

Night Chant (Navajo) • Rabbit Dance (Sioux) • Sun Dance, Omaha Dance (Sioux) • Devil Dance (Apache)
Eagle Dance (San Ildefonso) • Harvest Dance (Zuñi) • Rain Dance (Zuñi) • Squaw Dance (Navajo)
Plains Indian War Dance • Snake Dance (Flathead) • Pow-Wow Dance (Canada Plains) • Dog Dance (Plains)

AMERICAN INDIAN DANCES

FOLKWAYS RECORDS FD 6510



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1958

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Dance Notes and Descriptions, Compiled and Collected By: Ronnie & Stu Lipner

A AMERICAN INDIAN DANCES

DESCRIPTIVE NOTES INSIDE POCKET

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Ronnie & Stu Lipner, International Folk Dance, Instructors and Consultants.

INDIAN DANCING

The dances of The North American Indian is of a high cultural value to all of us who are interested in rhythm and melody, when it is primitive, erotic and remote from the conventional rhythm and melodies. Their life is close to nature, picturesque, colorful, and their dances has these same qualities. Then the dance is his heart and soul of a life. The spirit of these dances are so pure, so genuine, that a comparison with artificial ones is impossible.

With the above thoughts in mind, the dances in this album are presented in a RACIAL theme, rather than TRIBAL, to be faithful to the attitudes of the American Indian mind, and to present an authentic interpretation of the Indian Dance, free from the disturbing ideas from the general Public have.

COSTUME:

A typical dance costume consists of:

- a - A hair roach, rather than War Bonnet, although it is acceptable.
- b - Breechclout.
- c - Arm and Waist bustles, Bands with Bells on, rattles.
- d - War Shirt, Leggings, Face and Body paint.
- e - Other accessories when noted in dance instructions.

ARM MOVEMENTS:

The commonest use of the arms in Indian Dancing, is to allow them to hang down at the side, naturally. However, in certain cases vigorous movement is needed to get the dancer into the spirit. One thing, do not let them "flop around" during the dance.

BODY MOVEMENTS:

Most of the movements stem from the erect position, notes throughout the descriptions of the dances state position of body. The shoulders are also used in different positions throughout.

Body and shoulders flow evenly and smoothly along with the dance steps. A good way to get started is to practice this;

- a - Move hips to the L, leaning shoulders to R and Front.
- b - Move hips to the R, leaning shoulders to L and Front.
- c - Bend slightly forward to the Left.
- d - Bend slightly forward to the Right.

Vary the above several ways to achieve versatility, place a dance on record player, master the steps used and use body movements to accompany steps. With a little practice, you will get characteristic movements and style. The reader is also referred to the reading list for further information regarding the steps and styles.

NIGHT CHANT DANCE (NAVAHO) Folkways FE 4401

The dance described is part of a ceremony that takes nine days to perform. It can be danced by all men or by both men and women. Anywhere from 12 to 20 dancers can take part. Formation is two parallel lines at one corner of the dancing area.

STEPS USED.

The step used throughout this dance is a type of trotting step, performed thusly;

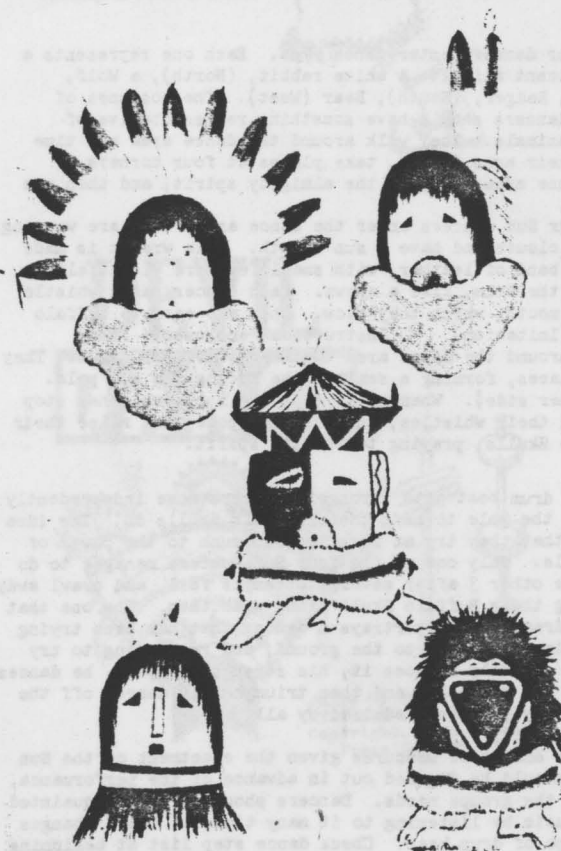
a - Jump on R ft, at the same time bending L knee high in back.

b - Jump onto L ft, moving fwd. bending R knee high in back. Step can be varied by holding for 1 or 2 counts on either foot with the other foot held with knee bent in back. Each dancer holds a rattle in his hand which is shaken in time with the music and steps.

