

HONOR THE EARTH POWWOW

SONGS OF THE GREAT LAKES INDIANS



Artwork
by
S. J. P. / 70
Illustration
by
S. J. P.



HONOR THE EARTH POWWOW

SONGS OF THE GREAT LAKES INDIANS

IT IS A WARM NIGHT IN JULY 1990. THE OJIBWAY AND THEIR NEIGHBORS, THE MENOMINEE AND WINNEBAGO, ARE GATHERED FOR A POWWOW IN A NATURAL AMPHITHEATER SET DEEP IN THE WISCONSIN FOREST. HUNDREDS OF PEOPLE OF ALL AGES ARE SCATTERED AT VARIOUS CAMPFIRES AND COOK-OUTS. DESPITE THE COMMOTION, THE WOODS ARE ALIVE WITH WILDLIFE. EARLIER SOMEONE HAD SPOTTED AN EAGLE OVERHEAD-A SIGN THAT THE EVENT IS BLESSED. IN THE CENTER OF THE AMPHITHEATRE IS A DRUM ARBOR, COVERED WITH BOUGHS OF PINE, YET STILL OPEN TO THE SKY.

THE SINGERS SIT IN A CIRCLE IN THE DRUM ARBOR, BEATING ON A SINGLE LARGE DRUM, SINGING IN HIGH-PITCHED VOICES, SONGS THAT ARE AS OLD AS ANYTHING IN THE COMMUNITY, AS WELL AS OTHERS NEWLY COMPOSED FOR THE OCCASION. TO BE ACCEPTED AS A SINGER ON THE DRUM IS A GREAT HONOR. THE DANCERS, ELABORATELY COSTUMED, MOVE CLOCKWISE AROUND THE DRUM ARBOR, CELEBRATING THE BIRTH OF THE FOUR WINDS, TO BE ABLE TO DANCE IN ONE'S FINEST HOMEMADE REGALIA IS AN AFFIRMATION AND RENEWAL OF THE CULTURE'S DEEPEST ROOTS. EACH PIECE OF FUR ON A COSTUME HONORS SOME ANIMAL, EACH FEATHER SOME BIRD. THE DANCERS WEAR BELLS ON THEIR ANKLES, AND THE WOMEN HAVE METAL CONES SEWN IN ROWS ON THEIR DRESSES. ALL IS SOUND AND MOVEMENT AS THE POWWOW BEGINS TO PULSE.

THE SOUND OF DRUMS RINGS THROUGH THE AIR. FOR HUNDREDS OR THOUSANDS OF YEARS, INDIAN PEOPLE HAVE GATHERED ON NIGHTS LIKE THIS TO CELEBRATE LIFE, TO HONOR THE EARTH AND TO THANK THE CREATOR WITH SONG, DANCE AND DRUM. THEY GATHER IN A CIRCLE BECAUSE THE CIRCLE IS A SYMBOL OF LIFE'S ETERNAL RHYTHM, AS WELL AS A DOOR INTO SACRED SPACE. SO MUCH THAT IS FUNDAMENTAL ABOUT LIFE IS CIRCULAR. THE EARTH, THE SUN, THE MOON, EVEN THE CYCLE OF LIFE FROM SEASON TO SEASON IS ROUND, AS ONE RETURNS EACH YEAR TO WHERE ONE BEGAN THE YEAR BEFORE. AND, OF COURSE THE DRUM IS ROUND.

AS DUSK TURNS TO NIGHT, JAMES 'PIPE' MOUSTACHE, THE SPIRITUAL LEADER OF THE LAC COURT OREILLES OJIBWAY, RISES WEARING FULL EAGLE-FEATHERED BONNET AND BEGINS, IN HIS NATIVE TONGUE, TO INVOKE THE GREAT SPIRIT, **GITCHI-MANIDOO**, TO LOOK FAVORABLY UPON HIS PEOPLE AS THEY SING AND DANCE TO HONOR THE EARTH FOR WHAT IT PROVIDES THEM. THE SITUATION IS PARTICULARLY SENSITIVE TO THE OJIBWAY THIS YEAR, FOR MINERAL DISCOVERIES BY LARGE CORPORATIONS THREATEN TO SPOIL THE BEAUTY OF INDIAN COUNTRY AND POLLUTE THE LAKES AND STREAMS WHERE THEY HARVEST WILD RICE.

