

# PLAIN'S POW-WOW DRUMS

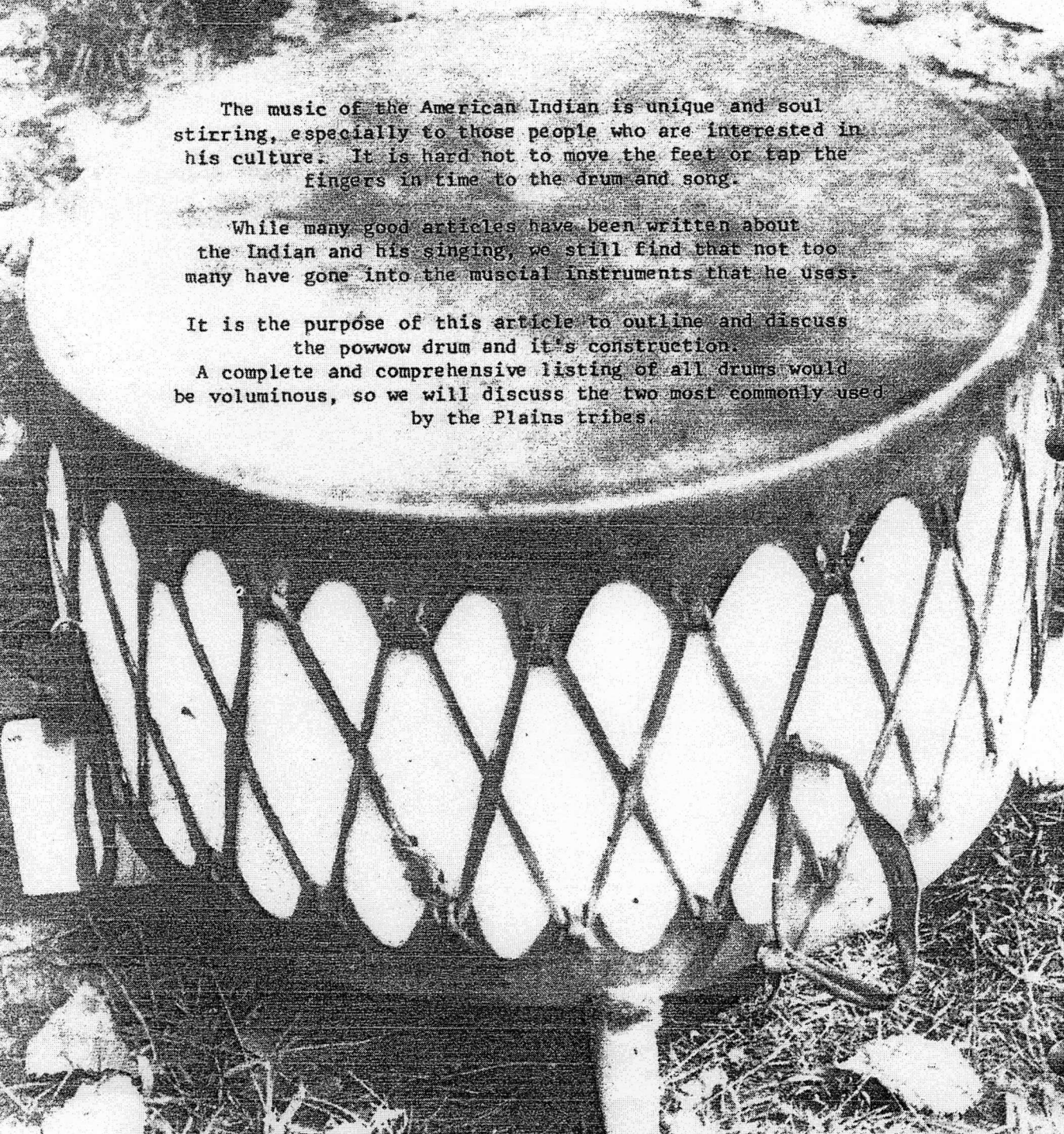
Written & Illustrated by Sid Dingman

The music of the American Indian is unique and soul stirring, especially to those people who are interested in his culture. It is hard not to move the feet or tap the fingers in time to the drum and song.

While many good articles have been written about the Indian and his singing, we still find that not too many have gone into the musical instruments that he uses.

It is the purpose of this article to outline and discuss the powwow drum and its construction.

A complete and comprehensive listing of all drums would be voluminous, so we will discuss the two most commonly used by the Plains tribes.



Of the basic types of drums most commonly used, the large, stationary "wow" dance drum which is usually placed in a given area and remains, exception being some "special occasion or honoring song" is preferred. This drum is usually 24" to 40" or more in diameter and 5" to 20" deep; 15" being average.

## SOUTHERN DRUM

The traditional method of construction with either a wooden or metal frame and a laced rawhide cover is preferred. This type is suspended in a drum stand by means of loops or handles attached to the sides of the frame. These loops are placed in notches or pegs on the uprights of the drum stand. There is a slight clearance between the drum stand and the head of the drum. This is to allow for proper vibration of the lower drum head which gives a pleasing tone.

### THE DRUM FRAME

A well constructed wooden barrel with a side wall thickness of at least  $\frac{3}{4}$  to 1 inch is best. Three drum frames can usually be cut from a regular barrel. Cedar wash tubs are scarce but work very well. A section of a 55 gallon steel barrel can be cut with a welders

torch, the edge rolled, and if prepared properly will work fine. The author has even seen washing machine tubs, cooking pots, old spare tire steel rims and heavy cardboard shipping containers used as drum frames.

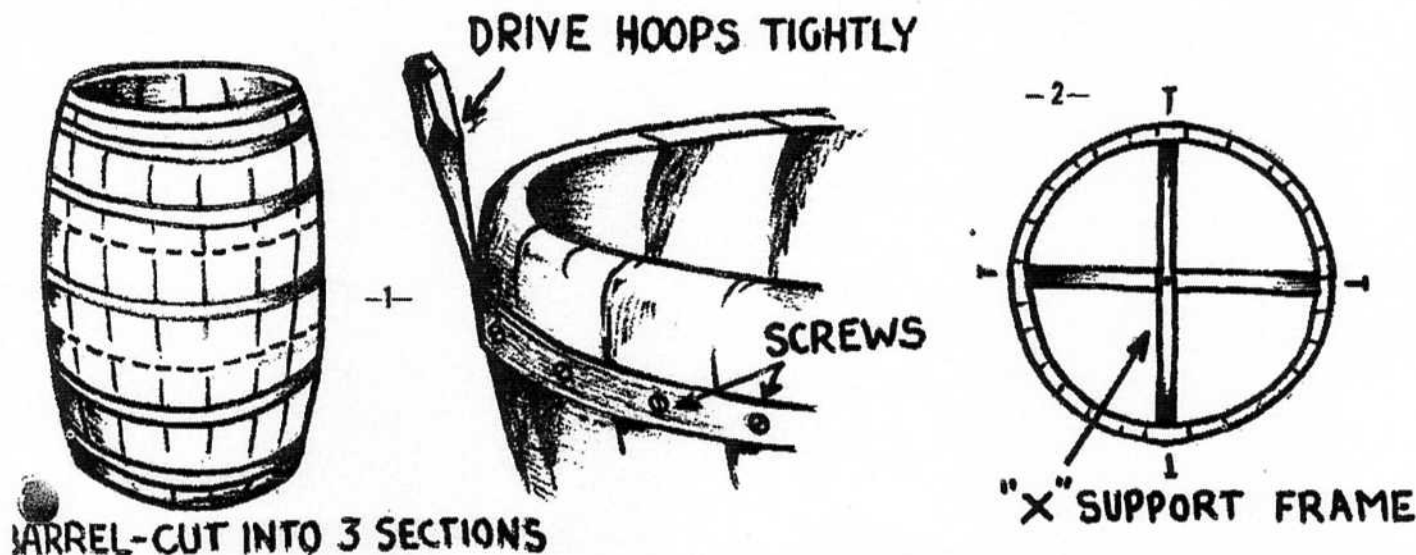
The preference of the author is an oaken barrel with strap iron hoops. After the barrel has been carefully cut into the desired sections, the metal hoop should be driven down as tight as possible. A series of holes drilled through the metal hoop about 4 inches apart and secured with either wood or metal screws will hold the staves in place (fig.1).

The next procedure is to cut two strips of wood 1" X 1" and as long as the inside diameter of the drum to form an "X" which is fitted snugly in the center of the frame, secured by screws at the center and four points (fig.2). This "X" will help to keep the frame round and not become egg shaped after a while. Carefully round the edges with a wood rasp and sandpaper, sealing the end grain with varnish, and paint if desired.