DANCE:

- 1 - Enter in pairs, trotting around the dance area, stop and face front forming two lines of dancers, facing each other.
- 2 - Dancers pause and shake rattles, then bend forward toward each other, and straighten up quickly, then each dancer turns around in their place.
- 3 - Repeat movements in #2, and face front again.
- 4 - Using the basic step, dancers melt together and form 1 line, all facing front.
- 5 - Repeat movements in #2, and face front again.
- 6 - Dancers separate into 2 lines again, and the Front line turn and face back.
- 7 - The pair at the head of the group approach each other with the basic step, and side by side go down between the two lines, & take their places at the end, each again in his own place. The second couple then come down in the same manner, then the third, etc. Meanwhile the rest of the group performs the basic step in place, while shaking their rattles in time to the music, until the last pair has had a chance to go down the center.
- 8 - Then in pairs, using basic step, the exit from the dancing area, shouting and shaking their rattles.

The amount of measures of music for each figure can be varied to the dancing group and their performance. It is advisable that not more than 2 and one half minutes be used for entire dance.

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YEI'CHEI MASKS

RABBIT DANCE (SIOUX)

The Rabbit Dance can be classified as a very popular social-type dance.

RECORD - Folkways FE 4401 Band 2

Formation - For as many couples as will. Couples line up at one end of the dance area. Inside hands around each others waist, free hand held along the side.

STEPS USED

- a - Jump forward and land on L ft.
 - b - Step slightly back on Right Foot
 - c - Step slightly back on Left foot
 - d - Step Forward on Right foot.
- Drum Beat is 1-2-3-4, 1-2-3-4.

This step is performed with a lightness and slight spring. It should be practiced a lot before performed.

DANCE:

- 1 - Using the Basic step couples enter dance area and move around the room CLOCKWISE, with Man on outside of circle. Drum beat is loud and the accent is on the first beat.
- 2 - When drum beat becomes soft, dancers trot forward with a light trot step slightly crouched forward.
- 3 - Continue with the Basic Step when drum beat becomes loud, and continue with the trot step when it is soft. Repeat as long as desired, break formation and walk off to finish.

This dance can be used as an introduction to another dance, whereas dancers assume positions after finishing Rabbit Dance to start next dance. Suggestion: Rabbit Dance, Then, War Dance.

SUN DANCE (SIOUX)

RECORD - Folkways FE 4401 Band 3

Formation - A large pole, representing the sun is placed in one corner of the dance area. In the center of the area is a large drum, (Not Necessary).

DANCE:

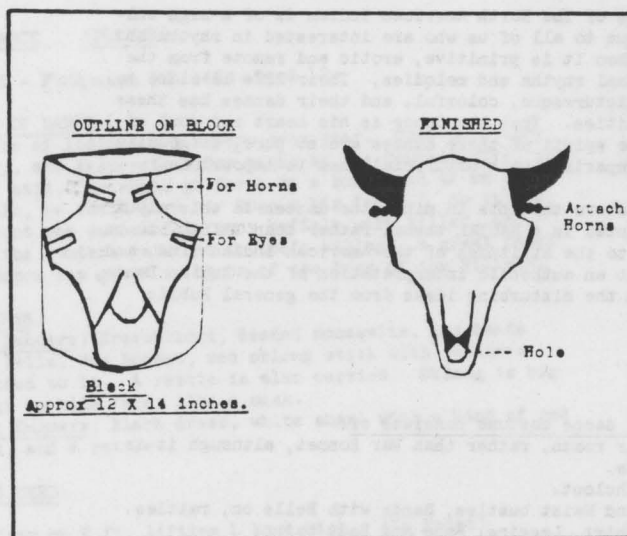
- 1 - Four dancers enter dance area. Each one represents a significant animal. A white rabbit, (North), a Wolf, (East), Badger, (South), Bear (West). The costumes of these dancers should have something representative of these animals. They walk around the dance area one time with their arms folded, take places at four corners of the dance area, pray to the almighty spirit, and then are seated.
- 2 - Four Sun dancers enter the dance area, they are wearing breech clouts and have a sun wreath. This wreath is made from a band of leather, with small feathers placed all around the brim, like a crown. Each dancer has a whistle in his mouth, which they blow. They all carry a buffalo skull (Imitation) Instructions enclosed). They dance around the dance area to the beat of the drums. They take places, forming a semi-circle facing the sun pole. (On other side). When they reach their places, they stop blowing their whistles, and face sun pole, and raise their Buffalo Skulls, praying to the sun spirit.