1
GRAND ENTRY SONG
(LITTLE OTTER SINGERS) 4:20

PIPE FINISHES HIS LENGTHY INVOCATION WITH A HEFTY **MI-IW** (ENOUGH), THE TRADITIONAL OJIBWAY CONCLUSION FOR ORATORY. THE MC ANNOUNCES, 'LITTLE OTTER, TAKE IT AWAY.' PETE GAHBOW BEGINS LIGHTLY TO SET THE TEMPO ON THE LITTLE OTTER DRUM AND IS QUICKLY JOINED BY HIS FATHER AND OTHERS AT THE DRUM. THE ONLY MINNESOTA GROUP ON THE RECORDING WAS GIVEN ITS NAME BY PETE, WHILE DRIVING ON A STATE HIGHWAY CROSSING THE LITTLE OTTER RIVER. THE SINGERS ARE FROM MILLE LACS LAKE. IMMEDIATELY THE HIGH-PITCHED LEAD OF PETE'S VOICE ANNOUNCES THE SONG TO THE REST OF THE SINGERS, WHO RECOGNIZE IT AND SECOND HIS OPENING PHRASE. THE MELODY IS A BEAUTIFUL, EXPANSIVE ONE, THE TEMPO APPROPRIATELY DIGNIFIED FOR THE ENTRANCE OF THE DANCERS. IT IS A CANADIAN OJIBWAY SONG THEY HAVE LEARNED FROM THE WHITEFISH BAY SINGERS, WHO LIVE ON LAKE OF THE WOODS IN ONTARIO. THE STATELY SONG CONTINUES, PHRASE BY PHRASE, EACH PITCHED SLIGHTLY LOWER THAN THE PRECEDING ONE. THE VOWEL SOUNDS OF THE SINGERS' PULSATING VOICES GIVE WAY TO CONSONANTS, AS OJIBWAY WORDS SUDDENLY APPEAR IN THE SONG, IMPLOING THE **BINESIWUG** (THUNDERBIRD SPIRITS) TO LOOK KINDLY ON THE DANCERS.

THE LONG LINE OF DANCERS IS LED BY FLAG BEARERS, ROW UPON ROW WITH ALL KINDS OF FLAGS (AMERICAN, VIETNAM VETS-MIA, FLAGS BEARING THE INSIGNIAS OF COMMUNITIES ATTENDING), BUT THE MOST IMPRESSIVE ARE THE 'INDIAN FLAGS' CONSISTING OF LONG BANNERS CURVED LIKE SHEPHERDS' CROOKS AT THEIR TOP, WRAPPED IN FUR AND BEARING A LONG ROW OF EAGLE FEATHERS. THESE ARE VESTIGES FROM THE DAYS OF WARFARE, WHEN INDIAN WAR-PARTIES GOING INTO BATTLE WOULD PLANT THESE CEREMONIAL COUP LANCES IN THE GROUND TO MARK THE POINT BEHIND WHICH WARRIORS WOULD REFUSE TO RETREAT OR BE CONSIDERED COWARDS. FLAG-BEARERS ARE FOLLOWED SINGLE-FILE BY THE MULTITUDE OF DANCERS, ARRANGED ACCORDING TO AGE, STYLE OF DANCE OUTFIT, AND GENDER. THE OLDER MALE DANCERS WEAR TRADITIONAL REGALIA AND CARRY EAGLE-WING FANS, CEREMONIAL WARCLUBS, TOMAHAWK PIPES, AND FUR-WRAPPED RINGS. THEIR PACE IS STATELY, DIGNIFIED; THEY ARE CONSIDERED THE TRADITIONAL DANCERS, AND MOST ELDERS ARE AMONG THEIR RANKS. THEY FOLLOW THE FLAGS CLOCKWISE AROUND THE DANCE ARBOR, THE DIRECTION OF THE ORDER OF BIRTH OF THE FOUR WINDS: EAST, SOUTH, WEST AND NORTH. NEXT COME THE GRASS DANCERS, WHOSE COSTUMES ARE IN BRIGHT COLORS AND MARKED BY HEAVY ROWS OF OF YARN FRINGES. BEHIND THEM THE FANCY DANCERS, SPINNING AND GYRATING, WHO HAVE FEATHER BUSTLES ON THEIR REARS, SMALLER ONES ON THEIR ARMS. FOLLOWING THEM ARE THE YOUNGER MALE DANCERS, ARRANGED BY AGE AND HEIGHT, FOUR- AND FIVE-YEAR OLDS AT THE END. THE WOMEN FOLLOW, WHOSE DANCE STEPS ARE UNIFORMLY MORE SEDATE THAN THE MEN, SCARCELY NOTICEABLE AS THEY SEEM TO GLIDE FORWARD IN A SLIGHTLY BOBBING FASHION TO THE DRUMBEATS. MANY WEAR THE TRADITIONAL 'JINGLE DRESS' NOTABLE FOR ITS ROWS OF SEWN METAL CONES THAT MAKE A SWISHING SOUND AS THE DANCER MOVES.