### THE DRUM HEADS

The drum heads should be at least 4" to 6" larger than the outside diameter. They may be purchased at one of the Indian Craft companies or prepared from a

(continued)







By using a log and scraper (1B) the hair and meat can be removed from the hide. This method is being demonstrated by Tunica Chief Joseph Pierre. Photo 1 photographed by Tom Kelly; photo 2 courtesy of Mr. Peirte.

"green"skin. A heifer or young cow is about right. An old cow or bull has hide that is usually too thick and calf is usually too thin and fragile and will not stand the tension desired without tearing. Use a hide that has not been salted if possible. Salting "sets" the hair making it difficult to scrape or "slip" off. Wood ashes and water rubbed into the hair as a paste, then folded hair side in, wrapped in wet burlap and stored in a warm moist area will cause the hair to "slip". The hide should be checked by pulling on a tuft of hair at various places. If it pulls freely from the hide it is ready to scrape all hair off by using the log and scraper (photos 1 & 2) method. The hide should be washed in mild soap and luke warm water to remove any foreign matter left. Next, spread the hide out on a cement floor, smoothing out all wrinkles. Lay the prepared drum frame on the hide and try to select the thickest, most even sections and allowing for the additional overlap of the drum head. Measure and draw two circles using a mark-

ing pen on the hide itself. Carefully cut these sections out of the hide using good scissors or tin sheers.

#### LACING THE HEADS

Cut about 20 feet of lacing about  $\frac{3}{4}$  inch wide or it will not hold a good tension on the head and possibly will break during the drying of the head. It may look large when cut but when it is stretched and dried it will be about right.

Next the lacing holes must be cut. The author uses a  $\frac{1}{2}$ " chisel and a block of wood. Two (2) cuts made about 1" away from the edge and  $\frac{3}{4}$ " apart are cut with the chisel and hammer (fig. 3). The author has tried other methods and found this to be the best. These lacing cuts should be spaced every 4 inches around the edge of the rawhide head.

An equal number of holes, evenly spaced should be cut into each head (fig. 4). You are now ready to proceed with the lacing or drawing up of the drum heads.

(continued)

## LACING THE DRUM HEADS

Keep the lacing and the heads damp during this time. Start by tying a knot at one of the cuts and leaving 6" of lacing hanging. Cut a point in the head of the lace to act as a "needle". Proceed to lace up the heads by very loosely weaving the lacing thong into, behind and out the lacing slits carefully positioning the heads as you go (fig.5). It is important that this be done gradually or the heads will be pulled off to one side of the frame. **IMPORTANT:** The first lace around should hit every other hole (fig.6), so the second time around it will hit the alternate holes. This is the double lace method and is the best. After careful adjustment, start at the beginning again and start to pull the lace tight using a small amount of pressure or pull. This will draw the heads up tight and it will start to take "shape". You will find that you have drawn up quite a bit of excess lacing thong. Repeat this process a third time, putting considerable pressure on the lacing thong.

Wait about one hour, during which the rawhide will have stretched even more. Keep the hide wet during this relaxing period, then pull the lacing thong a fourth time as tight as you possibly can. Finish by tying off the thong in the starting hole using a series of half hitches. **DO NOT** cut the remainder of the lacing thong off yet. A convenient carrying handle can be fashioned from the section of lace left on by passing it back through a hole, wrapping, tying, and cutting off the excess lace.

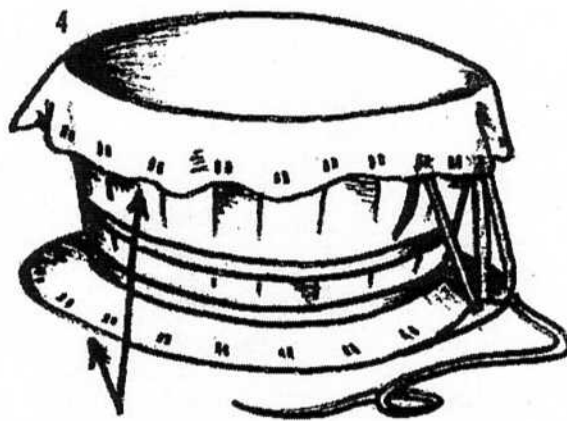
Allow the drum to dry for two or three days before even tapping it with a drumstick. After this drying period, if you have proceeded accordingly, your drum is ready to use.

## IROQUOIS COSTUME

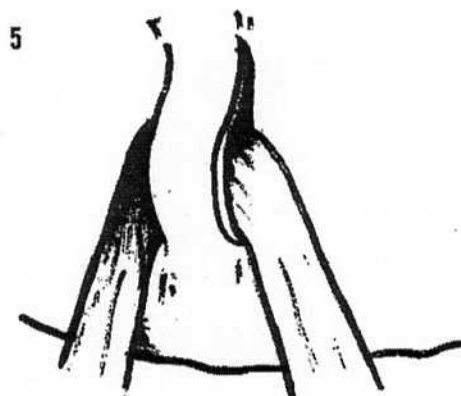
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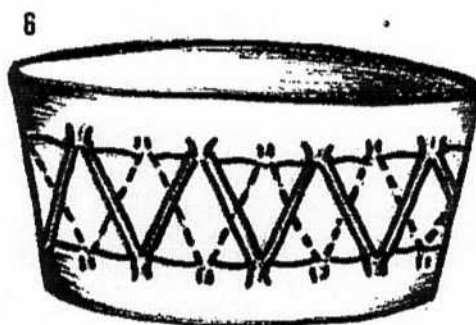
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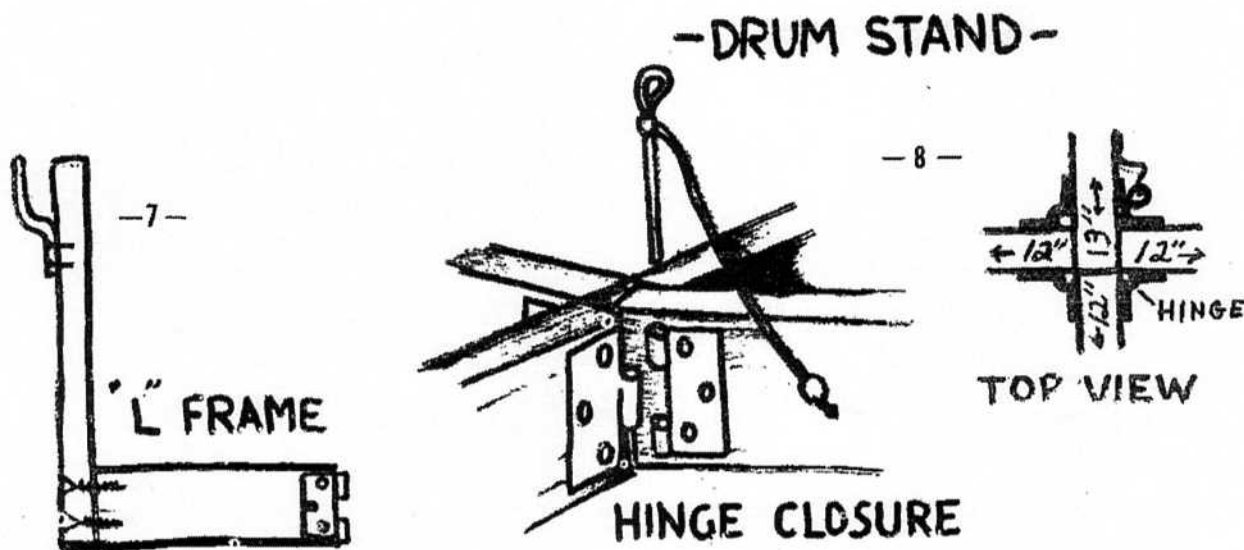
POSITION HEADS



CLOSE UP OF LACE



LACING METHOD



## THE DRUM STAND

Everyone has a favorite type of drum stand, and this is the authors. It is collapsable, convenient, and easily packed and stored. It consists of four "L" shaped pieces of wood(fig.7). There are four ground supports; three which are 3" x 1" x 12" and one which is 3" x 1" x 13" long. These ground supports are arranged with the 13 inch piece forming the center of the "X" support(fig.8,top view).

Four common hardware hinges are needed. Before attaching the hinges to the ground supports(fig.8), remove the king pin from one of the hinges. Arrange the ground supports and attach the hinges in the manner illustrated in figure 8, top view.

With the king pin removed from one of the hinges the drum stand can then be collapsed. To prevent the king pin from being lost, fasten a piece of nylon cord to the pin and secure firmly to the stand(fig.8). When the stand is to be used, simply open it and insert the king pin, firmly securing the stand.

Next, the drum is set on the drum stand bottom and measured. Four loop handles either of heavy leather or nylon are secured to the side of the drum frame,(some may want to drill holes in the frame to insert rope type handles

which are knotted on the insides. This should be done before the heads are applied.)

