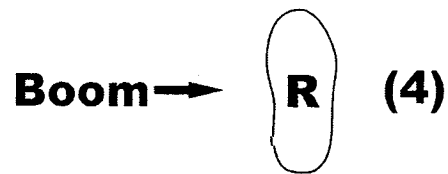
HEAD: A dancer's head movement is the single most important part of dancing according to most dance judges. Keep your head in a normal position, not stiff like a military man and not looking down at the floor like you're ashamed. Bob your head slightly, as if you were nodding "yes," in time with the drum. Try this tip to help you with head movement: When your knee comes up, nod your head to the rear and when your knee goes down, nod your head forward. The object in head bobbing is to keep the roach feathers moving so your whole body and all your outfit is dancing to the singing and the drum.

SHOULDERS: Keep your shoulders relaxed along with the rest of your body. Some dancers dip or roll their shoulders with each step.

BODY: Keep your body relaxed but don't slouch. Bend a little at the waist but do not bounce up and down.

FOOTWEAR: Foot gear is critical. Wear very light tennis shoes or moccasins to practice in. Do not wear heavy soled shoes of any type. Learn to float on the air. Experienced dancers will tell you that they like to feel the dance floor or ground under their feet.

To improve takes practice. Attend team practices, practice on your own in front of a mirror, attend Indian dances as well as Scout dances and always work to improve your style.



CROW HOP

This is a social dance that everyone can dance and enjoy. The drum beat for this dance is a slow methodical BOOM-BOOM-BOOM-BOOM.

Face forward in a clockwise direction. Feet should be approximately shoulder width apart. Drum Beat – Lead with left foot.

BOOM	BOOM	BOOM	BOOM
Hop	Hop		
sideways	sideways		
on to the	on to the		
instep of	instep of		
the left	the right		
foot.	foot.		
Lift right	Lift left		
foot.	foot		

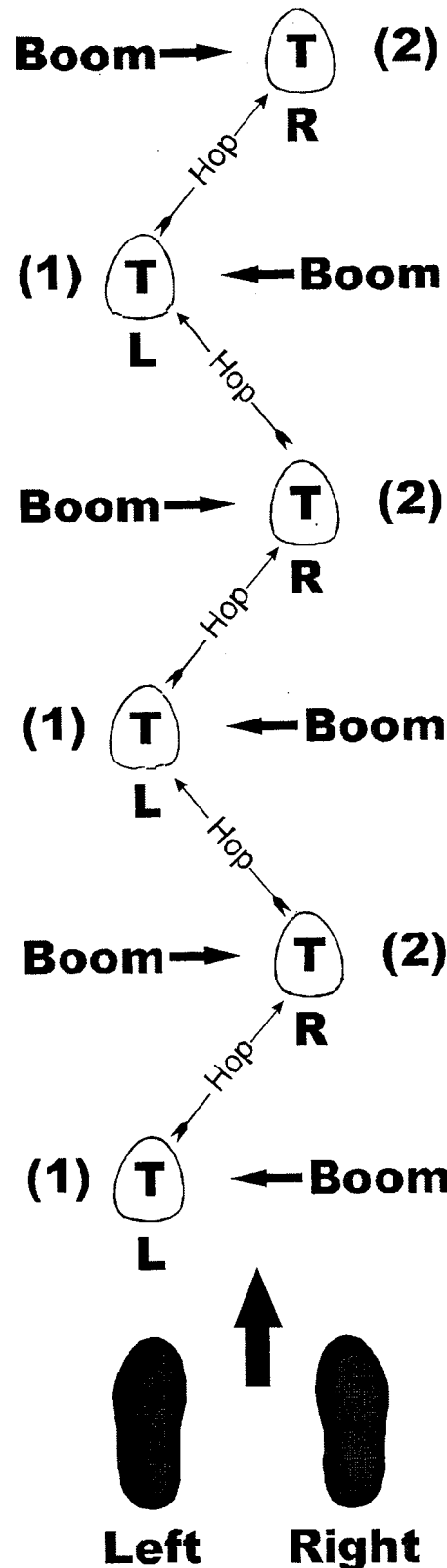
(See diagram at right.)

KNEES: Slightly bent.

FEET: Stay on the instep of your foot. Keep one foot in the air and hop or bounce from side to side.

ARMS and HANDS: Bend elbow approximately ninety degrees with the side of the hand up. This forces your elbow away from your body and helps you relax.

