

FOLKWAYS FE 4464

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CREE: PRISONER'S SONG
CREE: BEAR CEREMONY
CREE: BIG DOG DANCE
CREE: HAND-GAME SONGS
CREE: GREETING SONG
("SHAKE HANDS SONG")
CREE: POW WOW SONG
CREE: POW WOW LOVE
ASSINBOINE: WARRIOR'S DEATH SONG
(FOR SITTING BULL)
BLOOD: GRASS DANCE SONG
BLOOD: CHICKEN DANCE SONG
BLOOD: OWL DANCE SONG
BLOOD: SUN DANCE SONG
BLOOD: CRAZY DOG DANCE SONG
BLOOD: SERENADE
BLOOD: OWL DANCE SONG
BLACKFOOT: LUCKY STONE SONG
BLACKFOOT: WAR SONG

INDIAN MUSIC OF THE CANADIAN PLAINS

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RECORDED BY KEN PEACOCK ETHNIC FOLKWAYS LIBRARY FE 4464



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COVER DESIGN BY RONALD CLYNE

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Indian Music of the Canadian Plains

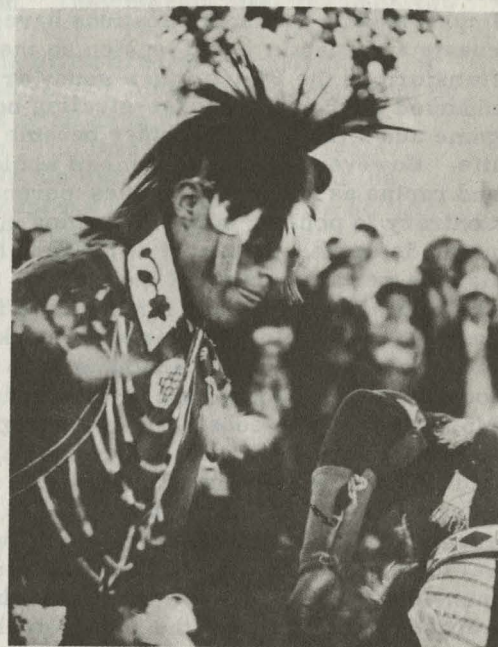
INDIAN MUSIC OF THE CANADIAN PLAINS
RECORDED BY KEN PEACOCK
FOR THE NATIONAL MUSEUM OF CANADA

INTRODUCTION AND NOTES BY KEN PEACOCK

THE PLAINS AREA

The Great Plains of central North America is a vast area of rolling prairie, level plains, -and semi-arid desert occasionally broken by deep river gorges and rocky promontories. In the north the plains taper climatically into the vast sub-arctic wastelands and tundra. The whole area is characterized by light precipitation, abundant sunshine, and extremes of temperature. The Canadian portion of this area, and the region covered in this album, extends from the Rocky Mountains eastward to Lake Winnipeg and includes the three prairie provinces, Alberta, Saskatchewan, and Manitoba.

During the past 20,000 or 30,000 years, perhaps longer, successive waves of migratory peoples have poured into the region from Asia crossing the narrow Bering Strait which separates Asia from North America. Some authorities are also studying the possibility of supplementary migrations from the Pacific islands. However this may be, the predominant physical and psychological make-up of Indian America is Asiatic. Recent migratory peoples like the Northwest Coast Indians have been shown to have definite affiliation with Siberian groups through their arts, music, and language. Whether the plains peoples constitute a separate migration, are remnants of several migrations, or are offshoots of other civilizations has not been established. However, it would be safe to assume that the plains afforded easiest access to all parts of the continent and that many groups travelled over the comparatively smooth terrain before settling in their chosen areas. Eventually the whole Eastern Hemisphere was occupied, from the Arctic to the tip of South America.



Where conditions were favorable and permitted a comparatively easy sedentary life, these peoples evolved high civilizations of great material wealth and social complexity as studies of the Aztecs and Incas have shown. But in areas where game had to be chased over great distances, where there were no trees, where there was little to recommend one location over another, they settled in small family groups and moved frequently. In this way, small nomadic and semi-nomadic groups like the Eskimos and Plains tribes evolved with little material culture to show for their efforts. However, this precarious existence had its compensations. It gave them an unusual insight into the mysteries of nature and the nature of man which might well be the envy of more favorably endowed peoples.

