

# KIOWA

Recorded by J. Gordon Thornton  
Produced by Althea H. Sylverne  
Ethnic Folkways Library FE 4393





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FOLKWAYS FE 4393

Kiowa Flag Song  
Trot Dance Song  
Gourd Dance Song  
Buffalo Dance Song  
War Dance Song  
War Dance Song  
War Mother's Song  
Round Dance Song

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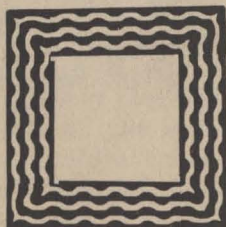
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Jack Anquoe • *Kiowa*



# ***KIOWA***

Recorded by J. GORDON THORNTON

Produced by ALTHEA H. SYLVERNE



Nick Webster • *Arapahoe*



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## PERSONALITIES

Kenneth Anquoe: Kenneth is the Head Singer, deciding what will be sung, etc. He is a Kiowa Indian, living in Tulsa, Oklahoma. Kenneth is well known for his singing and is to be found by the drum at most large Indian gatherings. He is 43 years old, married, and the father of grown children.

Jack Anquoe: Jack is Kenneth's younger brother, aged 30, married and father of five children. Jack has been singing for several years, and has served as Head Singer at Pow Wows. He lives in Tulsa, Oklahoma.

Nick Webster: Nick is a member of the Arapahoe Tribe. He is president of the Tulsa Pow Wow Club and much of his leisure time is currently taken up with club matters. He is a world champion war dancer, as well as a drummer. He is 39 years old, married and the father of three children.

Oscar Tahlo: Oscar is a 60 year old Kiowa tribesman, living near Carnegie, Oklahoma. He has been a drummer for close to 40 years. He has five grown children and ten grandchildren.

Adam Kaulaity: Adam is 42, married and the father of seven girls and four boys. He is a Kiowa, living near Mountain View, Oklahoma, on a livestock farm. He is well qualified to sing with this group.

Laura Tahlo: Laura is 55 years old, the wife of Oscar Tahlo, a Kiowa housewife and grandmother. She is member of the Chorus.

Sally Kaulaity: Sally is the Chorus leader. She is a 71 year old matron of the Kiowa Tribe and makes her home near Mountain View, Oklahoma. Her husband was one of the biggest farmers in that section of Oklahoma. She is Adam Kaulaity's mother.

Ronald Mook: Ronald is a 30 year old white man, living in Tulsa, Oklahoma, and works as a realtor. He is married and the father of three children. He is the bugler in our recording (and had more fun than anyone else I think).

Newt Scott: (In person!) Newt has written the material arriving with the tape. He is a lecturer on the Indian world, speaking at conventions, tribal gatherings, and at Philbrook Art Center in Tulsa, Oklahoma. He is of obscure Cherokee descent, age 30, married and the father of two sons. He makes his home in Tulsa. He is familiar with the recorded songs by virtue of being a war dancer.

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## DRUMMERS & SONGS

Although the performers of these songs sing they are called Drummers. The female voices are termed the chorus and the ladies are called "Chorus Girls". The drummers have a very large repertoire of oral songs, which are learned from older drummers, and then in time passed on to younger men.

Most of the songs are traditional with the tribes and their composing date is lost in the years gone by. Some of them are very ancient, some date from reservation days, and some are relatively new having been composed to honor a special event in recent years. Most of the songs have no vocabulary but are rhythmic chants. There are a few that tell a story in words but these are seldom sung at large gatherings.

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### FLAG SONG      SIDE A, BAND 1

The Flag Song is the Indian National Anthem, being sung at the opening of each dance or gathering. It is a tribute to the Indian contribution to American defense, and shows their love for the American nation. It is a dignified and loving expression of their patriotism.

considered wealthy or poor in relation to the number of horses owned. In view of this situation there was a continual raiding of enemy horse herds by all tribes. The Trot Dance was performed to give strength to those going on a horse raid. The song rhythm set a trotting pace for the dancers.