PATTERN: Keep in time with the drum; bounce or hop from side to side moving in a clockwise direction. Learn to go low and learn to bob and weave. Remember, have fun, follow the crowd – forget the hot-doggers.



ROUND DANCE

This is a social dance for everyone and is sometimes called the Friendship Dance. The drum beat is an intermittent BOOM BOOM – BOOM BOOM – BOOM BOOM – BOOM BOOM – etc.

Face the center of the dance arena with feet shoulder width apart. Clockwise is the directional movement of this dance.

KNEES: Slightly bent.

FEET: Stay on your instep or just dance flat footed.

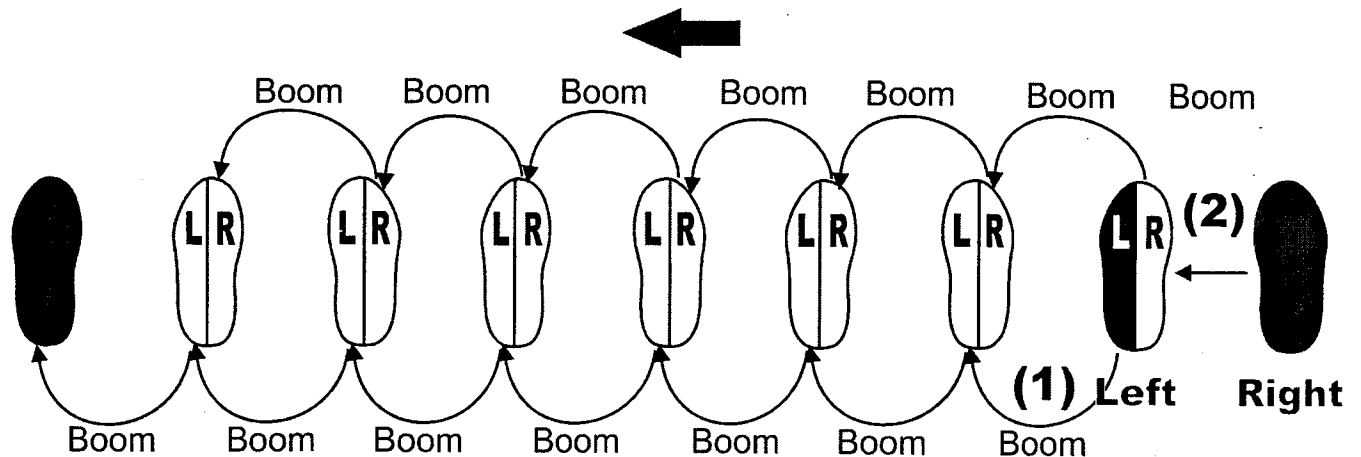
ARMS: Bend at elbow ninety degrees, loosely close hand with thumbs up. Pump your arms in time with the drum.

PATTERN: Don't pass anyone, keep in time with the drum. You should take one side step for each beat of the drum and move clockwise in a large circle. Dance and have fun.

DRUM BEAT

BOOM	BOOM	BOOM	BOOM
Slide	Slide	Slide	Slide
left foot	right foot	left foot	right foot
Sideways	18" and	Sideways	18" and
18"	stop. Do	18"	stop. Do
	not pass		not pass
	left.		left.

(See diagram below.)



TWO-STEP

This is a social dance known as a Ladies' Choice partner dance. The dance is a follow-the-leader type dance. The Head Man and Lady normally lead the two-step parade. This dance has an intermittent drum beat – BOOM BOOM – BOOM BOOM – BOOM BOOM.

Gentlemen, if you fail to honor the ladies' request to dance you pay the drum a minimum of \$5.00 or more!

Face clockwise, man on the left and lady on the right. Feet are spread apart and you lead with the left foot.