THE 'GRAND ENTRY' HALTS WITH THE FINAL 'TAIL', OR ADD-ON VERSE BY THE LITTLE OTTER DRUM, WHOSE PUNCTUATED OFF-BEATS SIGNAL THE SONG'S CONCLUSION.



2
INTERTRIBAL DANCE SONG
(LCO SOLDIERS' DRUM) 4:51

WHILE THE DANCERS MOVE TO SEATS AND BENCHES ESPECIALLY RESERVED FOR THEM AROUND THE RING, THE MC GIVES A HEARTY, **MIIGWETCH** (THANKS), TO THE SINGERS, FLAG BEARERS AND DANCERS AND MOVES THE EVENT INTO GEAR FOR THE NEXT FIVE HOURS OF GENERAL AND SPECIAL DANCES. HE CALLS UPON THE HOST DRUM, THE LCO SOLDIERS' DRUM, TO PROVIDE AN INTERTRIBAL SONG. STONEY LARSON, LEAD SINGER OF THIS DRUM, IS A HIGH SCHOOL TEACHER. HE BEGINS A SONG THAT CONTAINS AN ESTABLISHED PATTERN OF **HEY-YAHS' AND 'WE-HAS'** ONE BY ONE THE DANCERS MOVE OUT INTO THE RING. WHILE MANY DANCES ARE SPECIALLY ANNOUNCED—TO HONOR SOME PERSON, FOR EXAMPLE—AND RESTRICTED AS TO WHO MAY TAKE PART, INTER-TRIBALS ARE OPEN TO ANYONE, EVEN A FEW ANGLOS WHO MAY WISH TO TRY OUT THE STEPS. DANCE COSTUMES ARE NOT A PREREQUISITE, AND SINGERS FROM THE DRUMS NOT PERFORMING ARE OFTEN SEEN IN THEIR BASEBALL CAPS AND JEANS, WITH DRUMSTICKS PROTRUDING FROM THEIR REAR POCKETS, DANCING AS WELL. WOMEN WHO HAVE ARRIVED AT A POWWOW IN CASUAL DRESS, HOWEVER, WILL USUALLY TRY TO BORROW A SHAWL BEFORE APPEARING IN THE DANCE RING.

3
WE'RE THE PEOPLE
(SMOKEYTOWN SINGERS) 9:43

THE SMOKEYTOWN SINGERS ARE THE FIRST NON-OJIBWAY DRUM TO SING FOR THE EVENING. THEY WERE ORGANIZED BY MYRON PYAWASIT IN 1973, WHEN HE WAS 19 YEARS OLD. THE GROUP'S NAME WAS HIS CREATION AND INSPIRED BY A FORMER PRACTICE OF WOODLANDS PEOPLES. LONG BEFORE THE DAYS OF AEROSOL INSECT REPELLENTS, INDIAN PEOPLE WOULD BUILD A FIRE IN A SMALL PAIL AND ADD WOOD CHIPS TO CREATE A SMUDGE OR HEAVY SMOKE TO KEEP MOSQUITOS AWAY. MYRON REMEMBERS HOW, ONE SUMMER NIGHT, HE NOTICED THAT EVERYWHERE IN HIS SMALL VILLAGE OF ZOAR THESE SMOKEY FIRES WERE

BURNING, SO HE NICKNAMED THE COMMUNITY SMOKEYTOWN—HENCE THE NAME OF HIS DRUM.

ALTHOUGH IT IS CUSTOMARY FOR MOST DRUMS TO LEARN EACH OTHERS' SONGS, CERTAIN SINGERS, LIKE MYRON, ARE GIFTED COMPOSERS AND CREATE NEW SONGS FOR THE REPERTOIRE. MYRON COMPOSED THIS SONG RIGHT AT THE 'HONOR THE EARTH' POWWOW; THUS THE RECORDING REPRESENTS ITS FIRST PUBLIC PERFORMANCE. THE WORDS IN MENOMINEE ARE: **ANISHINAABE NIMIO, NANTAKOOSIMINO, NIMIKON**, MEANING, 'WE'RE THE PEOPLE, LET'S DANCE, WE ARE ALL PROUD, LET'S ALL DANCE.'