3 - As drum beat gets stronger, dancers move independently toward the pole to hang their Buffalo Skulls on. The idea being that they try at first but succumb to the power of the pole. Only one of the four Sun dancers manages to do it, the other 3 after several attempts fail, and crawl away carrying their Buffalo Skull along with them. The one that does, dramatically portrays a dancer that has been trying many times, falling to the ground, and recovering to try again. Finally he does it, his strength renewed, he dances around the Sun pole, and then triumphantly dances off the area, very proud and admired by all.

4 - The amount of measures given the enactment of the Sun Dance should be figured out in advance of the performance, and to the groups needs. Dancers should become acquainted with music by listening to it many times to learn changes in tempo of drum beat. Check dance step list at beginning of this booklet, for steps to be used.

MAKING A BUFFALO SKULL FOR SUN DANCE

A block of soft wood, (Spruce, Pine) is needed. It is approximately 10 inches thick and 14 inches long. It is then split down the center, the bark removed, and the outline sketched. Make holes in sides for horns, and then with an ax, or large knife, trim the block until it is the shape shown. When finished, cut a hole through the upper jaw part. Cut the horns out of another block of wood, whittle them to size, and attach them to the skull. Smooth with sandpaper, or leave rough, and paint it white.



OMAHA DANCE (SIOUX)

After Sun Dance, this is a good dance to follow. It is danced in Couples.

RECORD - Folkways FE 4401 Band

Formation - A dance where there is a caller in the center of dance area. (Although not necessary with record.) Circular formation. Partners arms around each's waist.

STEPS USED

- a - Step to the L with the L ft.
- b - Close R ft to L bending R knee a little, also bending L knee.

DANCE:

- 1 - With arms around each other's waist, facing center, perform basic step as long as desired.
- 2 - Face partners with both hands joined, perform basic step going backward, then forward. (1 step per direction), repeat.
- 3 - Circle around each other, still holding both hands, once.
- 4 - Assume starting position, and all move to Left with basic step for as long as desired.
- 5 - All move toward center, 2 steps fwd, then away from center with 2 steps, repeat steps.
- 6 - Join both hands, and circle once around each other.
- 7 - Repeat Entire dance.

Measures for each figure should be adapted to groups needs.

THE STORY

A happy warrior joyously enters the dancing area and dances around. Suddenly, a black evil spirit enters filling the atmosphere with a sinister power. The dancer weakens under the spell, and struggles to shake it off, but in vain, and finally falls to the ground, the victim of the evil one. The black spirit dances his devilish delight over his triumph. Then a medicine man enters with a holy wand, the Evil one falters in his dance under the spell he cannot contemplate. Seeing the wand of the medicine man, his anger quells up and he charges the holy one. In the ensuing struggle between the powers of good and evil, the evil spirit gradually gains the upper hand. The retreating Medicine Man, motions for three more Medicine Men, and the combined power of the four wands overcome the Evil Spirit, and he runs off never to return again. The warrior rises and dances again with all his original power and glory.

COSTUMES

- a - Medicine Men --- See Illustrations.
- b - Warrior ----- Hair Roach, Breech Cloth, Arm and Ankle decorations with bells, Moccasins.
- c - Evil Spirit ---- Black tights made from a suit of long Underwear dyed black. Breechcloth. Strips of Skunk skin wrapped around wrists and ankles, (Not absolutely necessary). Mask made out of papier-mache to give an evil and massive appearance. Painted black with white and red lines to bring out features. Takes form of human face, but with distorted evil expressions. Devil carries a rattle. (Gourd)

STEPS USED:

1 - Heel Flat Step

- a - Step fwd R ft, bending knees a little (Foot Flat)
- b - Lift and drop R heel, straightening knees with a snap
- c - Step fwd L ft, bending knees a little (Foot Flat)
- d - Lift and drop L heel, straightening knees with a snap.