DRUM BEAT

BOOM	BOOM	BOOM	BOOM
Left foot forward	Right foot forward	Left foot forward	Right foot forward
18"	9"	18"	9"

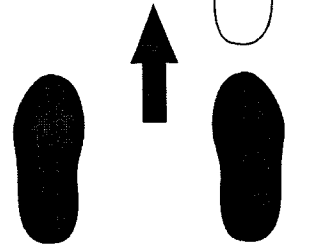
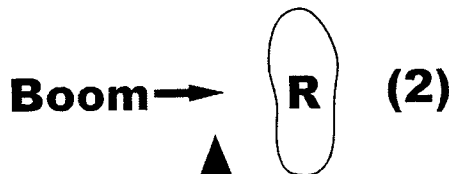
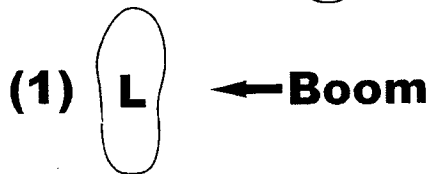
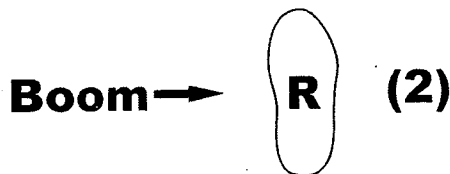
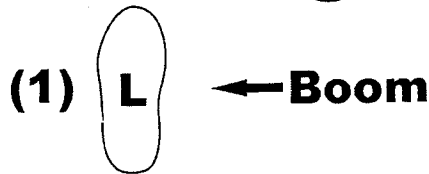
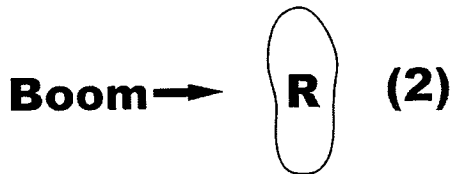
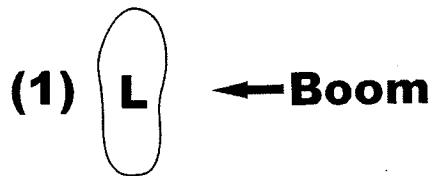
(See diagram at right.)

KNEES: Slightly bent.

FEET: Stay on the instep of your foot or stay flatfooted.

ARMS and HANDS: Hold hands with your partner, left over right and roll in a forward rowing motion with the drum beat.

PATTERN: This is a follow-the-leader type dance, just dance and do the best you can. Remember, have fun and follow the crowd.



Left Right

FINDINGS



BUNDLES AND TIES

Ties and Bundles are made and given to people as a gift or request. There are several types of bundles including the Prayer bundle, Thank You bundle, Asking bundle, Headman/Headlady Thank You bundle, and Drum bundle.

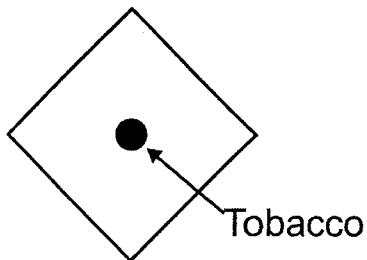
Prayer Ties

-Used to say thank you for prayers said. Some will also use in place of blessing or thank you bundles.

4 inch by 4 inch (minimum) calico cloth of any color
 1 tablespoon of tobacco (enough for one pipe)
 5-7 inch ribbon or any color

Place tobacco in center of cloth.
 Bring all four points together
 Wrap ribbon around bundle,
 Tie in square or friendship knot.
-see illustration below