### TROT DANCE      SIDE A, BAND 2

The Trot Dance or Horse Stealing Dance was conducted by warriors who were setting out to raid enemy horse herds. On the plains, horses were the principal means of wealth and man and tribe alike were con-

### KIOWA GOURD DANCE      SIDE A, BAND 3

During the middle of the 19th century a strange new war honor slipped into Kiowa tribal ranks. The greatest coup to be brought off by a Kiowa Gourd Clan member was to capture a calvary bugler alive. These buglers were then made to sound "Charge" on their bugles during the Clan victory dance. If



they refused they were killed, if they played well they were sometimes released unharmed. In 1913, the commander at Fort Sill, Oklahoma, who had fought against the Kiowas in his younger days, ordered an army bugler assigned to the Gourd Clan dance each 4th of July. For 51 years the army buglers have been honored participants in the annual Gourd Clan Dance.

#### BUFFALO DANCE      SIDE A, BAND 4

The Buffalo Dance is connected with the dependence of the plains tribes on the Bison for a livelihood. The buffalo was a walking commissary, supplying the Indian with food, clothing, tools, housing and fuel. It is not surprising that the dance is dedicated to the buffalo and the hunting of this magnificent creature.

#### WAR DANCE      SIDE A, BAND 5 and SIDE B, BANDS 1 and 2

In the days when "Grandfather" (The sun) was the major domo of the "Mysterious One" (God) almost all phases of Indian life were touched with a mystical strength. Ceremony grew from touching on things religious to embrace virtually all aspects of tribal life. This is not to say that daily decisions were subject to ceremony before action was taken on a problem but rather that daily life was memorialized at ceremonial gatherings during the year. Pantomime stories and dances at these holiday gatherings told the tale of everyday life. Some of the ceremonial practices were attached to specific parts of Indian life and indulged in when an important event was to take place. Some of these special events were: Initiation of adolescents into adult society; Investment of chieftanship on a leader of the tribe; and the going to or returning from war.

In the Indian world there was no draft law; no chief could order a man into the warpath. Some war songs and dances were used to excite the warriors to join an expedition. Other songs were sung at victory dances. The old War Dance is the pantomime story of the war movement, i.e., a warrior leaves the village in search of the enemy, finds the enemies tracks on the ground, follows this trail to the enemy, overcomes the foe, dances around the victim, then returns home victorious. There are musical cues to the pantomime story found in the war songs, such as when the heavy beat is heard in the song, a dancer commences to "follow the enemy track" and acts out the war story. Today's war dances are a combination of the recruitment dance and the victory dance of yesterday. Some songs are best suited to dancing this old pantomime story. These songs and the old dance are called the "Straight Dance".

The feathered, brightly painted dancers, most often noticed by tourists are called "Feather Dancers" or "Fancy Dancers". The Fancy Dance

is very colorful, and much faster than the Straight Dance. It is interesting to note that the Fancy Dance is largely a creation of the 20th century and is highly influenced by such popular dance steps as the Charleston, etc. This overlay of modern, exciting, steps onto the old war dance has created a living folk dance where the individual dancers follow their own dictates as long as they are in time with the drum. The steps may change but the music doesn't.

#### ROUND DANCE      SIDE B, BAND 3

Among the tribes of the Southern Plains there was almost complete personal autonomy. When joining together to send off or greet returning warriors plains villagers struck the drum in a Soldier Dance or Round Dance. All the people of a camp, men, women and children danced in a side-stepping circle of welcome. The circle is symbolic of equality, no one being distinguished above the other in the circle. In modern times the Round Dance has become the opening dance at all Pow Wows and tribal gatherings. It is the social dance of the plains tribes and is particularly enjoyed by the women. Nowadays the "Head Man Dancer" or the "Head Woman Dancer" will lead the start of a Round Dance, to be joined by most of those in tribal dress, and usually, by many of the conventionally dressed Indian women from the spectator crowd. The songs have a more swaying rhythm than do war songs and women's voices are featured at points in the songs.

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#### LONG SONG

Thum! Thum! Short and quick  
come the hide sounds strong and thick,  
coerced from the cylinder by hands handling a  
drumstick.

Hiya! Hiya! Slow, then fast,  
beating away today, pied pipers to the past  
are these members of the tintured chorused cast.

Step! Step! Straightened and bent  
dancers go by in a trance, tradition sent,  
tracking the message trail the singers vent.