Next, the uprights are cut. Measure the upright to the drum leaving a  $\frac{1}{2}$  inch clearance between drum frame and head. The uprights are positioned and secured to the bottom supports with two long shank wood screws and glue(fig.7). They must be firm to take continued shock of the drum sticks hitting the head.

A notch, metal or wood peg is placed on the outer portion of the upright.This attachment is used to hold the drum the half inch above the drum stand(photos 1,2,3).

A couple of coats of paint or varnish will help protect the stand.

## DRUMSTICKS

There are probably as many variations of drumsticks as there are singers and songs. To attempt to say that one type is the best would be foolish. The drumstick the author uses is "his" favorite and has been quite serviceable (fig.9, fiberglass). Fiberglass rods have replaced wooden sticks to a degree and are superior. They do not warp, are extremely hard to break and can be filed or sanded to adjust both weight and whip. A good drumstick should be measured to the individual. An old Indian

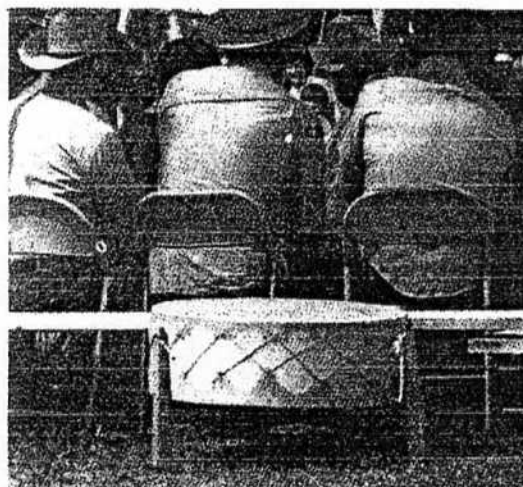
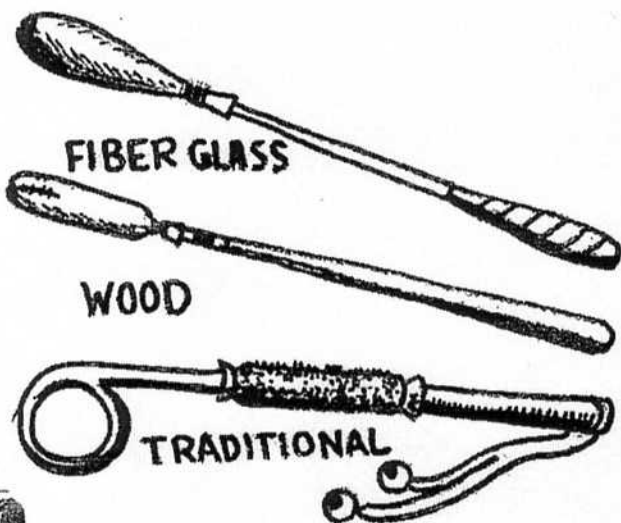
singer suggested this method: Extend your right arm straight out to the side, pointing your fingers to the ground. Take the fiberglass rod or wooden stick, place one end under your arm, the other end through your index and ring finger. Where the stick or rod touches your palm is the point at which the stick should be cut. The stick from under your arm to the palm should be the right length for you.

A good drumstick should have a handle that weighs about the same as the head, enabling good balance. Weights, head and handle material vary. An Oklahoma drumstick with a leather or tape head should be light if the drum has a thin head and heavy if the hide is thick. Northern singers prefer a stick that has a soft head, sheeps wool or shag rug which does not have a harsh sound when used on a regular band bass drum, popular in the north. The use of various types of tapes(mystic, dayglo,etc.) with which to wrap both the shaft and handle present a countless variety of methods and colors. Painted sticks have given way to plastic tape wrapped sticks. Some singers still prefer wooden sticks and even an occasional old traditional highly decorated stick will be seen, but they are not common. All of these sticks are meant to be "regular drumsticks and not to be confused

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Above, Southern Powwow drum without uprights, Note padding on drum stand to protect bottom drum head. Photo by Joe Kazumura.





with the occasional ornately carved peyote sticks, water drum sticks, or wouthwest pueblo log drum sticks.

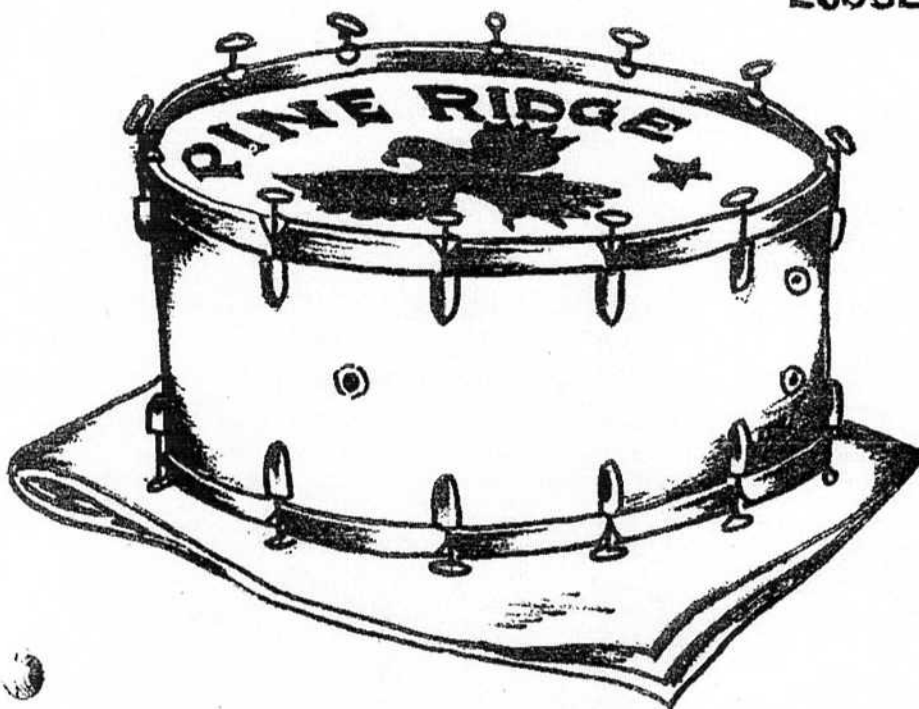
## NORTHERN DRUM

This is, in most cases a large band bass drum on a wooden commercial frame. If the drum is an old one the heads are usually rawhide of the commercial variety. If the drum is a new one, chances are the heads are plastic. Plastic heads are probably the ultimate because they will not change tone quality or drum tension with a change in humidity. If you have ever sat around a rawhide drum on a damp, muggy evening, you know what I mean!

Many northern singers like to decorate their bass drum with painted Eagles, stars, animals, chief's heads, town name, etc. Decals from department stores are occasionally applied to drum heads.

Instead of using a drum stand, the northern drum is placed on top of a folded canvas or blanket. The pitch of the drum is varied by screwing down the adjustment handles which tighten the head.

## NORTHERN STYLE BASS DRUM



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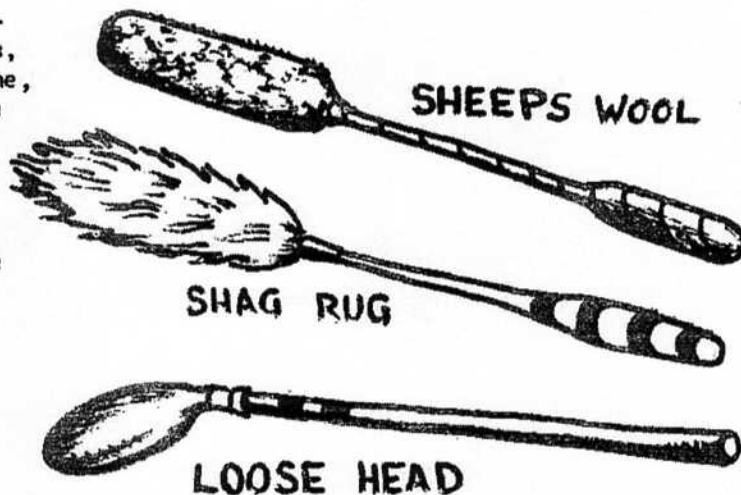


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## CONCLUSION

The next dance you attend, whether it be the traditional old songs sung by the Poncas or a group of Sioux "cranking" up a new one, they are all exciting, making your feet tap in time to that most basic of all Indian musical instruments, THE DRUM. ■

# SINGERS AND THE DRUM

I preface this essay with the candid statement that virtually all of my personal experiences at the Drum have been on the Southern Plains, among the tribes of Southwestern Oklahoma. Other observers will certainly make other observations, and the Reader is directed to my previous essay suggesting that "local customs must prevail".

Even in Oklahoma, there is often a "Southern Drum" and a "Northern Drum", each of which will offer songs in a distinct style which will differ markedly from the songs of the other drum. The "Southern Drum" will often sing shorter songs, of lower pitch and deeper timbre. By contrast, a "Northern Drum" usually sings songs which are rather longer, repeated more times, and higher pitched than their southern counterparts.