THE PLAINS PEOPLES

Considering the nomadic aspects of Plains life one might conclude that the region was inhabited by innumerable small bands who met often in their travels and spoke the same language. Such is not the case. They are not one people, but several. The list of different languages and dialects is formidable, and can be explained in at least two ways.

First, our notion of their nomadic habits may be grossly exaggerated. Before the horse eventually arrived from Spanish Mexico they travelled about on foot using dogs as beasts of burden. Though they moved often, the area covered was probably very small. Contact with other groups would be rare. The introduction of the horse created a

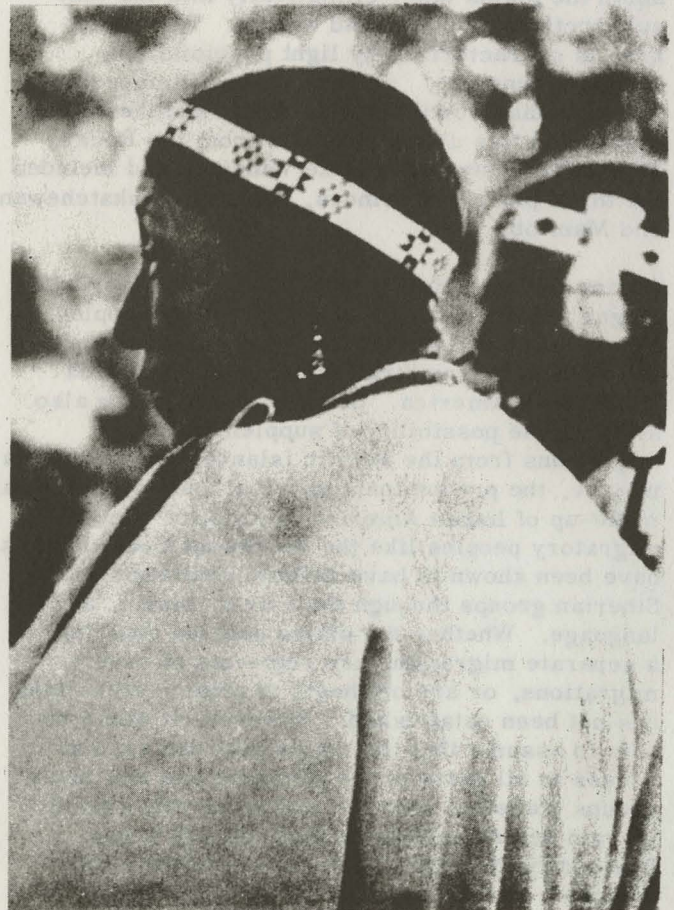
major revolution and, incidentally, created our picture of Plains Indians. Just as contemporary improvements in communications have helped to create and sustain world tension so the horse transformed the Plains into a gaudy arena for mounted gladiators. Horse-stealing became a game and a fine-art. Warfare became a way of life. However, this did not mean wholesale carnage and rapine as Hollywood movies perennially suggest. Contrary to popular opinion scalping did not often result in death. As a sort of bravado braves would flaunt a certain portion of their scalp, the hair neatly braided and ready for the knife if the enemy dared to get so close. This scalp-lock was about the size of a half dollar. Braves with their scalp-lock removed proudly bore the scar of honor. Moreover, it was considered a much greater feat to touch a man than to kill him, especially with a bow and arrow at a safe distance. Special ornamented sticks called coup-sticks were used to touch an enemy. In their waning years old braves would get together to tell and re-tell the histories of their many coups. All this was made possible by the swiftness and agility of the horse which in one or two generations had created a dynamic new culture, or rather, heightened dramatically the culture already in existence. But what of the older culture? Is isolation and slowness of foot travel adequate enough to explain the diversity of languages?