Live! Live! Born to die  
frustrated those who think the Reaper's story a lie;  
Only the song survives, passed on, sung again,  
Hiyi! Hiyi!

I wrote this verse about a year ago while thinking  
of the traditional war songs we in Oklahoma Indian  
circles so often hear.

- Newt Scott



## Additional FOLKWAYS/SCHOLASTIC Releases of Interest

- 10003. **FRONTIERS.** Songs and true accounts describe pioneer hardships, Indian war dances, lives of cowboys, more. Notes.  
LC R-67-2044 CB, V 1-12" LP—

- 2175. **FRONTIER BALLADS, Vol. 1. 1791-1814.** Pete Seeger with banjo in *No Irish Need Apply*, *Cowboy Yodel*, *Erie Canal*, *Ox Driver's Song*, more.  
LC R-60-296 1-10" LP—



MUSIC OF THE SIOUX AND THE NAVAJO



7125. **DAVY CROCKETT.** Performer Bill Hayes reads excerpts from the colorful frontier hero's autobiography: exploits during the Creek Indian War, election to Congress, disillusionment with politics, final fight for freedom at the Alamo, more. Complete text. "A super production just because of its straight and sincere narration."  
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LC R-59-139 CB, N, NY, V 1-10" LP—

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LC R-57-852 CB 1-12" LP—

2022. **COWBOY BALLADS.** Cisco Houston, with guitar, in *Chisholm Trail*, *Diamond Joe*, *I Ride an Old Paint*, more. Notes.  
LC R-58-592 NY 1-10" LP—

- 5723. **THE COWBOY: HIS SONGS, BALLADS, AND BRAG TALK.** Authentic words and songs, performed by Harry Jackson. Notes by the editor, Kenneth S. Goldstein.  
LC R-65-931 CB, V 2-12" LPs—

2533. **PETER LA FARGE SINGS OF THE COWBOYS.** Cowboy life in song—at the ranch, on the trail, at rodeos, much more. Notes.  
LC R-63-758 NY 1-12" LP—

- 4401. **MUSIC OF THE SIOUX AND THE NAVAJO.** Fourteen ceremonial and secular songs demonstrate the vitality of modern American Indian culture. Native singers and musicians recorded by Willard Rhodes during tribal gatherings for the U.S. Office of Indian Affairs. Both traditional and contemporary songs. Sioux: *Rabbit Dance*, *Peyote Cult Song*, *Sun Dance*, more. Navajo: *Riding Song*, *Silversmith's Song*, *Corn Grinding Song*, others.  
LC R-59-72 B, CB, NY, V 1-12" LP—

7753. **THE ENCHANTED SPRING (An American Indian Legend).** Two tales depicting Indian life on Long Island before first settlers arrived. Appropriate for elementary graders.  
LC R-68-605 1-12" LP—

4003. **SONGS AND DANCES OF GREAT LAKES INDIANS.** Authentic Algonquin and Iroquois music, recorded by anthropologist Gertrude P. Kurath. Notes include lyrics.  
LC R-A-56-283 CB 1-12" LP—

4445. **SONGS AND DANCES OF THE FLATHEAD INDIANS.** Authentic music recorded in Montana.  
LC R-59-29 NY 1-12" LP—

4334. **MUSIC OF THE PAWNEE.** Forty-five Pawnee songs: war, love, buffalo, more. Sung by Mark Everts. Notes.  
LC R-A-67-67 1-12" LP—

- 6510. **AMERICAN INDIAN DANCES.** Vital, driving rhythms of 12 authentic American Indian dances are captured in this unique documentary album. Variety of tribal styles includes *Sioux Sun Dance*, *Apache Devil Dance*, *Zuni Rain Dance*, more. Booklet provides detailed dance instructions, plus notes on costumes.  
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8850. **INDIAN MUSIC OF THE SOUTHWEST.** Instrumental and vocal music of Hopi, Zuni, Navajo, Apache, 6 other tribes, recorded on location by Laura Boulton. Notes.  
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4381. **WAR WHOOPS AND MEDICINE SONGS.** Winnebago, Chippewa, Sioux, Zuni, Acoma.  
LC R-64-1092 CB, NY, V 1-12" LP—