Among many of the tribes in Southern Oklahoma, the "Southern Drum" is usually located at the center of the arena, while a "Northern Drum" is usually located to one side of the dance floor.

In this essay I concentrate on singing in the "southern style", and leave elucidation of "northern style" to someone more knowledgeable than I am. I also shall describe events as they might occur at a non-ceremonial powwow, rather than attempt to navigate the morass of tradition that dictates events on more formal occasions.

At an informal powwow, on a "southern drum" there is usually a "head singer", who will often be seated in such a fashion as to face the emcee. (On more formal occasions the head singer may face in another direction for ceremonial reasons.) This will facilitate the communications between the emcee and the drum.

Let us suppose that the emcee is seated on the northwest



side of the dance arena. The head singer would then be seated on the southeast side of the drum, facing across the drum and toward the speaker's stand. Other singers would be seated around the drum. Often a head singer will have several "buddies" who will be seated to his immediate left or right, and singers who sing together a great deal often seat themselves in orders which are almost predictable. The "foot" of the drum, in this case the northwest side, usually is the last side of the drum to "fill" as singers arrive.

Often a head singer will start the first song, or the first few songs of a dance, and then will signal to the other singers that they might "go around the drum", each taking a turn at leading a song. This progression often flows from the head singer to the left, making a complete circle about the drum, and ending with the singer on the head singer's right. After such a progression the drum often "takes a break", and allows the dancers to rest and take water.



If water, or other refreshment is offered to the drum, it usually comes at these "breaks", and should be offered to the head singer first, and then to the other singers. If a new singer arrives after the dance begins, they will often wait until a "break" before taking a seat at the drum. A visiting singer should always ask the permission of the head singer before taking a seat. (Some drums are "closed" and will admit no visitors, but most are "open", at least on informal occasions.) In Southern Oklahoma, most of the singers know each other, and permission to be seated is usually requested and given *textit{pro forma}*. The singers actually form a rather close knit group of people who are often very glad to see each other.

"Should I, as a visitor, join the singers at a drum?" The answer must vary with local custom, and the question will often be settled by public announcement by the emcee. For the most part at informal powwows you will find yourself welcome and treated with courtesy. You should, of course, conduct yourself with dignity and politeness, and dress respectfully and appropriately. In some parts of Southern Oklahoma the fastest way to be asked to leave a drum would be to show up under the influence of alcohol, or otherwise impaired. The second fastest way might well be to show up without a shirt, although I have never seen anyone make that attempt. For the purpose of dress, you might consider your shirt and your pants to be in the same category.

"Should I attempt to lead a song?" If you can do justice to an appropriate song, when your turn comes I suggest that you take a shot. On the other hand, if you feel that the time is not right, then you should feel no shame in simply skipping your turn to lead. A simple motion of the hand is sufficient to "pass it on" to the next singer.

If you sit at a drum, it is considered good manners not to get up again until the dance is over. Shake hands with all who are already present when you get there, and with other singers as they arrive. The only thing that should pass directly over the drum is a handshake. Never move the water bucket across the drum, if for no other reason than that it might spill. Watch where your drumstick flies, please. I have sat, many times, at a drum and had the brim of my hat "nicked" by a robust singer to my left or right. It can be quite distracting, being in constant concern about being swatted in the head with a two-foot long stick wielded by someone who looks like he could bench-press a pickup truck. If you strike the drum directly in front of you, moving your hand in line with your own nose, you are likely to be more circumspect. Please be sure that your drumstick is well made. A flying head can cause damage or injury. May I suggest also that you do not strike the drum too heavily; dancers never have trouble hearing a drum, but often have trouble hearing singers. "Strike no louder than your own singing." You may be offered gifts, and you should accept them with courtesy. Men usually sit around the drum and use drumsticks, while women often sit behind the men. This is not always the case, of course.

Once I informed a seminar that "women never use the drumsticks", and at the very next powwow that I attended a group of women made the male singers dance on a special and tended to the drum themselves, doing a wonderful job incidentally. Some women take umbrage at the term "chorus girls", and insist on being called "lady singers", although this is by no means universal. In Southern Oklahoma the collection of songs held in the heads of the singers on the average drum is nothing short of incredible. The talent is awesome. I have actually seen a singer "make" a song on the spot when necessary. Moreover, the singers on the drum "picked it up" after only one or two repetitions and the person who made the song then got up and danced to it while the remaining singers carried on!

A Saturday in Oklahoma might find an afternoon Gourd Dance, followed by a supper break, then more gourd dancing, and later social and war dancing. In the course of a single day the same singers might sing fifty different gourd songs, a Flag song, several Veteran's songs, ten or so round dance songs, fifty or more war dance songs, several Prayer

## **"Should I, as a visitor, join the singers at a drum?"**

songs, no telling how many family songs, and a closing song. "When the dance is over", during the summer months a lusty "49" may contribute many war journey songs. In short, there is an astounding panoply of music to be found, and the singers who can "do it all" are honored greatly and justly respected. Although I doubt that anyone knows *textit{all}* the songs to be found in a particular community, some of the old people will come much closer to that ideal than you might imagine. This writer has always been impressed with the sheer intellectual power necessary to encompass such variety, with the raw talent of the singers who can sing so many songs, with such power and volume, and with the obvious Gift from our Creator that placed such great beauty on our Earth for us all to enjoy.

My advice to neophytes is that you cannot learn to appreciate the Native American without also learning to appreciate Native American music. Many of the songs describe notable events from the oral traditions of the Tribe. Other songs tell of great deeds, or offer Prayers to Deity. Without the songs there could be no dance.

At some point in each dance, the air becomes alive with the song, the dancers hearts beat as one, the bells sound in complete rhythm, it becomes impossible to "miss the stop", and the singers seem to be using a single drum stick and singing with a single voice. All creatures of the world are in tune, harmony is present, we feel the presence of our Maker, and we all become One. These are moments we live for. Sing then, Neophyte! At the powwows if you are able, in the shower or to the steering wheel if you must, before your Maker always, in sincere appreciation for the Gift of Life and the wonderful things of this world. The songs will tell of the mighty deeds of warriors past and present, and of the Deeds of the Creator always.

During the course of the yearly dances held throughout Oklahoma, it isn't an oddity to hear a mixed drum sing some Ponca war dance songs without the aid of Ponca singers. Through the osmosis of intertribal powwows, these songs have been picked up by singers from all tribes and have become favorites of many a singer and dancer.

Without the aid of *Ponca style* war dance singers, however, the songs sung don't contain the ingredients necessary to compliment the effort put forth by the drum. What are the results of these efforts? We find a number of vocable songs sung and those usually sound fair. The word songs sung may very likely retain just the melody and omit the tribal word passages, for the obvious reason—the other tribes don't know the Ponca words.

The annual Osage *Ilonska* (playground of the oldest son) dances held in Grey Horse, Pawhuska and Hominy districts, undoubtedly produce quality singing repeatedly because the singers are usually hand-picked. With the exception of two or three singers, the drum has been comprised of Poncas, a practice the Osages have continued for many years.

The Poncas were certainly the foremost exponent of the extension of the Hethuska among the tribes in Oklahoma. Sylvester Warrior's grandfather Standing Buffalo, is credited with passing "the Drum" to the Osages from the Grey Horse District. The Poncas also passed drums to the Kaws (Kansas), who in turn passed the Drum to the Pawhuska District Osages, and the Pawhuska group to the Hominy District.

In 1916, a group of Poncas gave "the Drum" to the Comanches. Two Ponca men still live that were with that group. They are Albert Waters and Bill Collins. The Poncas passed the drum to groups of Sac and Fox as well as Cheyennes. The Cheyenne group was led by Isaac Rhoades and the actual passing of the drum took place somewhere between Watonga and Kingfisher, Oklahoma. When the Drum is passed usually some songs are passed also. The group receiving the Drum is usually given four songs and an explanation of how the society is run. They are then told to "make their own way."

## WAR DANCE REVIVAL

The *Ponca Hethuska Society* was revived in the early 1950's by the late Sylvester Warrior who spent some 25 years gathering information from elders who remembered the dance when it was performed in the pre-reservation era. Mr. Warrior's knowledge of the practice of this ceremony surpassed any other person's in the contemporary times as he continually searched for knowledge. His untimely passing was indeed a great loss.