Step 1



Step 2



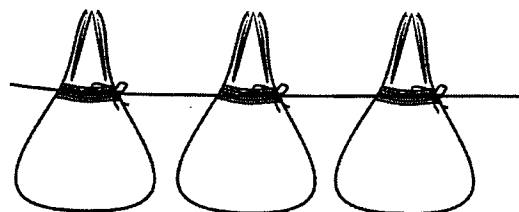
Bring the
4 points together

Step 3



Wrap ribbon
around and tie

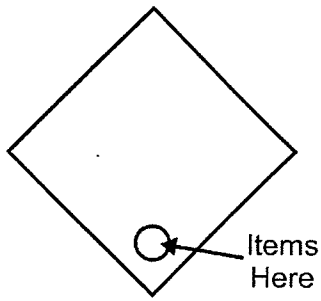
Step 4 - Optional



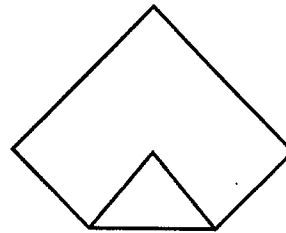
Attach additional ties

How To Tie A Bundle

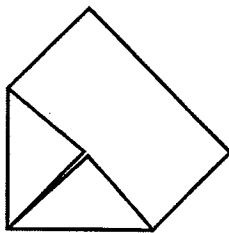
Step 1



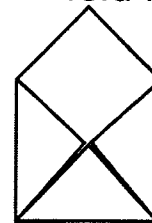
Step 2 - fold over



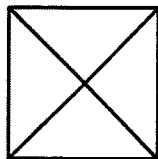
Step 3 - fold in left



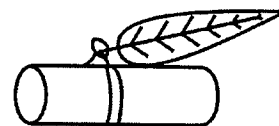
Step 4 - fold in right



Step 5 - fold in top



Step 6 - Roll, wrap with cord or ribbon



Add feather, tie with square knot or friendship knot

Types of Bundles

Drum Bundle

Bandanna or 10 inch by 10 inch (minimum) red calico cloth
 Small bag of tobacco
 Small bag of sage
 1 Sweet grass
 Small bag of cedar shavings
 Box of matches
 Turkey or Hawk feather
 7-11 inch of leather cord or black ribbon

Place items in one corner of cloth.
 Wrap cloth so that all corners are to the inside.
 Roll to cylinder shape, wrap ribbon around bundle,
 Add feather and tie in square or friendship knot.

Headman/Head Lady Thank You Bundle:

Bandanna or 8 inch by 8 inch (minimum) any color except black cloth
 Small gift for individual OR
 Small bag of tobacco
 Small bag of sage
 Small bag of cedar
 Box of matches
 Decorated Turkey feather
 7-11 inch black ribbon or leather cord

Place items in one corner of cloth.
 Wrap cloth so that all corners are to the inside.
 Roll to cylinder shape, wrap ribbon around bundle,
 Add feather and tie in square or friendship knot.

Thank You Bundle

-Used to say Thank You

4 inch by 4 inch (minimum) red calico cloth
 1 tablespoon tobacco (enough for one pipe)
 1-2 sage leaves
 Downy feather
 5-7 inch ribbon of any color

Place tobacco with sage on top in one corner of cloth.
 Wrap cloth so that all corners are to the inside.
 Roll to cylinder shape, wrap ribbon around bundle,
 Add feather and tie in square or friendship knot.

Asking Bundle

-Used for making special requests

Bandanna or 10 inch by 10 inch calico cloth (any color except black cloth)
Small bag of tobacco
Small bag of sage OR Small bag of corn seed
Small bag of cedar OR Small bag of squash seed
Small bag of other herb OR Small bag of bean seed
Cedar stick
Box of wooden matches
Stone
Decorated Turkey feather
7-11 inch leather cord

Place items in one corner of cloth.
Wrap cloth so that all corners are to the inside.
Roll to cylinder shape, wrap ribbon around bundle,
Add feather and tie in square or friendship knot.

Prayer Bundle

-Used to request special prayer songs or prayer from pipe keeper

Bandanna or 10 inch by 10 inch calico cloth (no black)
Small bag of tobacco
Small bag of sage
Small bag of corn or cracked corn, or blue corn, or cornmeal
Cedar stick
Box of matches
Stone or other item of choice
Turkey or Hawk feather
7-11 inch of leather cord or any color ribbon

Place items in one corner of cloth.
Wrap cloth so that all corners are to the inside.
Roll to cylinder shape, wrap ribbon around bundle,
Add feather and tie in square or friendship knot.



Seven Teachings of Tobacco

Humility: (Baptism/Tribe) Also known as All is One, that you recognize no matter how much you think you know, you know very little of the universe. *Color: Red*

Respect: (Communion/Power) Also known as Honor One Another, that you respect others, their beliefs and yourself. If you cannot show respect, then you cannot expect respect.
Color: Orange

Honesty: (Confirmation/Self) Also known as Respect Self or Honor Yourself, that you achieve honesty within yourself, recognize who and what you are. Do this and you can be honest with all.
Color: Yellow

Love: (Marriage/Love) Also known as Unconditional Love or Love is Divine or Ultimate Power, that you understand and utilize unconditional love, knowing when people are weak they need your love the most, and that love is given freely without conditions or your love is not true. *Color: Green.*

Bravery: (Confession/Will) Also known as Surrender Personal Will to Divine Will, that to be brave is to do something right even if you know it is going to hurt you. *Color: Blue/Turquoise*

Wisdom: (Ordination/Mind) Also known as Seek Only the Truth or Service to Others, that you have the wisdom to know the difference between good and bad and understand the results of your actions.
Color: Indigo Blue