2 - One-Two Step

- a - Step fwd R ft on toe.
 - b - Drop R heel sharply to ground
 - c - Step fwd L ft on toe
 - d - Drop L heel sharply to ground
- Count is 1-2, 1-2, (Toe-Heel, Toe-Heel) Most basic Indian Dance Step.)

3 - Devil's Jump Step

- a - Jump fwd on both ft.
 - b - Jump again in place on L ft, raising R ft.
 - c - Jump fwd on both ft.
 - d - Jump again in place on R ft, raising L ft.
- Count is 1-2, 1-2.

4 - Devil's Jump Extend Step

- a - Jump on both feet
- b - Jump on L extending R ft straight out.
- c - Jump on both feet
- d - Jump on R extending L ft straight out.

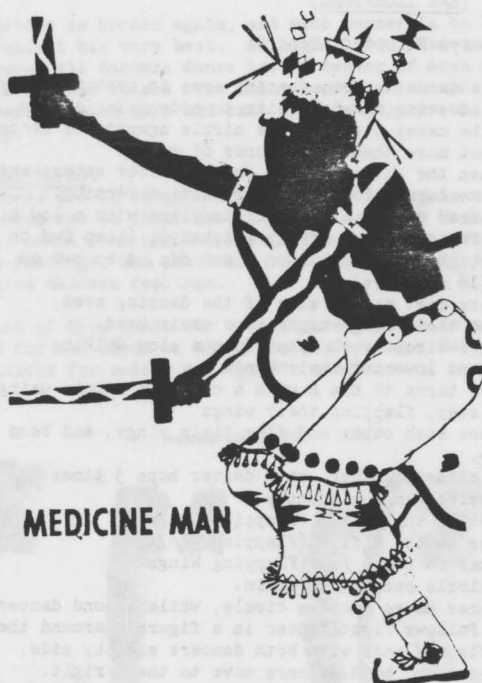
THE DANCE:

Measures for each figure may be varied to dancers or groups needs.

- 1 - Dancer (Warrior) enters dance area and circles around using the One-Two Step. He has a self reliant and strong feeling.
- 2 - As dancer passes entrance again, devil enters area, crouching, and trails warrior. Warrior falters in his dance under spell of devil, and falls to his knees. Devil prancing around him, warrior finally falls to ground, face down. As devil's spell takes over warrior, and he falls to ground, devil rises higher and higher until he is standing straight, victorious.
- 3 - Devil starts his dance, using his step, circling around fallen warrior, dancing away and toward him and circling him again. He also leaps away and toward fallen warrior, all the time yelping and shouting victory cries.
- 4 - In opposite side of dancing area comes 1 medicine man, holding his wand in front, dancing with flat heel step. Devil continues to dance but with faltering steps. He looks around and sees medicine man, runs a few steps away and then faces him. He starts to hiss and pant with anger making threatening motions toward medicine man. After this he lunges toward Medicine Man, waving his hands, he stops in front of Medicine Man. Medicine man backs away from Devil, Devil scurries to center of dancing area and dances around violently and with much anger.

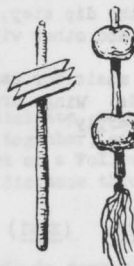
5 - Medicine Man looks over his shoulder and motions with his L arm. This brings three more Medicine men to the dancing area. They line up 4 abreast, and devil repeats his charge toward them. Medicine Men advance toward devil with slow flat foot steps. Devil charges twice more and retreats from the oncoming Medicine men. They finally surround Devil, who throws his arms around violently, spins around in a circle and dashes out of dance area screaming.

6 - As Medicine Men conquer Devil, fallen warrior slowly rises from the ground. Medicine Men leave dance area when warrior starts to dance again. He dances around in a solo, with more power and brilliance, circling the dance area 2 or 3 times and then exits.