The organization is led by the *nudahonga* (this is a phonetic spelling), or war leader. The leader is assisted by his chosen committee members which number four. In addition to and included among the committee is a head cook (a man), a whipman, two tail dancers, two waterboys, and a head singer. The dance arbor is arranged in a semi-circle with the opening facing east. The *nudahonga* sits at the center on the west side with his committee on either side of him. The whipman sits on the end of the semi-circle on the north side with one tail dancer next to him, the other tail dancer sits on the south side of the opening at the end. It is the responsibility of the whipman to seat each person. Membership in the Hethuska means a permanent seat that must be paid for by having a giveaway to show gratitude. Each time the dance is held, a member sits in the same seat, but is always seated by the whipman. It is not proper to leave your seat during the dance (this goes for singers as well). The Poncas dance in a clockwise manner. The whipman starts the dance and begins dancing in a counterclockwise direction until he reaches the opposite end of the semi-circle. As he approaches, each dancer should arise and begin dancing. Tradition called for the whipman to whip each dancer that was not dancing as he approached. Today it is symbolic only. Should it become necessary to enter the semi-circle during the dance, all traffic should move traditionally in a clockwise manner also. I might mention that permission should be received from the whipman in order to enter.

Years ago, before the dance began, someone might take a notion to "close the door" of the dance with a beef. If this happened the only way a person could enter or leave was by repeating the gesture of giving away a beef.

## THE DANCE AND THE ORDER OF THE SONGS

A "war dance" is the term used to describe what was once known as the "grass dance" among the Lakota, and is called *Hethuska* among the Poncas and *Ilonska* among the Osages and Otoes. The order of the dance is dignified, formal and requires that specific songs be sung in order to complete the ceremony. The songs used to complete the entire cycle should consist of the first starting song, on which the dancers remain seated; then four to six calling songs, a total series of 12 to 16 songs in a set. A water break occurs between each set of songs as four sets of songs are sung during each session. The Poncas used to dance for four days, but due to not having a permanent arbor have not continued the practice. The Osages still dance four days and a parallel can be drawn by observing their dance.

During a four-day war dance two dance sessions per day are held, and one is certainly aware of each dance session becoming progressively better. In order, the slow songs are sung first, their tempo ranging from slow to medium. Next the medium to fast songs are sung, their tempo ranging from medium to medium-fast, followed by the songs that begin with a drum roll,

popularly known among non-Indians as "ruffle songs". "Ruffle songs" is actually an incorrect term and should not be used. Mr. Warrior called these, "songs where they roll the drum".

On the third day the committee songs are sung. The committee songs include two war leader songs (nudahonga), and one song each for the cooks, whipman, and women singers.

Also on the third day come the trot dance and *nah-stoppee* (phonetic spelling) songs. The *nah-stoppee* songs are frequently mistaken for trot dance, but are slower in tempo. The best explanation of these songs I've received is "to tiptoe" or "walk softly", and is used in relation to approaching an enemy by being as silent as possible. *Nah-stoppee* songs are all vocable as in contrast to trot dance songs which are all words. According to Mr. Warrior, the trot dance was the third version of the war dance and has no connection whatsoever with "horse stealing songs" attributed to the Kiowa. The Kiowa songs may be similar in sound only because the songs were "stolen".

The old Hethuska society included songs composed in honor of the Bustle, Whistle, and also a "Smoke Song" that was sung during the passing of the pipe around the semi-circle, and the burning of cedar. Mr. Warrior resurrected "The Smoke Song", and while it is being sung the dancers remain seated and smoke. (cigarettes) The "Smoke Song" is usually sung before a water break.

On occasion the final song sung is the "Quitting Song". The dancers arise and during the second time through the song turn and parade out around the arbor in a clockwise movement. This song should not be confused with the veterans song frequently heard at Ponca dances. At a wardance (or pow wow for that matter) it is not traditional for men dancers to remove their headress. As members of a traditional military society performing a traditional ritual it is improper to uncover.

### SONG TRANSLATION AND MEANING

Although a great deal of traditional aspects of the dance are forever lost, one main facet still remains—the songs. An important facet not understood by many Indians of other tribes and by non-Indians as a whole is that without the songs, the war dance ceremony is *not* possible. As mentioned earlier, this fact alone has required the Osages to "hire" Ponca singers year after year in order to continue to hold their *Honska* ceremony.

The war dance songs of the Ponca are extremely old songs that for the most part reveal deeds of valor and tribal history. Some songs reveal a personal story or experience, or a reference to *Wah-kon-dah*, or God. One song says specifically, "The war dance—God gave it to us". Some songs point out specific geographical locations in Nebraska and South Dakota, and refer to war encounters with the Lakota and Pawnee. The meaning and literal translation of these songs are two entirely different things.

My favorite translation is one that concerns a

Ponca war party and a group of Lakota led by Spotted Tail. The meaning of this particular song says this: The two groups encounter each other and begin preparations to fight. The Poncas call out to Spotted Tail, who had obviously been calling insults, "Hurry! And come with your group, Spotted Tail, we're not afraid of you." Then it seems one of the Ponca men spots a young Sioux warrior and wants to test his courage. The Ponca taunts the boy by calling out, "Young Sioux! Get your shield and prepare to fight." The song mentions the "yellow cliffs" which are located in the northeastern part of Nebraska near the South Dakota border. It seems that whoever controlled these cliffs used them as a sentinal post and could maintain control of a vast area by executing surprise attacks on any intruders. When finishing this story, Sylvester says, "Of course it doesn't say all that, but that's what it means." I believe the reason these songs have survived so long is because of their historical content and the Ponca's love of singing/that passes from generation to generation.

Although it may never be proven how and when the dance originated and which tribe performed it first this writer, after much research, believes the *Hethuska* or grass dance if you wish had its origin among the Poncas—the Omahas when they were one tribe. The strongest argument for my belief is the retention of the songs that date back over 100 years. In addition, the Poncas continued to dance *Hethuska* style long after the various societies dissipated due to reservation life. Even today, the Gives Water Service Club, American Legion Post 38 or any other group of Poncas who desire to do so may on occasion, ask men to serve as whipman, tail dancers and water boys, in the *Hethuska* tradition, at their dance.

### PONCA STYLE SINGING

In order to differentiate Ponca style singing from other Oklahoma singing, it should be understood that the relationship of drumbeat and song reveals more syncopation that is found in Western music standards. As an example, a rock song is sung on the beat, and a Ponca song is sung off the beat—the song and the drumbeat are not together—they are syncopated. Also our Western music scale allows only for half-tones (the space between a white key and a black key on the piano), but Ponca music allows for quarter and even eighth tones which cannot be played on a piano. I call this "singing in the cracks." The singers seem to be singing sharp or flat, and sound "off key" or "out of tune." In addition, a definite "nasal" sound is evident and takes a considerable amount of practice to achieve.

Here is an interesting story concerning syncopation. One year John Phillip Sousa, the "march king", attended the annual Ponca powwow, and was mystified by what he heard. He wondered how the singers could sing off the drum beat and end with the drum and the song together on the last beat of the song. He presented the Ponca

(Continued on page 17)



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**ADVICE FOR "NEWER SINGERS"**  
(As well as for those who think they know it all)

The Standard College Dictionary defines "advice" as "counsel given to encourage or dissuade; suggestion." This information is meant only to encourage! Don't construe this as an all inclusive list of "Rules for Singing". It is simply "advice" or things I have learned over the past 30 years of participating around the Drum with many of the old timers at both large and small gatherings.

1. There are singers and there are drummers. Not everyone can be a singer and one can't be good at everything.
  2. Learning songs is an individual effort. Be patient and learn from your mistakes. Crawl before you walk and walk before you run.
  3. All tribes treat the Drum with respect. Some regard it as a person and refer to it as "Grandfather". Treat it as you would an elderly relative.
  4. Learn all you can about a particular song AND the culture from which it comes.
  5. Just because a person is of Indian blood, that alone does not make them a singer. Don't expect them to know all there is about their own tribe let alone other tribes. Don't put them on the spot and don't put them on a pedestal. They may not live up to your expectations.
  6. Treat Indian people no different than you would want to be treated. They are some of the most friendly, humble, genuine, and down to earth folks you would ever want to meet. Sure, there are some rotten ones, but you find "rotten ones" in every group of people. No one is perfect and not everyone lives up to your ideals. There is no such thing as an Indian stereotype.
  7. Learn the times and places particular songs are used and how they are used.
  8. You must build from a LARGE selection of non-word songs before you even begin to think about learning word songs. Learning these first will give you the rhythms and smoothness necessary for learning word songs.
  9. SING, in a normal voice. Don't shout out the words or vocables. Make the song flow.
  10. Use emotion in your voice rather than singing blandly. Songs were created by and because of emotional feelings of the composer.
  11. Start songs in the mid range of your vocal limits. All Indian music is on a descending scale. If you start too low, the song naturally descends and you will run out of volume. This is where the women singers do the work and make you all sound good. If you start too high, when you push the song up, you will run out of voice.
  12. If you don't know what the words mean, then don't start the song. More than likely you will have the language incorrect. Someone will inevitably put you on the spot and ask, "What does that song say?"
  13. Don't guess at the words in hopes that it will sound good.... It won't. You will more than likely embarrass yourself.
  14. Be familiar with the language as well as the structure of the songs and the difference in drumming styles. Ponca style drumming does not work with Kiowa songs. There is a difference!
-