Truth: (Extreme Unction/Faith and Healing) Also known as Connection to All or Weaving the Web or Live in the Present Moment, that you learn truth, live with truth, walk with truth, and speak truth. *Color: Violet*

Star Chevron Trade Bead History

The Star Chevron, king of trade beads (often known as the Star, Paternoster, Rosary, or Chevron) is the most sought after example of glass art in the world today. The method of production is a secret art, jealously guarded over the centuries by the Venetian glassmakers. Each bead is hand made, composed of 4, 5, or 6 layers of colored lead glass. When finished, the layers of glass form the characteristic 12-pointed star on each end. The color of the final and most prominent layer is usually blue, and in some rare instances, may be red, green, or black. Known history of the Chevron dates back from the 13th century A.D.

- 1268 – The Grand Council of Glassmakers decreed that the glass furnaces located on the banks of the Rialto River should be destroyed because of a mounting fire hazard. The furnaces were relocated on Murano, an island a short distance from Venice, part of the Venetian Republic. It was here that the first known production of Chevron beads began.
- 1300-1600 – The Venetian glass industry flourished. Venice became the undisputed glass capital of the world, and the Venetians were proud of their bead industry, particularly the Star Chevron. The years 1580 to 1700 were the golden age of Venetian glass, and during this period, most of the trade beads were sent to Africa and used as barter during exploration and colonization.
- 1613 – A family of well known Venetian Master glassmakers smuggled equipment to Amsterdam, Holland, and began making large quantities of Chevron beads for export by the Dutch East Indies Company.
- 1673 – The senate of the Republic of Venice, enraged by the defection of several glass makers to Holland and France, issued an uncompromising declaration:

“If any workman or artist transports his art into a foreign country to the detriment of the Republic, he shall be sent an order to return; if he does not obey, his nearest relatives shall be imprisoned, so as to reduce him to obedience by his interests in them; if he returns, the past will be pardoned and an establishment in Venice will be procured for him; and if, in spite of the imprisonment of his relatives, he is still determined to live abroad, an emissary will be charged to kill him, and after his death, his relatives will be set at liberty.”

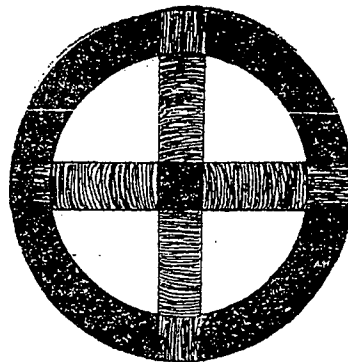
- 1797 – The collapse of the Venetian Republic

- 1806 – The Organization of Glass-Makers was dissolved in Venice, and the glass making industry came to a virtual standstill.
- 1890 – A revival of interest in the Chevron bead prompted renewed production, and worldwide acceptance lasting into the 20th century.

-A.R. Conyers

Medicine Wheel

The wheel (divided by four bars) represents the four cardinal directions and all of creation that dwell in those regions. The West represents danger, the North—life, the East—knowledge, and the South represents quiet. Colors found on the wheel include white, yellow, black, and red.



Dream Catcher

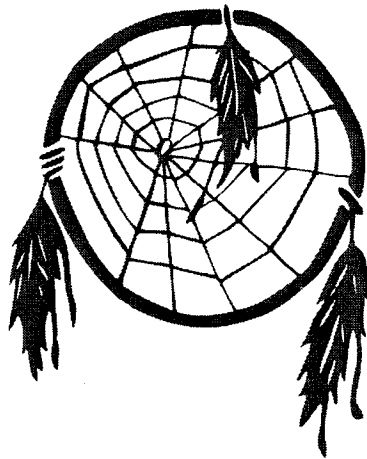
Long ago when days were new, the Earth People saw, felt, and heard the spirit all around. Through neglect and laziness they lost this ability. The people became selfish, lost, and confused listening to every teacher. Some said, "Look East." Some said, "West." Some said, "North." Some said, "Up." Some said, "South." Some said, "Down."

Despite the great troubles and concerns, only a few kept seeking the abilities of earlier days. One young man went up on the hill, fasting for four days and nights, praying for the people. An old spider appeared to help. "You must relearn the seventh direction, dreaming. Watch...I am going to make some medicine to help you."