MEDICINE MAN

DEVIL DANCE



Julia M. Butree
RHYTHM OF THE REDMAN
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EAGLE DANCE (SAN ILDEFONSO)

RECORD - Folkways FE 4420 Band 5

- 1 - First Eagle dancer enter, dancing area in costume, body bent forward and swinging wings side to side using a slow walking step, he makes one complete circle around the dance area lasting not more than 24 measures of music.
- 2 - As he passes the entrance, the second dancer enters and moves around the dance area in the opposite direction. First Eagle dancer dances around in his place with a low dip step. (Step fwd on R ft, and dip slightly), (Step fwd on L ft and dip slightly, Step bwd on R and dip, step bwd on L and dip). (16 measures)
- 3 - Both dancers meet at one side of the dancing area, pause and raise their wings high above their head.
- 4 - Both dancers circle each other with a slow walking step, raising and lowering their wings.
- 5 - Each dancer turns to his R with a complete circle using a low walking step, flapping their wings.
- 6 - Dancers face each other and flap their wings, and bend knees in place.
- 7 - With feet close together, each dancer hops 3 times on his R ft. flapping wings violently.
- 8 - Hop 3 times on the L ft. (Flapping Wings)
- 9 - Hop 3 times on the R ft. (Flapping Wings)
- 10 - Hop 3 times on the L ft. (Flapping Wings)
- 11 - Dancers circle each other again.
- 12 - First dancer makes another circle, while second dancer watches, then follows first dancer in a figure 8 around the dance area. Figures ends with both dancers side by side.
- 13 - Using this step, both dancers move to their right. 4-8 measure.
- a - Hop L ft, and point R. (Feet close together)
- b - Step on R ft.
- c - Hop R ft, and point L. (Feet close together)
- d - Step on L ft.
- Count is, Hop point, Step. Hop point, Step.
- 14 - Using the above step dancers move to their left. 4-8 Measure.
- 15 - Move Forward 4-8 Measure.
- 16 - Move Backward 4-8 Measure.
- 17 - Dancers face each other, and sway their wings parallel to each other.
- 18 - Using the dip step, both dancers exit, with their wings overlapping, and other wing flapping.

Measures of music for each figure can be varied to suit dancers needs. Wings are flapped firmly, and steps are performed sharply.

HARVEST DANCE (ZUNI)

RECORD - Folkways FW 8850 Band 6

Men are dressed in White Men's clothes, with bright colored head handkerchiefs and sashes, each carry a bow & arrow. (Several) Women are dressed in dresses similar to the ones worn in the Rain Dance, without evergreens, each woman carries a pot on her head.

STEPS USED:

The Back Trot Step. (See description elsewhere)

DANCE:

- 1 - A group of women enter the dance area, and form a semi-circle on the far side.
- 2 - At a pre-arranged signal 2 dancers come trotting into the dance area from opposite sides, cross behind each other, face each other and bow, then separate from each other.
- 3 - Dancers circle each other holding up Bow.
- 4 - Cross in front of each other, face each other, bow, Shoot 1 arrow up above.
- 5 - Dancers dance toward center. (Here use Toe-Heel Step)
- 6 - Dancers dance away from each other. (Use Basic Step)
- 7 - Each dancer dance in a small circle to his L.
- 8 - Each dancer dance in a small circle to his R.
- 9 - Dance toward each other (Toe-Heel Step)
- 10 - Dance away from each other (Toe-Heel Step)
- 11 - Dance to the front, Shoot another arrow up above. (Basic Step)
- 12 - Cross in back of each other, kneel and shoot another arrow.
- 13 - Dance toward and away from each other (Toe-Heel Step)
- 14 - Kneel and shoot another arrow up above.
- 15 - Dancers circle each other again, (Basic Step), Both move in same direction, one behind each other, circling dance area and then exit. Group of women circling the dance area after them, exit, also...

Amount of measures needed for each figure should be pre-arranged to suit group needs. Harvest dance is a dance of the thanksgiving accorded a group of hunters who saved a village from starvation by bringing much meat to the village. (Pueblo) Main dancers show much feeling during the shooting of the arrows. Groups of 4, 6 & 8 dancers may participate also.

RAIN DANCE (ZUNI)

RECORD - Folkways FE 4420 Band 7

COSTUMES:

MALE - Breechclout, with sash, (Colored black, white & red) A fox skin is hung from sash, Left hand contains a silver bracelet, Right hand is holding a hand of worsted material. Man wears a turquoise colored mask, made from a strip of material hung from ear to ear. Three feathers are at the top of the mask, at the bottom, a red yellow and blue band, with a horsehair fringe around it to hide the throat. Feathers cover the top of head. A Tortise rattle is tied to legs, (R) and beaded moccasins.