15. Control the drum beat. Don't race it or drag it. Make the drum say what you want it to. You are singing for the dancers. The human voice is your instrument. Don't try to overcome poor singing with loud drumming.
16. A powwow is not the place to practice songs but you can learn a great deal from other more experienced singers who may be there. Open your eyes and ears. Learn from observation!
17. If you don't have a good singing voice you may wind up doing a solo if you start a song and no one can figure out what you are trying to sing. The same also applies even if you have a super singing voice and start a song incorrectly. (See #2)
18. Pace the songs and build the dance. The tempo increases slightly with each set of songs building to an ultimate peak. When it's good and everything is just right... quit! The old people say that this make the dancers want to come back next time. Make the dancers like it and want more.
19. Don't rely on one source for your information. Check it against information from other reliable sources. There are a lot of people out there who claim "knowledge" but possess little. Be cautious of anyone who has all the answers and never says, "I don't know". Compare a recording of the same song from different groups of singers. If there are marked differences, discover which is correct. The old people say, "Don't add and don't take away from the songs".
20. Set up a control group, such as a particularly good recording of a noted group. Use it as a standard to test your or your groups performance against. Be honest in your evaluation and be your own worst critic.
21. Some songs are individual or family property and are only to be sing when called for. They were specifically composed for a certain individual or family and they own it. They paid heavily for it. Should you sing it at an inappropriate time or place, you may pay heavily for your mistake. (See #2 and #7).
22. If you plan to record at the drum during an Indian function, always ask permission of the Head Singer first. If permission is granted, acknowledge the Drum and the singers with a gift. Tobacco (cigarettes) and/or money are appropriate payment. Place these items on the drum. In doing so, you honor both the Drum and the singers.
23. It takes more effort trying to look like you know what you're doing rather than actually doing it. If you think that being a singer or sitting around the drum places you in a position of prominence, look again and you'll see a fool.
24. Don't let your ego over-ride your singing abilities. Above all, use common sense!
25. When you think you know it all, have fun all by yourself OR go back to #1 and start over.

# What is a Pow Wow

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

Pow-Wow 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 of different tribes could join in. With these changes came the use of "vocables" to replace the 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 Pow-Wow today are "social" dances which might have had different meanings in earlier days, but have evolved through the years to the social dances of today.

Although dance styles and content have changes, their meanings and importance to the Indian have not.

You will see no religious ceremonial dances at a Pow-Wow.

**HEAD PEOPLE:** To be selected as one of the "Head People" is a high honor. The Head People are selected not only for ability but for personal qualities, actions, and how they treat other people.

**HEAD MAN AND HEAD LADY DANCERS:** This is also a high honor. These two dancers guide and direct the dancing throughout the Pow-Wow. They are the first to begin dancing on each song. Other dancers wait in respect until the head man and head lady begin dancing.

**HEAD SINGER:** This is another high honor. The head singer must know all the songs to be sung. The head singer is selected to lead the singing.

The head singer either starts the drumming/singing or selects another "lead" singer to begin the song. All other singers/drummers must wait for the signal for them to join in.

**THE DRUM:** The drum is much more than a musical instrument to the Indian. It is sacred. It is a *vex's* special tie to the traditional Indian way of life. It should be cared for in a certain prescribed manner. All singers must 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 leather raw hide 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 Pow-Wow.

## **SONGS AND DANCES:**

**WAR DANCE:** there are many types of war dances, in early times, the ceremonial dance called "haylushka" was restricted to warriors, and only the best dancers were chosen to participate.

Today, the war dance is a victory dance among the Plains Indians. It is purely social and is enjoyed by all who care to participate. It is a dignified dance, rather than a violent dance as is commonly supposed.

**ROUND DANCE:** This is a social dance.

Dancers move in rows of circles clockwise around the drum in a side-step, with the faster moving line in the middle close to the drum and the slower toward the outside, away from the drum. The entire line moves as one body, each in harmony to the rhythm of the drum.

**RABBIT DANCE/TWO STEP:** These are two of the few dances where men and women dance as partners. The "Rabbit Dance" comes from the northern tribes such as the Sioux. The Two-step is an adaptation of the Rabbit Dance.

Women choose their partners. Couples, holding hands, circle the drum, stepping off with left foot and dragging the right up with it in time to loud-soft drum beats. In earlier days, if a man refused to dance, he had to "pay" (money or craft item) to the asker.

**SNAKE DANCE:** A social dance—the snake dance is just what the name implies. Dancers follow each other in a single line, moving in and out in a snake-like manner. The line of dancers describes the journey of a large snake through the forest and up the mountains—coiling up for a rest—uncoiling and traveling on. The "snake" comes to a river—section by section he crosses—down to the smallest tail dancer.

**FLAG SONG:** In recent years, nearly every tribe has composed a flag song, dedicated to the men and women who have served in the armed forces in various wars.

These flag songs are the Indian equivalent of the national anthem: all stand as the song is sung. there is no dancing to this song, but all stand in respect. (Certain women whose father, brother or son is a combat veteran may traditional dance in place.)

The flag song is sung at the beginning of most Indian activities.

**HONOR SONGS:** Honor songs are special songs sung to honor a particular person or persons. It is customary to stand in silence to show respect when an honor song is sung. Honor songs are always announced before they are sung at Pow-Wow.





# SOUTHERN POWWOW ETIQUETTE

**DO** you remember your first time at a powwow: Indian or hobbyist? Think back. did you do something that you thought was nothing, yet, everyone looked at you? Perhaps you walked across the dance floor while the M. C. was speaking?

Powwow etiquette is something that must be learned by all who expect to become a part of a powwow. Without powwow etiquette any powwow would be dis-organized and probably unruly.

Powwow etiquette is only rules that common sense should tell you to follow. These rules show courtesy to others attending the dance. They allow everyone to enjoy themselves and bring about a successful dance.

To the old-timer; this article is not criticizing but just reminding. To the beginners-welcome to our hobby. We'd like to tell you some things about your first powwow that we hope will make you feel much more comfortable there.

1) Don't be afraid to make new friends. The same holds true for us "old timers". Everyone at the powwow has at least one thing in common. If you are new to a powwow make yourself known to the others. Shake hands with the people sitting next to you on the bench.

2) If you plan to make any Indian dances, find out if you may attend and if you may dance. Some dances may be a society or clan dance. Find out as much as you can about the dance you plan to attend, before you go.

3) If it is your first time at a powwow, be dressed in your dance clothes well in advance of the scheduled time for the dance to begin. Although the dance may start on "Indian time" it is better to be dressed then to come walking in during the opening prayer or flag song like you had "bells on your toes".

4) If you want a reserved seat at the dance place a blanket on the bench before people start gathering for the dance, to reserve that place for you. If there is a blanket on a bench, someone is not airing it out. it is reserving their place. Do not move anyone's blanket, nor sit on anyone's blanket unless you are asked to do so.

5) Stand for the opening prayer and flag song.

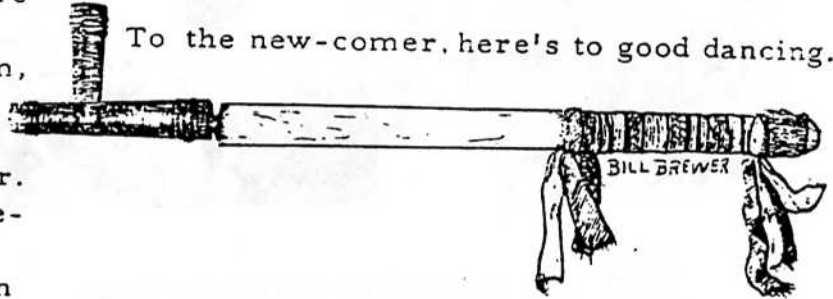
6) Never begin dancing before the singing starts. Give the head singer time to start his song and for the rest of the singers to come in on the chorus.

7) If a powwow has an appointed head dancer, wait for him to begin dancing, before you begin. Usually there is a men's and women's head dancer. The men wait for the head men's dancer to start and the women wait for the women's head dancer to begin. You will find, though, at most southern powwows the head dancers start the opening song of each set of songs and lead all the social dances; two-steps, snake dance, etc. During a set of war dance songs the head dancer will start the dancing on the first song. On the other songs in the set the other dancers may start on their own.

If you are honored during the give-away which follows the special dance, shake hands with the person being honored and the family.

Some little things to remember while you are a guest at a powwow is to listen to the M.C., don't be talking and don't walk around the dance area during the powwow.

To the new-comer, here's to good dancing.



8) Never sit at a drum unless you are invited to do so. Most drums have a head singer. The head singer controls all the activity at the drum, selects the song and may from time to time allow all the singers at the drum to lead one or two songs or a set. Wait until you are asked before you sit at a closed drum or lead a song.