The old spider bent a twig and wove a web within. He hung a feather for the winged ones the bringers of dreams; a shell for the Water people, so the

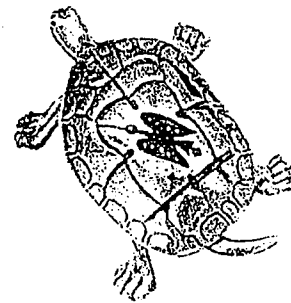
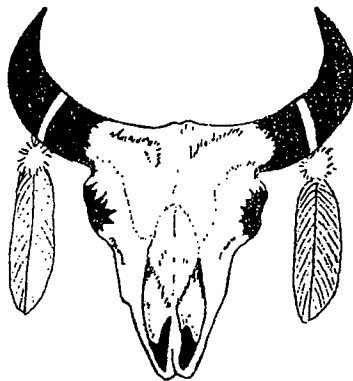
dreams might be clear. He then positioned himself in the center and spoke again to the young man. "It must be patient work to make this beginning. Share with others, do not judge, be loving. At night, when you sleep, I will entangle those dreams that may harm you. The dreams that are helpful will know their way through my web. Don't give up. Persevere and you will find the seventh direction...The Teacher Within."

As the young man watched, the old spider emitted a bright light. When the light diminished, he had transformed himself into a crystal. The young man took his medicine to the people and some found the beginning of the seventh direction.



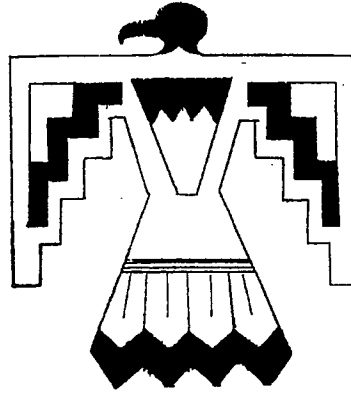
Turtle and Skull

The turtle shell symbolizes protection, good health, and long life. Because the shell was sought as a safeguard, particularly at close range, turtle amulets were found near infants and actual shells were attached to some combat shields. The skull represents spiritual and physical fulfillment and good health.



Thunderbird

Legend says that the Thunderbird is a powerful force that can send forth lightning by blinking its eyes and create thunder by flapping its wings, foretelling rain that brings forth new life.



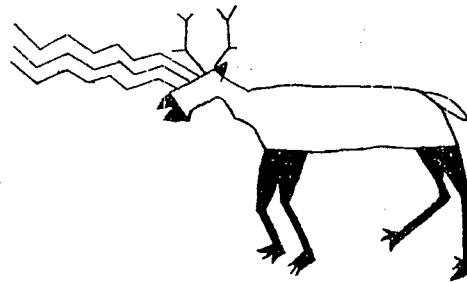
First Rain

Impending rain or storms were foretold by the behavior of birds, the spiritual patrollers of the skies. As messengers for the spirits, they signaled coming events, including weather. The raven, a bird of great wisdom, would talk to people, predicting events and recommending courses of action. Swallows, with their characteristic acrobatic flying agility, would appear when the rainstorm had passed, signaling that it was safe again.

The design shows a raven in a darkened sky with lightning bolts jumping from his beak, eye, and wings. Playful swallows dart in a yellow glow. The color contrast, depicting pre- and post-storm skies, also represents the bird's ability to live in both worlds.

Elk

Because the male Elk will fight to the death to protect his mate, Indians choose it as a symbol of love and power.



Cherokee Clan Colors

Wolf: Red, Blue, and Black

Long Hair: Yellow, Lt. Blue or Turquoise, White

Bird: Green, Purple, Cream, And Pink

Blue (Panther): Royal Blue, Lavender, White, and Red

Paint: Burgundy, Navy Blue, White

Wild Potato: Black, Green, Yellow, and White

Deer: White or Cream, Royal Blue, and Yellow

Color Meanings

Forest Green: Strengthen memory, romantic, spiritual, passionate beliefs, truth, unconditional love, strong need for change, Prairie-Woodland.

Medium or Kelly Green: Growth, beauty, change, faith, and innocence.

Purple: Wisdom, power, reality, purity, commitment, modification, modify eating habits, modify use of alcohol or drugs, giving of wisdom to ask for life that lies ahead.

Lavender: Very powerful of all colors, strong but gentle, spiritual, mystical, psychic, strong spiritual awareness, inner peace.