FEMALE - A dress and shawl covering all the body, except the feet. A band of worsted as a belt, they carry a branch of evergreen in their L hand. They wear a mask similar to Men's, but painted white. Beaded moccasins complete costume.

FORMATION - Two lines of dancers, Men in one, Women on the other.

STEPS USED:

- Sort of a trot step.
- a - Step L ft slightly fwd.
 - b - Step R up to left, raising it slightly, progressing a few inches fwd.

DANCE:

- 1 - Men & Women face to their R, and move with basic step.
- 2 - Men & Women face to their L, and move with basic step.
- 3 - Women stand in place, Men dance first to their R, then L.
- 4 - Men & Women move toward each other, then away.
- 5 - Repeat #4 again.
- 6 - Men face to R, Women face to R, and all dance in a square around the dance area.
- 7 - Repeat #4.
- 8 - Repeat #5
- 9 - Both M & W face to their L and dance in a square around the dance area.
- 10 - Repeat #4
- 11 - Repeat #5 and exit.

Since there is no drums in the Rain Dance, the amounts of measures for each figure should be pre-determined for the group needs.

QUAW DANCE (NAVAHO)

RECORD - Folkways FE 4401 Band 8

STEP USED:

A skip step in time to the drum beat, with a slight bouncy effect.

DANCE:

1 - A girl starts dance by going over to a boy in group and pulls him out on the dance area either by the shirt of belt. Retaining hold on his belt, she places other arm on his shoulders, they turn in place.
2 - While turning in place, other girls follow suit, pick out partners, pull or drag them out to dance area, and proceed to turn around in place.

3 - After a number of couples are on dance area, group moves around together in one direction. (CCW)
4 - At intervals, they stop and "Collect Payments" from their partners. (This usually is a nickel or dime, symbolic of the booty brought back from Taos and given to the Corn Maidens.)
5 - After payment is paid, group continues to turn in place, then move around in one direction. (CCW)
6 - Men form a group together side by side on outside, Women do same on inside. Men move in one direction, Women in opposite direction. When partners are met after one revolution, group dances around in one direction. (CCW)

Measures for each figure should be pre-arranged to suit group needs. The Navaho squaw dance, traditionally takes a whole day to perform, and is very elaborate. The above version has been condensed to be presented only as an activity to serve to acquaint the reader with the style and idea.



WAR DANCE (PLAIN INDIANS)

RECORD - Folkways FE 4445 Band 9

Formation - 2 groups of dancers numbering from 8 to 12 in each group with a designated leader. Each dancer has a tomahawk, war club, spear or any other weapon. They enter the dance area and face each other, each group on one side of the dance area.

STEPS USED:

1 - Toe-Heel Step

a - Place L Toe down on ground, heel raised.
b - Drop L heel, and raise R ft. at the same time.
c - Place R toe down on ground, heel raised.
d - Drop R heel, and raise L ft, at the same time. As heel is brought down, the knee bends slightly, body shakes slightly with each step.
Count in step is, "and ONE, and TWO" (Toe-Heel, Toe-Heel)
Drum beat is in Two-Time, that is one soft and one loud beat per step.

2 - Double Toe-Heel Step

a - Jump on both toes, with heels raised.
b - Drop L heel on ground, and raise R ft slightly fwd.
c - Jump on both toes again, and raise heels slightly.
d - Drop R heel on ground, and raise L ft slightly fwd.
Count is "And ONE, and TWO"
Knees are kept slightly bent, and accent is away from the ground.

FIGURE:

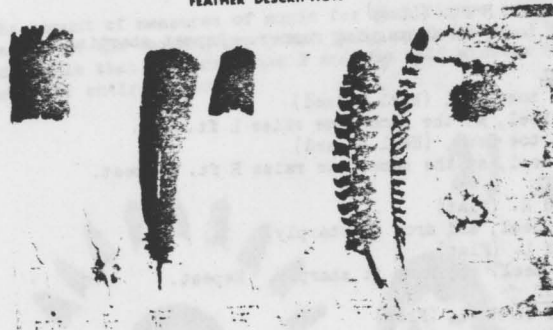
1 - Groups dance in place, raising and lowering weapons in a threatening fashion. (Toe-Heel Step)
2 - With weapons raised, both lines of dancers swiftly approach each other, just before meeting, and touching, they retreat from each other, turning and looking over their shoulders.
3 - Repeat #2 again.
4 - From starting position, groups of dancers approach each other again swiftly, stopping face to face, with weapons in a threatening position, over their heads, remain motionless in this position.
5 - Dancers form a circle and move around clockwise direction, dancing irregularly, turning around, crouching, leaping and yelping.
6 - Dancers break circle formation, and each dancer imitates various stages of a battle, charging, scalping, fighting, downing the enemy, victory, in his strenuous way. Much leadway is given in this part of dance.
7 - Dancers form an original formation and repeat #'s 1 & 2 again, with one group retreating from advance, and alternating with the other group retreating from the other's advance.
8 - Formation is broken again, and each dancer is on his own to exhibit his very best. At signal from leaders from both groups, all dancers dance toward center of area and pose with weapons raised over their heads, which ends the dance. Dancers then turn and exit from dance area using a trot step.

SUPPLEMENT NOTES:

When dancers are in formation, the Toe-Heel step is used. When dancers are on their own, they may use the Double, Heel-Toe, mixed with the Toe-Heel Steps. The main thing is vigorous feelings, and emotions. Much shouting and yelping accompanies dancers feelings.

The amount of Drum Beats for each figure, should be pre-arranged for the needs of the group performing. See Illustrations for making appropriate costumes.

FEATHER DESCRIPTION



SNAKE DANCE

RECORD - Folkways FE4445 Band 10

Formation - Any number of dancers may participate, more than 20 is recommended. They stand close together, single file, leader at head of line. This is sort of a Follow the leader dance, and dancers must keep their distance throughout.

STEPS USED:

There is one step used throughout dance. It is commonly called the Stomp Step.

1 - With body erect, Trot fwd on L ft. (Flat)
2 - Drop weight of body on heels.
3 - With body erect, trot fwd on R ft. (Flat)
4 - Drop weight on body on heels.

NOTE -- Knees are soft, accent up and down, with shoulders bobbing, arms hanging naturally. Step starts slowly, and gains in speed and emphasis. (It is advisable to start with Toe-Heel step and work into the Stomp Step)

STOMP STEP #2

- 1 - Jump fwd on both feet (Flat)
 - 2 - Jump again on both feet, with L ft in lead.
 - 3 - Jump fwd on both feet (Flat)
 - 4 - Jump again on both feet, with R ft in lead.
- Knees flex with each jump, shoulders turn to direction of lead foot. Body is erect and relaxed.

DANCE:

- 1 - Using the Stomp Step, group proceeds into the dance area, and starts to go into a spiral, winding tighter and tighter, until group is compact.
- 2 - At leaders signal, groups stops, then leader proceeds to unwind the spiral, as last dancer is un-wound, group steps, and waits for signal.
- 3 - Leader signals, and the group moves to another part of dance area, then proceeds to wind up again, when compact, stops, and waits for leaders signal.
- 4 - At leaders signal, group follows and starts to unwind, this time group can join hands and use the crack the whip movement for the last dancers in the group to unwind.
- 5 - Repeat as desired, until end of music.

Measures of music for each winding and unwinding should be pre-arranged by leader, depending on needs for dancing group. If women and men dance together, men dance in the lead, and all women are grouped together at end of line. All motions made by leader should be followed by all, including twists, turns, bends, shouts, etc.

POW-WOW DANCE (FLATHEAD)

RECORD - Folkways FE 4464 Band 11

Formation - A group of dancers from anywhere from 10 to 15. From this group, 4 are selected in advance. These 4 should be good and versatile dancers, and at the pre-arranged signal, will come forward into the center and dance in a circular manner. (They are called the Spot dancers.)

STEPS USED:

1 - DRAG STEP

- a - Step fwd on R ft. (Long)
- b - Bring L to R, in a dragging manner. Repeat starting with L ft.

2 - TOE-HEEL

- a - Place R toe down, (Heel Raised)
- b - Drop R heel, at the same time raise L ft.
- c - Place L toe down, (Heel Raised)
- d - Drop L heel, at the same time raise R ft. Repeat.

3 - FLAT HEEL

- a - Step fwd R. (Flat)
- b - Raise R heel, and drop it sharply.
- c - Step fwd L. (Flat)
- d - Raise L heel, and drop it sharply. Repeat.