The only other explanation possible is that the different language groups came at different periods or were refugees from other cultures. In this connection it is interesting to note that in the vast territory of the Eskimos only one language exists from Alaska to Greenland, with one or two regional dialects. Obviously only one group originally settled in the Arctic. But at the present time so little is known of early migrations that it is impossible to trace the origins of the many Plains tribes with any certainty. Theories have been offered from time to time but have been abandoned for lack of more concrete evidence. One man has even claimed that similarities exist between the Welsh Celtic dialect and the Kootenay language (a Plains tribe that moved into the Rockies)

Despite their language differences the Plains tribes of Canada and the northern United States display a surprising similarity in their general cultural characteristics. The greatest single event in their lives is the festival of the Sun Dance, a great religious celebration which each year brings together the scattered remnants of once-thriving nations to renew their faith in the ancient wisdoms of God, nature, and man. Formerly, the Sun Dance was a clearing-house for all sorts of ceremonies and events connected with tribal life. There the young braves could take their vows of honor and manhood in painful initiation ceremonies. They dragged buffalo skulls behind them with thongs attached to the skin of their backs, or danced around the sacred

center pole of the Sun Dance lodge pulling on the rope until the skewers in their chests broke through the flesh. At the insistence of shocked missionaries such un-Christian practices have been deleted from the ceremony. Indeed, the Sun Dance itself has been officially banned in Canada, but now that it has become fashionable for political figures to be made honorary chiefs at Sun Dance celebrations the government has lessened its vigilance.

The traditional Plains dwelling is the tipi, a large conical hut of long poles covered with sewn buffalo hides. Nowadays canvas is used and is painted with bright symbolic designs. In the buffalo days tipis were seldom painted. Inside they are surprisingly large and comfortable even in cool weather, possessing a double wall for several feet up from the ground. Beds are arranged around the wall with a slanting back rest at either end, giving a zig-zag effect as the eye travels around the room. The rest of the floor is covered with animal hides except for the center where the fire is built. Smoke escapes through an adjustable opening in the roof. The tipi now serves only a ceremonial function and is stored with great care until next summer's Sun Dance.



-- WATCHING THE DANCE

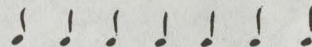
As in most Indian tribes the traditional marriage laws countenanced polygamy if the husband had attained sufficient material and spiritual stature. But now that Christianity is universally tolerated, if not fervently embraced, the ideal marriage is monogamous, just as it is on the remainder of the continent.

For the past six or seven decades the Plains Indian reserves have felt the growing pressure of the white world around them and many Indians are experiencing a hopeless paralysis as their cultural islands diminish in power and insight. Others are more active in accepting the white man's ways but underneath they feel that something irretrievable is being lost. It is useless to tell the Indian that the best in our culture compares favorably with the best in his, for he never has the chance to experience it. The hostile and often brassy towns adjacent to his reserve reveal nothing

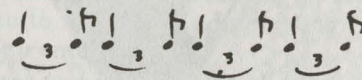
of the higher values we hope our civilization is based on. They merely offer the opportunity to get drunk. Yet in those few areas where he is given greater responsibility for his own future -- a situation brought about by the efforts of an enlightened agent, not by legislation -- in these areas he is again coming into his own and may yet find the means to express his ancient values so that all may understand.

PLAINS MUSIC

The basic drum rhythms of the Plains Tribes are extremely simple, consisting of either a steady pulse



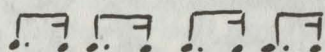
or a triple or dotted rhythm



-- BLACKFOOT DANCERS



-- BLACKFOOT TIPIS



The great temptation for us to feel the steady pulse in groups of two or four has given rise to the popular misconception of the sinister UM-pah-pah-pah, Um-pah-pah-pah, drum-beat which always accompanies the activities of Indians in Hollywood movies. This, no less than other misconceptions, is a source of great amusement for the Indian movie-goer.

The steady pulse may have a short series of heavily accented duple beats as in the Grass Dance but it immediately returns to normal. However, there are gradual volume changes in both the steady pulse and dotted rhythms. Sometimes the beat fades to a whisper, especially when words are sung, to allow for greater intelligibility.

Greater rhythmic subtlety occurs between the drum rhythm and the voice. In fact, they sometimes sound as if they are not related at all. The voice will continue its autonomous rhythm a fraction before or after the steady drum beats.

In the realm of melody and voice production the Indian really comes into his own. The high vibrato is the most striking characteristic of Plains singing. The nasal method of projection imparts a non-human quality to many voices.

The traditional Indian method of testing voice projection is to hold the nose. If a sound is still heard then the singing is wrong.