Black: Protection, introspection, fulfillment, inner growth, keeping in touch with feeling, West – mystical unknown, where the sun goes to rest.

Gray: Stability, strength, discovery, harmony.

Burgundy: Impeccability, connection to the Great Spirit, the path.

Mauve: Emotional balance, inner love, gentleness, friendliness, self-discipline, breaking of bad habits.

Pink: Love, enhances all kinds of love, self love, motherly love, caring, kindness.

Red (*not recommended as material color unless veteran or honoring deceased veteran*): Strength, confidence, nurture, absolute, spiritual protection, nature illumination, accountability, courage, luck, prosperity, appreciation of nature, South – origin of the warm winds that start a new growing season.

Orange: Balance, success, choice, correctness, following connectivity, responsibility, harmony, patience, memory, romantic love.

Yellow: Creativity, vision, ideals, solidity, sincerity, clear thinking, willpower, empowerment, ceremony, East – where the sun rises to grant us a new day.

Turquoise: Serenity, friendship, empathy, sensitivity, positive thinking.

Royal Blue: Truth, healing, proof, clarity, renewal, release, introspection, depth, faith, emotional sensitivity, understanding, empathy, transformation, transmutation, water.

Sky or Light Blue: No limits, clear perspective, promoter of good dreams, understanding of self and others.

Brown: Earthy, healthy, courage, energizer, warm.

Light Brown: Balance, passion, fertility, strength, gentleness.

Beige or Tan: Generosity, happiness, humor, optimism, hope, joy, peace.

Ivory or Cream: Enhances love, wealth, abundance, good luck, longevity, harmony, courage, protection, and truthfulness.

White: Peacefully serene, purity, honest, innocence, integrity, North – origin of the cold wind.

GLOSSARY

ANNOUNCERS, MASTERS OF CEREMONIES (MC) – All Powwows have these. They keep the event going by announcing events, explaining exhibition dances, telling jokes, calling for lost parents, seeking owners for lost items, etc.

ARBOR – The arbor is the dance circle and the surrounding bleachers and overhead shade, usually tree boughs on a framework. The announcer's stand is usually to the west, and entries are to the four points of the compass. Drum locations are marked with numbers.

CONTEST DANCES – Categories are divided by age (ranging from tiny tots to golden age or over 65), gender, and dance style. Categories include:



Men's Fancy Dance - Divisions are Young Boys, Teens, and Senior Men. Bright, colorful, flashy outfits with beadwork and brilliant hued hackle feather bustles characterize this dance style. Dancers use intricate, fast and acrobatic motions. Men wear knee bells for keeping time.



Women's Fancy Dance – Women's outfits replace bustles with fancy, embroidered shawls with long fringe to accent their movements. The women don't wear bells.



Men's and Women's Traditional – Dancers wear natural outfits with leather as the predominate material with bead colors and patterns traditionally based. Men wear hawk and Eagle feather bustles and bone breastplates. Women wear beaded buckskin dresses. The Traditional dancer is proud and deliberate. The Male dancer throws his chest out and bends low, carefully moving his head and body. Female dancers carry themselves with dignity and grace. Their subtle and precise dance steps cause their dresses' long fringe to sway in harmony to their bodies.



Grass Dance – An alternative male style with origins in the Plains states. Dancers wear brightly colored yarn fringe on their outfits. They move their hips, arms and shoulders, rocking and shaking their bodies with strenuous movements and executing intricate footwork.



Jingle Dress – A women's dance style named after the large tin cone "jingles" sewn in line or chevron patterns on formfitting, movement-restricting dresses.



Exhibition Dance – Usually a solo or limited group performance such as the Hoop Dance, tribal cultural dances from the Southwest, Northeast Coast or East Coast. Sometimes it may be a team or dance-style exhibition.



49 – A 49er takes place on the fringes of the camp when the formal dance is over. Requirements are a good blanket to share with your partner and stamina to last until the sun comes up.



Honor Dance – a special dance, sung to honor a person or event. Participants usually are family members, and friends and dancers circle the arbor.



Intertribal – includes all dance styles where everyone dances. All ages and genders participate. The announcer will usually say, "Let's all get out there and dance." Participants need not be dressed in regalia; the public may dance.

FRY BREAD – Bread dough fried in hot fat and served with honey and butter; powerfully fattening and delicious. The recipe varies.

INDIAN TACO – Fry bread served with chili, cheese, tomatoes and onions.