4394. **HOPI KATCINA SONGS AND SIX OTHER SONGS BY HOPI CHANTERS.** Five rain and growth songs recorded during religious ceremonies, plus *Butterfly Dance Song*, *Snake Dance*, 4 others.  
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4393. **KIOWA.** Songs and dances of the Kiowa, recorded in Tulsa, Oklahoma: *Flag Song*, *Kiowa Gourd Dance*, more. Notes.  
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2532. **AS LONG AS THE GRASS SHALL GROW.** Songs and narration depict historical trials of American Indians. Written and performed by Peter La Farge.  
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2535. **PETER LA FARGE ON THE WARPATH.** First album of contemporary Indian protest songs: *Radioactive Eskimo*, *Ira Hayes*, *Gather Round*, more. Written and sung by Peter La Farge.  
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4444. **THE ESKIMOS OF HUDSON BAY AND ALASKA.** Authentic Eskimo songs and dances reflecting the close relationship between music and everyday life. Ceremonial hunting songs, nightly song fests and dances, communal song-and-story sessions, variety of children's games. Recordings and notes by Laura Boulton. "One of the best albums in the North American area."—*Library Journal*  
LC R-55-115 B, BC, CB, V 1-12" LP—

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- AMERICAN FAVORITE BALLADS, Vols. 1-4.** Sung by Pete Seeger, with banjo and guitar.  
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2320. **Vol. 1.** Seventeen best-loved ballads drawn from America's rich folk heritage. Pete's warm, infectious style brings new life to such old favorites as *Down in the Valley*, *Mary Don't You Weep*, *Wabash Cannonball*, *Frankie and Johnny*, *On Top of Old Smoky*, 12 others.  
B, CB, N 1-12" LP—

2321. **Vol. 2.** *Beautiful City*, *House of the Rising Sun*, *Midnight Special*, *Hard Traveling*, *The Water is Wide*, 13 more.  
B 1-12" LP—



2322. **Vol. 3.** *John Brown's Body*, *Good Night Irene*, 14 more.  
B 1-12" LP—

2323. **Vol. 4.** *Banks of the Ohio*, *No More Auction Block*, *All My Trials*, 14 more. 1-12" LP—

2319. **PETE SEEGER SINGS AMERICAN BALLADS.** *The Golden Vanity*, *Down in Carlisle*, *John Hardy*, *Jesse James*, many more.  
LC R-57-736 1-12" LP—

7027. **THIS LAND IS MY LAND.** Folk singers Pete Seeger, Leadbelly, Woody Guthrie, Cisco Houston, and others perform the vigorous songs of American workingmen. The artists bring their own unique styles to songs of lumbermen, fishermen, farmers, cowboys, sailors, more.  
LC R-58-588 CB, N 1-10" LP—

4530. **FOLK MUSIC U.S.A.** Twenty-five songs and ballads: blues, work, children's songs, more. Sung by artists from Alaska to Virgin Islands. Notes.  
LC R-60-878 N 2-12" LPs—

2951. **ANTHOLOGY OF AMERICAN FOLK MUSIC, Vol. 1. BALLADS.** *Ommie Wise*, *The Titanic*, *Stackalee*, many more folk songs, sung by traditional singers. Illus. 26-page booklet. (Additional booklets, \$1.00 each.)  
LC R-58-612 2-12" LPs—

2401. **THE WANDERING FOLK SONG.** Sam Hinton demonstrates folk song development: earliest versions, regional variations, contemporary parodies. *The Water is Wide*, *The Old Gray Mare*, many more. Notes include lyrics.  
LC R-67-2597 1-12" LP—

2301. **BRITISH TRADITIONAL BALLADS IN THE SOUTHERN MOUNTAINS (Child Ballads), Vol. 1.** *The House Carpenter*, *Barbara Allen*, *Gypsy Laddie*, more, sung by Jean Ritchie. Notes.  
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2040. **SMOKY MOUNTAIN BALLADS.** Cross-section of English ballads and 19th century American popular songs: *Swannanoa Tunnel*, *Springfield Mountain*, *Mr. Garfield*, more. Sung by Bascom Lamar Lunsford, with banjo.  
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LC R-58-78 1-12" LP—