The melodies themselves are for the most part cast into scales and modes familiar to our ears. The occasional melody has an "oriental" flavor with several semitones or smaller intervals bunched around one or two principal tones. Melodies are mostly in the shape of a descending graph with a low pick-up tone often introducing the high tone. An even higher tone sometimes occurs near the beginning but the general trend is downward once the verse has been started. The verses are repeated ad libitum.

Aside from religious songs which have their own special characteristics, most of the songs are in two sections. The first section is high and always uses vocables to carry the melody. Vocables are vowel sounds often introduced by a variety of consonants -- e.g. hay, yah, ho, hee, hie, yay, ay, etc., which are approximate English equivalents of the Indian sounds. Vocables are pretty standardized from tribe to tribe. The second half of the song may continue the vocables or may have a verse in the language of the tribe. The Crees are very fond of word songs, the Blood and Blackfoot use them occasionally.

Musical instruments are few and very simple. The hand-drum is a shallow hoop approximately 10 to 20 inches in diameter covered with a single hide, intersecting pieces of hide on the back forming a convenient handle. It accompanies solo songs and small groups. The bass-drum is larger and deeper and covered with two hides. It is used simultaneously by several singers at large dances. The rattle is used for religious, medicine, and personal songs. A whistle of willow-reed or the bone of a bird is used for ceremonies connected with the Sun Dance. Holed flutes and whistles are rare.

NOTES ON THE RECORDINGS

SIDE I, BAND 1 -- CREE: WAR SONG (WORLD WAR II), sung by George Nicotine and group, with hand-drum. As the process of acculturation continues, the Indian is producing an increasing number of songs in English rather than in his native tongue. This is especially true of the Crees who were always more fond of word songs than the other Plains tribes in Canada. Each year brings a new crop of pow-wow love songs in English, and during World War II, with so many Indians in the armed forces, it seemed more natural to tell of their exploits in English. Similar songs from the World War I period are all in Cree. However, whether the songs are traditional, transitional, or contemporary the musical idiom remains purely Indian. The combination of English words and Indian music creates strange off-beat accents that are faintly reminiscent of calypso songs.

Oh brave soldier boy,
On the land, on the sea, and in the air,
In Japan, Tokyo-o-o;
Just the same I'm staying with you.

SIDE I, BAND 2 -- CREE: PRISONER'S SONG, sung by William Burn Stick, with hand-drum. The composer of this song was hanged for murder in an Edmonton jail several years ago. A few of his friends who visited him in jail still remember the sad song he sang there, but all agree that the present singer sings it best. Perhaps the fact that he is blind gives him special feeling for the mood of disillusionment which surrounds both the melody and words. While songs of this sort are not common, they do express the Indian's disillusionment not only with his own traditional values but with all the superficial trappings of modern civilization, both material and spiritual.

Translation:

While I'm living I'll have fun (make love);
When I die, I'll die.

When I die I'll have no fun,
I'll just keep going on and on.

SIDE I, BAND 3 -- CREE: BEAR CEREMONY, sung by Harry Nicotine, with rattle accompaniment. This the beginning of an all-night religious ceremony which honors the bear as one of God's strongest and most cunning creatures. It is one of a group of festivals of which the Sun Dance is the most important and most famous. As in the Sun Dance, a sacred lodge is built of branches where the religious songs are sung. Later, a food offering is given to the bear and a general feasting and singing lasts until dawn. At the beginning of the ceremony the ceremonial or "medicine" pipes are smoked to honor the Creator. The food for the offering and feast is a mixture of powdered dried meat, berries, and animal fat -- the famous "pemmican" of traditional Plains life. The ceremony has not been practiced for several decades so it was most fortunate to secure this recording from the last man who remembers it.

SIDE I, BAND 4 -- CREE: BIG DOG DANCE SONGS, sung by Antoine Lonesinger, with drum. In former days when the Indians moved their camp often to follow game it was necessary to have a special group of men responsible for hunting laws, territory regulations, etc. The council of the "Big Dogs" met in a special hut in the center of the camp from which their proclamations were shouted and sung. Eventually their influence spread to other camp affairs and they were often called upon to arrange special feasts and dances.

SIDE I, BAND 5 -- CREE: HAND-GAME SONGS, sung by William Peaychew and group, with sticks. The hand-game or stick-game is the most popular and widespread Indian gambling game on the Plains -- indeed, on most of the continent. The number of players varies from two to as many as twenty. The players sit cross-legged or kneel on the ground facing each other, usually six to eight on each team. Between them is a row of ten sticks standing upright in the ground. One of the players holds two cylindrical pieces of bone, each small enough for the hand to conceal. One of the bones is distinguished by a black ring around the middle. The object of the game is to guess which hand conceals the unmarked bone.