INDIAN FLAG – A staff, spiritual in nature, covered in fur and hung with eagle feathers which represent the quality of being an Indian, or represents a tribe. It is carried with honor by a veteran in the opening ceremonies.

INDIAN TIME – The time all Powwows run on. Schedules are set but are flexible, and attempts are made to adhere to them strictly but...due to the informal nature of large gatherings, times are approximate. Things start when they start and end when they end.

POWWOW CIRCUIT – Similar to a rodeo circuit. Entire families travel from Memorial Day to Labor Day. Basic divisions are the Northern Circuit in the Plains states, and the Southern Circuit centered in Oklahoma. One dancer has identified 16 regional circuits in the U.S. and Canada. People traveling the circuit consist of contest dancers, drummers, singers, vendors, announcers and concessionaires. The circuit can be addictive and is a wonderful opportunity to meet people and learn.

VETERAN SONG – Only Veterans may dance, all who have served their country in the armed forces – Men and Women. All stand to honor the veterans.

VOCABLES – vowel sounds (ya, hey, hi, lay, etc.) that have no meaning but carry the tune of the song of the drum.

My Reason for Indian Dancing

The Indian dance program is a unique, learning, fun, and meaningful growing experience. Respect and understanding for Indian traditions are learned. As a part of the Indian dance program you are allowed to travel to exciting places. The Indian dance program helps you achieve your potential. Being a part of the Indian dance program allows you to travel to many new and exciting places across the southeastern part of the United States. I have attended Indian seminars in North Carolina and Tennessee. I participated in an Indian dance competition at Noccoalula Fall's Green Corn Festival. I also entertained small children at many festivals and city events. At each of these events, I have made new friends, and been able to keep in touch with the many friends met over the years. The Indian dance program also allows you to learn different Indian traditions. You learn that each song is sung for a specific reason; sometimes to honor nature or love and respect of one's family. Each dancer's costume is uniquely built by that person. The drum should always be respected by walking clockwise around it. As a dancer, I believe you must have respect for the tradition of the Indian dances you are performing in order to be the best dancer you can be. The Indian dance program has meant a lot to me over the years. Members of the dance team have become special friends that I will never forget. We shared hard work and the good times together as a group. I know it is going to be so hard to leave when the time comes. I have had so much fun with this program, it was worth the practice, hard work, and time I put into it. The Indian dance program has given me an appreciation of the Indian way of life and helped me build character. But most of all, it has given me a family I shall always remember and love.

- Cassie Wyers

ACKNOWLEDGMENTS

Tradition is like the air we breathe; it belongs to no one but is here for everyone. The information recorded here does not belong to any one person; it belongs to all people. I have recorded this data from people I have met and from people I have heard speak or read their emotions. I have listened carefully each time these people have spoken. I acknowledge the contributions of these and others from the past. Thank you for your dedication and wisdom.

Charleen Story—Chief of the Northeast Alabama Cherokees

Gary Thunderwolf Soyars—Dancer, Cherokee

Eugene Eagle Feather Kirchner—Cherokee Elder

Rufus Scott—Red Wind Singers

Leonard Cozad—Kiowa, Head Singer

Lowery Begay—Singer, Dancer, Artist

Nick Black Bear—Cheyenne Elder

Don Redbear—Veteran, Dancer

Sheila Meadow Johnson—Cherokee

Pharris Powell—Scouter, Creek

Doug Rogers—Educator

Ken Johnston—Cherokee Elder

Boye Ladd—Fancy & Hoop Dancer

Phyllis & Bill Newton—Cherokee

Little Hawk Gatty—Cherokee

Gary Smith—Cherokee Veteran, Blackfoot

Franklin Phillips—Cherokee, Minister

David Evening Thunder—Artist, Southern Cheyenne

Harry Buffalo—Head Singer

R. G. Harris—Fancy Dancer

Marvin Barnard—Head Singer

Tony Walkingstick—Cherokee

Millard Clark—Head Singer

Karen Cooper—Cherokee

Ty Eldogo—Cherokee Veteran

Jerry Lang—Veteran

David Kirchner—Cherokee

Doug Ayers—Cherokee

Medicine Man, Singer, Dancer

Chuck Powell—Wyandotte Head
Singer

*Also, special thanks to those who record and save our tradition:

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Armand Pack—American Indian Media

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songs and tradition of the Native Americans.**



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