9) If you wish to make a gift to the drum, whether it be for a special song or just to show your appreciation for some fine singing, give your gift to the head singer. He will see that the other singers are rewarded.

10) Be courteous to the other dancers on the dance floor.

11) Between dances at a powwow the M.C. will usually have somethings to say, things that other people may want to hear. Be courteous, you placed your blanket on a bench so you could sit on it while the M.C. is talking, by all means sit on your blanket. It is very annoying to have dancers, walking around during the powwow with bells ringing, especially while someone is at the microphone. It is very discourteous to be out of your seat during a special dance or song. -Remember- stay in your seat unless you get up to dance.

12) Special dances or songs can be held at any powwow, provided you speak to the M.C. or powwow co-ordinator. The special may be for someone going into the service or returning from the service, a first time dancing, anything where a family may want to honor one of its members. Never dance in these specials unless you know the person being honored and you want to dance in his honor.

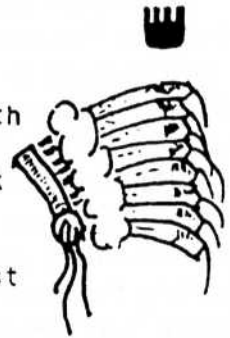
If you do dance, when the dance is over go up to him and shake his hand and of the hands of the members of his family. Sometimes a hand shake with a dollar in it to the honored person is always appreciated. It was an honor for you to be allowed to dance, so show your appreciation. If you don't dance in a special, you may choose to show your respect by standing when the family passes.

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# POWWOW ETIQUETTE

1. Be on time. The Committee is doing everything possible to ensure that activities begin and run smoothly. Please cooperate in this regard.

2. Appropriate dress and behavior are required in the Arena. Anyone unwilling to abide by this rule will be asked to leave by the Arena Director. (If you are going to dance, try to wear dance clothes.)

3. Arena benches are reserved for dancers in dance Clothes. Dancers wishing to reserve a space on the bench should place a blanket in that space before the dance begins. Please do not sit on someone else's blanket unless invited. Uncovered benches are considered unreserved.

4. Listen to the Master of Ceremonies. He will announce who is to dance, and when.

5. Respect the position of the Head Man and Head Woman Dancers. Their role entitles them to start each song or set of songs. Please wait until they have started to dance before you join in.

6. Dance as long and as hard as you can. When not dancing, be quiet and respect the Arena.

7. Be aware that someone standing behind you may not be able to see over you. Make room, step aside, sit, or kneel if someone is behind you.

8. Show respect to the flag and honor songs by standing, during "Special" songs, stand in place until the sponsors of the song have danced a complete circle and have come around you, then join in. If you are not dancing, continue to stand quietly until the song is completed.

9. While dancing at any PowWow, honor the protocol of the sponsoring group. All dancing at the AICA PowWow will be done clockwise, around the drum.

10. Some songs require that you dance only if you are familiar with the routine or are eligible to participate. Trot dances, snake, buffalo, etc. require particular steps or routines. If you are not familiar with these dances, observe and learn. Watch the Head Dancers to learn the procedures. Only Veterans are permitted to dance some Veteran's songs; listen to the MC for instructions.

11. The Flag Song, or Indian National Anthem, is sung when the American Flag is raised or lowered. Please stand and remove hats during the singing of this song. It is not a song for dancing.

12. PowWows such as this are non-profit. It depends upon donations, raffles, blanket dances, etc. for support. Donations are encouraged as a way to honor someone. Any participant can drop money onto the blanket to aid in the PowWow expenses. Support the Committee and buy raffle tickets.

13. Certain items of religious significance should be worn only by those qualified to do so. Please do not include rubber items or "pseudo-Indian" items and dance clothes. Respect the traditions of our Native Americans.

14. Giveaways, attributes of Indian generosity, are held at many dances. They are acknowledgments of appreciation to recipients for honor given. When receiving a gift, the recipient thanks everyone involved in the giving.

NOTE: All specials and giveaways must be coordinated with the Master of Ceremonies. during the Saturday night dance, only the specials of the Principals will be scheduled. All other specials must be on Friday night or Saturday afternoon.

If you wish to ask for a song from the drum in honor of someone, we will be glad to announce the song with the understanding that it will be danced by all who wish in a general PowWow manner, rather than as a "walking" special. Please remember that it is traditional to make a monetary contribution to the Drum for this request—clear this through the MC. We will try to maintain the dancing for ALL participants as much as possible.

15. The Drums will be closed unless permission to be seated is given by the Head singer. Any drums present are invited to set-up and sing. Please check with the Arena director first.

16. If at any time you are uncertain of procedure, etc., please check with the MC, Arena Director, or Head Singer. They will be glad to help you with your questions.

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Special dances or songs can be held at any powwow, provided you speak to the M.C., or powwow coordinator. The special may be for someone going into the service

or returning home from the service, a first time dancing, anything where a family may want to honor one of its members. Never dance in these specials unless you know the person being honored and you know the person being honored and you wish to dance in his honor.

If you dance, when the dance is over go up to him and shake his hand and the hands of the family members. Sometimes a hand shake with a dollar in it to the honored person is always appreciated. It was an honor for you to be allowed to dance, so show your appreciation. If you choose to show your respect and not dance, stand when the family dances by your seat.

If you are honored during the give away which follows the special dance, shake hands with the person being honored and the family.

Some little things to remember while you are a guest at a powwow is to listen to the M.C., don't be talking and don't walk around the dance area; the M.C. may be telling you that you left your car lights on!

Here's to good dancing.



# OKLAHOMA - STYLE DRUMSTICK

By using the following instructions and the materials provided, you can make your own Southern Style Drumstick. Southern style drumsticks are traditionally about 26 inches long. To make a Northern style stick, you can shorten the fiberglass rod to about 19 inches. Techniques for making both styles of sticks are about the same.

The size of the drumstick head should be about 3/4" to 1" in diameter and about 4 " long. The handle can be the same diameter or slightly smaller and about 5-6" long. Stitching on the head and handle should be strong, neat, and smooth and will help avoid blisters and premature wear.

First you must obtain the proper glue. A strong contact cement such as Elmers Heavy Grip Contact Cement is recommended. It can be found in 1-oz tubes at many hardware stores. Common "white" glue, "super" glue, and most epoxy type glues cannot withstand the stress and flexing on the drumstick head or will not adhere well enough to the fiberglass rod.

## Recommended tools include:

Tape measure or ruler

Sharp scissors or shears for cutting leather (pocket knives and razor knives or razor blades are not recommended)

Small leather awl for pre-punching stitch holes

Metal file or coarse sandpaper for roughing up the ends of the fiberglass rod before applying glue

Hack saw for cutting fiberglass rod if making a Northern Style drumstick

Light work gloves or disposable rubber gloves

Small to medium size sewing needle

## Materials provided with your kit include:

Fiberglass rod

Leather for covering head and handle

~~Simulated sinew~~ <sup>1/2" x 12" x 1/2" nylon</sup> for sewing leather

Low-bulk stretch cloth for wrapping head and handle

1. The first step is best done outside. Use caution to avoid getting loose fiberglass on the skin or in the eyes as the particles can be highly irritating. Use gloves and be especially careful to avoid rubbing your eyes while doing this step.

a. If making a Northern Style drumstick, use the hack saw to shorten the fiberglass rod to about 19 inches long. Smooth the edge of the rod end.

b. Make a mark about 4 inches from one end of the rod and 6 inches from the other end.

c. From these marks to the ends of the rod, use the metal file or coarse sandpaper to rough up the surface of the rod. This will ensure a good glue bond. Wipe off any fiberglass dust with a damp cloth or paper towel and set the rod aside for the moment.

2. Using the scissors, cut the cloth into strips about 1 to 2 inches wide. Ladies nylon stocking material, "Spandex" scraps, or similar stretch type cloth works best. A few long strips rather than many shorter strips are generally easier to work with when wrapping. Glueing the strips together (end-to-end) before starting the wrapping process will make the task easier. The amount of cloth needed will depend on the type of cloth

used, the tightness of the wrap, and the desired diameter of the head and handle. Use only what you need.