When each player has contributed his money to the pot they draw to see which team will have the bones first. The team in possession then starts singing one of the hundreds of songs which traditionally accompany the game, each player beating in time with a stick on a long pole or board lying in front of the players. One of the players however, doesn't beat the pole for he has the bones and is going through all sorts of gyrations

and trick passes to fool the opponents. Satisfied that his tricks have fooled the opposing players he holds both arms out, inviting a player on the opposite side to guess which hand contains the unmarked bone. If the guess is wrong the same side retains the bones and takes one of the ten sticks. The procedure is repeated perhaps to the accompaniment of another song. If the guess is correct, however, one of the sticks goes to the successful side and they gain possession of the bones. The game is continued until one side has all the sticks.

The Cree hand-game songs are distinguished by a series of rhythmic grunts which are sometimes interpolated between verses. Other tribes do not use this device. The songs are always fast and steady rhythmically. It is most unusual for women to play the game, though they often watch and can sing many of the songs.

The game is sometimes played ceremonially by elders and medicine men and a special group of Holy Hand-Game Songs is used for this purpose. It is considered sacrilegious to use these songs for the popular game of course. Although the game can be played with improvised sticks and bones, some of the sets are elaborately carved in ivory as family heirlooms, especially those used for Holy Hand-Games.

SIDE I, BAND 6 -- CREE: GREETING SONG ("SHAKE HANDS SONG"), sung by William Peaychew.

Formerly used on traditional festive occasions these greeting songs have recently become associated with Christmas and New Year's celebrations. Close friends who haven't seen each other for some time will welcome the opportunity to use this special form of greeting. A formal, stylized greeting of this sort in no way detracts from genuine feeling of sentiment. The reticence and dignity of older Indians is the result of long familiarity with ancient traditions and highly institutionalized forms of behavior. It is easy to see how early contacts between Indians and whites supported our notion of the "noble savage." In fact, it makes one wonder just who the savage really was.

SIDE I, BAND 7 -- CREE: POW WOW SONG, sung by Alan Fox and Lawrence Kiskotagan.

Sometimes called "Ordinary" Dance Songs, these popular modern songs are patterned on the traditional Owl Dance with its slow to moderate triple rhythm. The form is also used as a vehicle for more serious love songs and even modern war songs (see I, 1). The young singers rep-

resented here are composers of several dance-songs and are much in demand at the numerous winter pow wows, or parties, as we would call them. However, these songs are not only sung at parties. Very often a group of young swains will get together to sing and to discuss things in general -- and women in particular. Songs like this recorded example are typical of such sessions and may even originate under these conditions. Love songs are never written to girls, but only about them.

Translation:

When you see a dog coming,
That's me.
You take him, you take him,
You feed him and you fill him up;
You tie him up,
That's me.

SIDE I, BAND 8 -- CREE: GRASS DANCE SONG, sung by Elie Pooyak, with hand-drum. The Grass Dance is one of the most popular dances of the Plains Indians. Originally danced only by a select group of warriors who were used as "shock troops", it has degenerated into a tourist display of colorful costumes and plumage. The basic costume consists of full length tights in black or some brilliant color, adorned with fancy belts, aprons, ankle bells, knee-bells, armlets, feathers, and pieces of fur. The head-dress is made of brilliant cloth and ornaments topped with a plume of porcupine quills or horse-hair. An eye-mask of fancy beads is often worn.

While the music is similar from tribe to tribe, the costumes and dancing vary. In some tribes the spectacular Hoop Dance is included under the general category of the Grass Dance. The dancer carries several hoops which he climbs through and rotates on his arms and legs.

The example given here is traditional and is used for a specific purpose. If a dancer drops an armlet or some other part of his costume an old respected warrior picks it up and hands it to him to the accompaniment of this special music. It is somewhat faster than the usual Grass Dance which has a heavy, moderate beat. As in all Grass Dances, the volume of the drumming is heightened at the climax of each verse. Often the tempo of the music increases as the dance progresses but older men frown upon this unseemly innovation.