4 - FLAT-FOOT

- a - Step fwd on R ft. (Flat)
- b - Skip fwd on R ft. (Flat)
- c - Step fwd on L ft. (Flat)
- d - Skip fwd on L ft. (Flat)

5 - DOUBLE FLAT HEEL

- a - Jump fwd on both feet, (Flat)
- b - Raise and Lower R heel, at the same time raise L ft. fwd.
- c - Jump again on both feet, (Flat)
- d - Raise and lower L heel, at the same time raise R ft fwd. Repeat.

The slow to moderate beat of the drums, makes it ideal to fit any of the above steps to it. Dancers may use either 1 or 2 steps per drum beat. Since a lot of leadway is given, all variations are acceptable.

DANCE:

- 1 - The group enters the dance area, and using the Toe-Heel Step, dances around in a circular fashion. All dance together, and once the entire area is covered, they back out and take places around the area.
- 2 - At the pre-arranged signal, the 4 lead dancers, leap forward, and from here on in, it is up to them to carry entire dance patterns.
- 3 - Each one of the 4 lead dancers, using any and all of the steps listed, proceed to dance around in a circular fashion, twisting, turning, crouching, yelping and much body movement.
- 4 - At a pre-arranged signal, 3 of the dancers stop, and 1 continues to show his ability. After 1 dancer, another one

of the lead dancers takes over, this continues until all four lead dancers, have had solo spots.

- 5 - Four lead dancers dance again together in a circular manner, after circling dance area, proceed to exit.
- 6 - Rest of group, circles dance area once, then too, exits.

Amount of drum beats for each figure should be pre-determined to suit group needs. Four lead dancers may also dance in duet form, trio, and quartet form if desired. Such a sequence could be thus:

- a - Group enters and circles.
- b - Lead dancers come forward, dance in circle.
- c - Numbers 1, 2, 3 & 4 in solos.
- d - Numbers 1 & 2 in Duet.
- e - Numbers 3 & 4 in Duet.
- f - Numbers 1, 2 & 3 in Trio.
- g - All four in Quartet, Exits.
- h - Rest of group circles and exits.

DOG DANCE (PLAINS)

RECORD - Folkways FE 4464 Band 12

STORY OF DANCE:

A tribe of Indians had a very lean year. They were very hungry, and desperate. One night at the Council Fire, the Chief said, "We shall go forth on a hunt, and if we find Buffalo, we shall give our Dogs a big feast." So it was, the hunt was successful, many buffalo were killed, and when the hunters returned to their village, a great feast and dance was given in honor of the Dogs of the Village.

COSTUMES:

Male Dancers: Breechclout, Beaded mocassins, Leg bands with bells, War Bonnet, red oblong stick with feathers attached to it. A rattle is also carried. Oblong is big enough to hide face, like a mask.

Women Dancers: Black dress, white shawl with a band of red on it, and a rattle.

STEPS USED:

TROT

- a - Jump on R ft, lifting L knee high. (In Front)
 - b - Jump on L ft, lifting R knee high. (In Front)
- Repeat. A variation used is to jump and hold the knee high a few beats of the drum.

BACK TROT

- a - Jump onto R ft, bending L knee and holding L ft in back.
- b - Jump onto L ft, bending R knee and holding R ft in back.

DANCE:

- 1 - Several pairs of dancers enter dance area. One representing the dog, (Dressed as above) and the other, the master. The ones to be honored are wearing the War Bonnet. Dancers acting as dogs have a belt attached to their waists, which the masters hold.
- 2 - Using the Trot Step, master dancers move sideways, pulling dogs with them.
- 3 - Master dancers move to center with Trot Step, Dog dancers to outside of dance circle, thus exchanging places, Masters still hold leash. Dog dancers bend fwd and paw the ground with their R ft.
- 4 - All dancers move to right, dogs in front, barking. (With Trot Step)
- 5 - All dog dancers move to center, and drop on their knees, hands in front on ground in a circle.
- 6 - Masters drop leashes, stand in front of dog dancers, and proceed to dance around them, using the Trot Step. Once they are circled, masters stand behind their dogs, bow their heads, and pause, while chanting. They pick up their leashes, and all exit from dance area.

Amount of measures for each figure should be pre-determined for group needs. Drum beat is very accented, for easy dancing.

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