3. In the next step, the objective will be to glue the end of the cloth to the rod, keeping it as smooth and wrinkle free as possible and then carefully rolling the cloth onto the rod. The tightness of the cloth will affect the amount needed and the hardness of the drumstick head and handle. When finished, the head should feel neither very hard nor very soft and mushy.

a. First, apply a light coat of heavy-grip cement to one side of the first inch of the cloth and to the rod but not quite to the measured marks. Allow them to set for 2-3 minutes.

b. Press the cloth to the rod, being careful to keep the cloth as flat and wrinkle-free as possible. At an angle, wrap one layer of cloth on the rod to cover all the cement. Each wrap of cloth should overlap the previous wrap by about 50 percent. Set the stick aside for about 15 minutes for glue to set. After the first wrap has set to the stick, continue wrapping while stretching the cloth slightly. Keep the wrapping as flat as possible. Continue wrapping until there are 3-5 layers of cloth or until the head or handle is the desired diameter. If necessary, add more strips of cloth in the same manner. Ensure the cloth is wrapped as flat as possible. When finished wrapping, apply cement to the last inch of the cloth end and secure the end in place temporarily with a small loop or two of scotch tape or duct tape or a few small sewing pins.

c. Repeat the above process for the opposite end of the stick. Remember, the handle should be longer and slightly smaller in diameter than the head.

4. Prepare the leather to cover the head and handle:

a. Using scissors or shears, trim the leather pieces to cover the head and handle. Ideally, the leather should be very snug but not so tight around the cloth wrappings that it would cause the stitching to break or rip out of the leather. If too loose, the leather cover will flop around on the head after some use. Be sure of your decision before cutting the leather too small. Remember the carpenters motto: "Measure three times - cut once".

b. Decide how you would like to sew the outer end of the head and handle grip. Some drumsticks are simply sewn around the outer edge which produces an almost flat end. Sometimes, the end is sewn together like the end of a sausage skin and then turned inside-out before doing the lengthwise stitching. Some drumstick makers prefer to trim the end of the leather to resemble four petals of a flower or the seed pod of a plant; this is probably the most difficult method and should probably be used on a drumstick made later.

c. Once the type of end closure is selected and the leather trimmed to the necessary shape, lay the leather out flat and punch the stitch holes with a small awl. If an awl is not available, a large plastic-capped "push pin" (thumb tack) will do O.K. An old fashioned ice pick will also work fine. Be sure to protect the desk or table top under your work if necessary. Using a ruler will help ensure that the holes are neatly spaced. Punching the leather will make sewing the leather cover much easier. For the suede material provided, holes spaced from 1/16" to 1/8" apart and about 1/16" to 1/8" from the edge of the leather should work O.K. Making the holes too close together or too close to the edge of the leather will result in a weak seam. Also, use caution when pulling the stitching tight! If your leather is especially thin or fragile, space the stitch holes slightly further apart and slightly further from the edge of the leather.

5. A variety of stitches can be used on the leather covers. Strong thread is essential. Sinew (real or simulated), strong nylon thread, or carpet type thread will do nicely. A simple "whip" or running stitch is probably the easiest. Use as small a needle as practical for the thread and leather used. The stitched seam should be tight

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and smooth with no exposed cloth wrapping, and the leather should not appear puckered or pinched. Make sure the first stitch or two and the last stitch are very secure (add an extra loop) so that any minor unraveling will not cause the head or handle to come apart. A small drop of glue on the start and end of the thread will provide added insurance.

6. When the head and handle are completed, add personal decorations such a ribbon(s) or leather fringe on the end of the handle or colored bands or patterns (tape, paint, or thread) on the drumstick shaft.

7. You're on your way to becoming a singer. Sing out!

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**CEMENT**



# HEAVY GRIP CEMENT

- Bonds to Metal, Ceramics, Wood, Porcelain, Brick, Concrete, Most Plastics

- Heavy Duty Mounting Adhesive

Setting Time  
**2000**  
Minutes

Curing Time  
24-48 Hours

**PROBOND**

**DANGER:** EXTREMELY FLAMMABLE. HARMFUL OR FATAL IF SWALLOWED. SKIN AND EYE IRRITANT. SEE BACK PANEL.

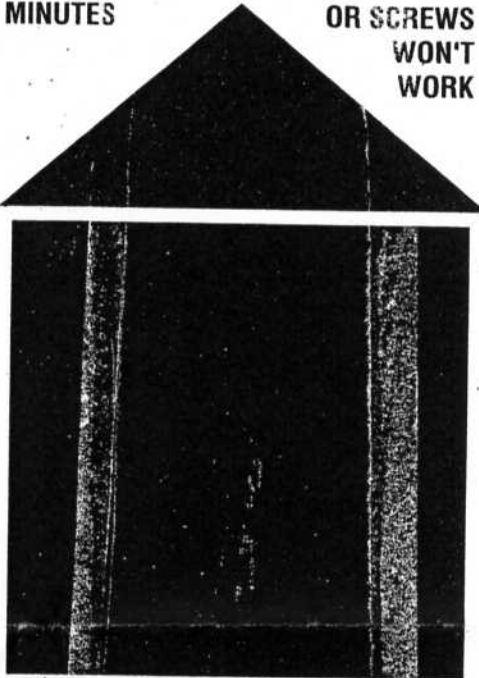
NET 1 FL OZ (29.5 mL)



# HEAVY GRIP CEMENT

SETS IN 2 MINUTES

USE WHEN NAILS OR SCREWS WON'T WORK



**DANGER:** EXTREMELY FLAMMABLE. VAPOR HARMFUL. HARMFUL OR FATAL IF SWALLOWED. SKIN & EYE IRRITANT. READ CAUTIONS ON REAR PANEL BEFORE USE.

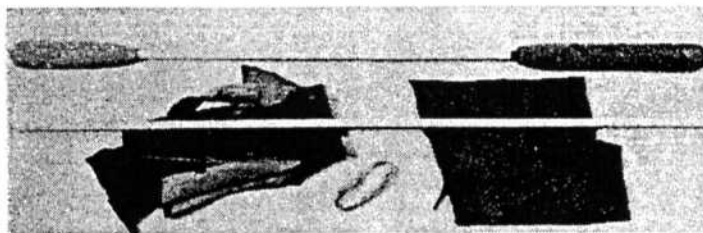


NET 1 FL. OZ. (29.5 ML)



# OKLAHOMA STYLE DRUMSTICK KIT

Item No. 4705-022-001



With the instructions that follow and the materials enclosed, you can construct your own Southern Style Drumsticks. The drumsticks you will make with this kit are for use with rawhide drumheads. You can vary the length of your drumstick by cutting the enclosed rods with a hacksaw.

The size of the head and handle grips are very important. The head is about 4" long and approx.  $\frac{3}{4}$ " in diameter. The handle is longer (5"- 6") and of slightly smaller diameter. Final stitching on the head and handle is also very important as a neat stitch will create a smooth handle and will help avoid many unnecessary blisters.

(NOTE) You supply the glue. ~~use a good contact cement or epoxy glue.~~ DO NOT USE white glue (not even Elmers) or model glue because they will not stick well enough to the fiberglass rod. ~~Remove the rod under head & grip to ensure good bond for glue. (use a fine square fiberglass particles.)~~

(1) Prepare the nylons by cutting them into separate leg lengths.

(2) Begin the head first and complete it before beginning the handle. Cover 4" of the rod with a thin coat of contact cement and let it set for 2-3 minutes.

(3) Put a thin coat of cement on the first 2" of one end of a stocking and then allow it to set for 2-3 minutes.

(4) Press the cement side of the stocking to the cement on the rod, being careful to keep the stocking as wrinkle free as possible. Wrap one layer onto the rod to cover all the cement. Continue to wrap the stocking until you have 3-4 layers. (Note: Be sure to stretch the stocking as you wrap).

(5) After you have wrapped 3-4 layers, hold the stocking in-place with one hand and with the other, apply a thin coat of cement to the top layer that has been wrapped.

(6) Continue to wrap, keeping as smooth a surface as possible, until you use the entire stocking. Tape down the end with a small piece of Duct Tape and cover the head once more with a thin coat of glue.

(7) Follow steps 3-6 with another length of stocking until the head is about  $\frac{3}{4}$ " in dia. Add the last coat of cement and wrap just enough to cover the cement. Tape down on the end and allow it to set for about 15 minutes.

(8) Repeat the entire process for the handle, (Note: The handle will be longer and a slightly smaller diameter).

(9) Cut the leather so it can be wrapped around the head with an extra  $\frac{1}{2}$ " on each side.

(10) Cover the end of the stick with a coat of cement. Do the same with one side of the leather. Place the head on the leather with the extra  $\frac{1}{2}$ " sticking out on both ends.

(11) Tightly fold the leather around the stick covering the stocking. Be sure to stretch the hide as you wrap it around so that it fits the padding tightly.

(12) Squeeze a tight seam along the dotted line shown in fig. 4 with your fingernails or a pair of pliers before the glue dries.

(13) Repeat steps 9-12 for the handle.

(14) Cut the excess off both ends when dry. You should be able to cut very close to the curved surface of the head and handle so as to leave no leather lip. Any small separation of the leather which might occur can be remedied by sewing the seams at each end using a cross stitch or a simple overhand stitch. The sinew should be prepared for sewing by splitting it down to a thickness fine enough to allow threading of the enclosed needle.

(15) You can add personal decorations such as ribbon, tape, thread, etc. to the drumstick.