SIDE I, BAND 9 -- CREE: POW WOW LOVE SONG, sung by Elie Pooyak. The singer sang thirty-three of these songs at one recording session, some in English, some in Cree. This

example is typical of the love songs in Cree (see I, 7). His voice is superior to those of most singers but this fact would never be singled out for comment, least of all by himself. Among Indians a special talent is regarded as a gift of God and is not to be used for personal aggrandizement but for the general good. The bad singer sings along with the good and everyone enjoys himself. It would be unthinkable for everyone to stop singing just because the best singer was present. In all their arts and activities the Indians were guided by the ideal of total participation, not passive appreciation.

SIDE II, BAND 1 -- ASSINBOINE: WARRIOR'S DEATH SONG (FOR SITTING BULL), with bass drum, leg bells. News of Sitting Bull's exploits had reached the Canadian Plains tribes long before his visits to Wood Mountain, the Cypress Hills and the Qu' Appelle Valley in 1877. A previous visit (without his large band) had taken him to Blackfoot country to visit the renowned Chief Crowfoot. As a result of his flight to Canada in 1876, several hundred descendants of his original band are now living on a Sioux reserve in southern Manitoba.

When news of his death in 1890 reached his Canadian friends a general spirit of mourning spread throughout the region especially among those tribes with whom he had had intimate contact.

This song was recorded at an Indian pageant in Fort Qu' Appelle near the site of Sitting Bull's visit.

SIDE II, BAND 2 -- BLOOD: GRASS DANCE SONG, with bass drum, leg-bells. The Blood Indians of southern Alberta belong to the Blackfoot language group which comprises three reserves in Alberta and one in northern Montana. Their reserve is the largest in Canada and boasts of modern improvements such as grain elevators, a large artificial lake, and extensive irrigation systems. In keeping with this progressive attitude they have placed much of their traditional culture at the disposal of tourist enterprises. Their Sun Dance is the most spectacular in Canada and lasts three or four weeks. During this period mammoth festivals and dances are staged and many prominent figures in the world of business and politics are made honorary chiefs. It is a sharp contrast to the unpretentious yet fervent Cree and Stony Sun Dances of Saskatchewan which last only two or three days and reflect more authentically the religious nature of the ceremony.

This Grass Dance Song was recorded during the Blood Sun Dance at one of the afternoon festivals. The bells heard on the recording are

worn by the solo dancers who have attached them to their knees and ankles. The five singers are seated around a large two-headed drum, each beating with his own stick.

SIDE II, BAND 3 -- BLOOD: CHICKEN DANCE SONG, with bass drum and leg-bells. The Chicken Dance was originally an imitation of the mating dance of the prairie chicken. Nowadays, however, it has become similar to the Grass Dance, the only distinguishing feature of the costume being a tail-piece of feathers. Among the Blood and Blackfoot the music is also similar to that of the Grass Dance though usually somewhat faster. The Cree music for this dance is more distinctive, possessing fast dotted rhythms similar in effect to their hand-game songs. The Grass Dance and Chicken Dance are the most popular solo dances for men on the Canadian Plains. The Chicken Dance is a favorite among young boys whose proud mothers deck them out in the most fanciful head and tail plumage.

The personnel on this recording is the same as the preceding Grass Dance -- several dancers, and five singers playing a bass-drum.

SIDE II, BAND 4 -- BLOOD: OWL DANCE SONG. The Owl Dance is the most popular social dance on the Plains. The couples form a large circle and dance side by side in a clockwise direction. Couples are often of the same sex though usually they are mixed. There are also special Circle Dances for women.

The dance is slow to moderate and very sedate by our standards. The steps are short and consist of a double step on one foot and a single step on the other, bringing the feet together again. This simple 1, 2, 3, step is repeated for the duration of the dance. Couples may do a slow revolution as they continue their clockwise movement.

As we have seen, the Cree Pow Wow Dances and "Ordinary" Dances are all identical with the Owl Dance, at least musically. Local tradition decides what they are called. The Bloods and Blackfoot, on the other hand, have retained the title "Owl Dance" for all their triple-time dances with the exception of a few women's "Circle Dances". It is unusual to find an Owl Dance with words in the Blackfoot area. They are amazed at the number of word-songs the Crees have in this genre.

SIDE II, BAND 5 -- BLOOD: SUN DANCE SONG, sung by Jim Low Horn, Jack Low Horn, and Mrs. Emil Wings, with hand-drum. This is a religious song from a long sacred service connected with the Sun Dance.

SIDE II, BAND 6 -- BLOOD: CRAZY DOG DANCE SONG, sung by Jim Low Horn, Jack Low Horn, and Mrs. Emil Wings, with hand-drum and rattle. The "Crazy Dogs" were members of a military society noted for their extreme bravery and recklessness. After the return of a successful war party there would be a general celebration during which the Crazy Dogs would re-enact their exploits in song and dance.

SIDE II, BAND 7 -- BLOOD: SERENADE, sung by Adam Delaney and group. This type of song is known throughout the Plains area under various titles -- Midnight Rider's Song, Around-the-Camp Song, "Cowboy" Song -- and each title is somewhat descriptive of the circumstances attending its performance. Young men and boys mounted on horses (up to four on a horse) slowly ride about the camp singing these slow, beautiful melodies. They usually begin at sundown and sometimes continue through the night until dawn. Now that the old camp life has virtually disappeared, the songs are usually sung only at the annual festival of the Sun Dance where the ancient rituals are re-enacted and the traditional way of life is briefly resumed for periods varying from two or three days to three or four weeks.

Tipis and tents are arranged in a large circle about the sacred lodge in the center where the religious ceremonies and songs are performed. But when the sacred rituals are over for the day everyone relaxes, goes visiting, plays games, or dances. Singing these serenades is just another aspect of the general festivities of the Sun Dance. Between verses the singers may pause for some verbal horseplay or call to the girls in the surrounding tents. Sometimes a singer will improvise a verse for his special girl friend but otherwise the songs consist of the usual vocables. The tempo is slow or moderate, depending on the pace of the horses.

SIDE II, BAND 8 -- BLOOD: OWL DANCE SONG, sung by Adam and Wallace Delaney, with hand-drum accompaniment. A most unusual example of the popular Owl Dance sung in two-part harmony. When questioned about the pitch difference the brothers looked at each other in bewilderment, not realizing they had created something new in Indian music -- harmony. They understood immediately when the recording was played back, and laughed. Adam said: "Sure, it sometimes happens that way -- if Wallace starts too low I start a little higher to even things up. Sounds kind of nice doesn't it?"

SIDE II, BAND 9 -- BLACKFOOT: LUCKY STONE SONG, sung by One Gun, with rattle ac-

companiment. Since the Blood and Blackfoot cultures are virtually identical, this and the song following may be regarded as supplementary to the section on Blood music. As it happened, the recordings made on the Blood Reserve were of better technical quality so they were used to illustrate the general area of the Blackfoot Confederacy.

The present song is intimately connected with two councillor chiefs on the Blackfoot Reserve. It is a personal song of Ben Calf Robe but as he did not wish to sing he asked his relation One Gun to sing for him. Personal songs are family heirlooms and may not be sung by others unless permission is given. This particular song is over 100 years old and has been passed on from generation to generation.

Story of the song's origin: After wandering on the prairie for many hours alone, a woman finally realized she was lost and sank down exhausted by a small stream to sleep for the night. Later on she was awakened by the singing of a strange and wonderful voice and arose to find out where it was coming from. As she continued her search the voice grew louder and louder until it seemed to come from the ground at her feet. Stooping down, she saw an oddly-shaped stone which she picked up to examine. The singing immediately stopped and she realized she had found a lucky charm. The next day she wandered back to camp holding her magic stone and singing the song she had heard the night before.

Both the stone and the song are now in Ben Calf Robe's possession who uses them as "woman's medicine" whenever his wife is ill. The stone is kept in his "medicine bundle." When asked whether the stone's voice were male or female he replied, "Neither, just a voice."

SIDE II, BAND 10 -- BLACKFOOT: WAR SONG, sung by Wilfred Calf Robe (age 9) and Albert Scalp Lock (age 10), with hand-drum accompaniment.

Many parents still urge their children to learn the traditional songs of their people. These two youngsters already have a formidable repertory and are active participants in the dancing and singing celebrations. Under the influence of white customs, participation in such events is gradually being limited to specialists, the main body of the tribe content in the role of interested onlookers.

**PHOTOGRAPHS BY KEN PEACOCK
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