4

SNEAK-UP DANCE SONG
(BAD RIVER SINGERS) 2:47

THE MC REQUESTS A 'SNEAK-UP' FROM THE BAD RIVER SINGERS. JOE DAN ROSE, LEAD SINGER, IS EMPLOYED AS A FISHERIES SPECIALIST BY THE TRIBE. THE BAD RIVER DRUM WAS ORGANIZED IN 1978 WHEN JOE AND SOME FRIENDS WERE HELPED BY HIS FATHER, JOE ROSE. THE FORMATION OF THIS YOUNG GROUP CAME AT A TIME WHEN THE COMMUNITY WAS FACING A NUMBER OF PROBLEMS, NOT THE LEAST OF WHICH HAD BEEN THE LOSS THROUGH SALE OR THEFT OF ALL ITS TRADITIONAL DRUMS. THE EMERGENCE OF THE BAD RIVER SINGERS HAD A HEALING EFFECT ON COMMUNITY DISINTEGRATION; MANY ELDERS, SILENT UNTIL THEN, CAME FORTH TO SHARE THEIR KNOWLEDGE OF THE BAD RIVER TRADITIONS. THE YOUNG SINGERS BECAME ACTIVE IN OTHER MATTERS, DIRECTING THEIR ENERGIES IN BUILDING A NEW DRUM, HELPING THE LOCAL POWWOW COMMITTEE PREPARE THE DANCE GROUNDS FOR THEIR ANNUAL **MANOOMIN** (WILD RICE) CELEBRATION. AS JOE DAN PUTS IT, 'AS WE LEARNED TO SING, WE BEGAN TO UNDERSTAND THE SYMBOLIC MEANING OF 'THE HEART OF THE DRUM' AND THE IMPORTANCE OF FACING EACH OTHER IN A CIRCLE. IT WAS A VITAL PART OF GROWING UP.'

THE 'SNEAK-UP' IS A SPECIAL DANCE RESTRICTED TO MALES. UNLIKE THE OTHER SONGS ON THE ALBUM, THE DRUM ACCOMPANIMENT ALTERNATES BETWEEN THE REGULAR POWWOW, OR WAR DANCE, DUPE DRUM-BEAT AND PERIODS OF UNMEASURED DRUM TREMOLOS,

WHEN ALL SINGERS POUND VERY RAPIDLY ON THE DRUM WITH NO DISCERNIBLE BEAT. DURING THE TREMOLOS, THE DANCERS MEANDER ABOUT, MAKING THEIR BODIES TREMBLE VIOLENTLY, WITH VERY RAPID FOOTWORK. WHEN THE SINGERS CHANGE ABRUPTLY TO THE POWWOW BEAT, THEY BEGIN TO DANCE WITH THE USUAL STEPS UNTIL THE NEXT TREMOLO BEGINS. DURING THE TREMOLOS, THEY GO THROUGH MOTIONS THAT DATE BACK TO THE WAR DANCES OF EARLIER TIMES, SUCH AS BRANDISHING A TOMAHAWK THEY MIGHT CARRY OR HOLDING THE PALM OVER THEIR EYES IN A BENT-OVER POSTURE, AS THOUGH LOOKING FOR THE ENEMY—HENCE THE NAME 'SNEAK-UP'

5

WINNEBAGO ARMY SONG
(WINNEBAGO SONS) 4:45

THE WINNEBAGO SONS PERFORM THE WINNEBAGO ARMY SONG, THE FIRST OF SEVERAL VETERAN'S SONGS. SUCH SONGS HAVE A LONG INDIAN HISTORY. FORMERLY, A RETURNING VICTORIOUS WARPARTY WAS REINCORPORATED INTO THE VILLAGE COMMUNITY WITH DANCE, SONG, AND GENERAL CELEBRATION. HAVING COME IN CONTACT WITH BLOOD AND DEATH, THE CEREMONIAL WELCOME WAS CONSIDERED A SORT OF SPIRITUAL CLEANSING AND HEALING, WHILE IT ALSO HONORED THOSE WHO HAD FALLEN IN BATTLE. AFTER INTER-TRIBAL WARFARE ENDED, INDIAN PEOPLE SERVED PROUDLY IN THE AMERICAN ARMED FORCES. THE STATUS ACCORDED WAR VETERANS IS CLEARLY EVIDENT IN THE 'GRAND ENTRY—THE FEATHERED INDIAN WAR BANNERS, THE VIETNAM-MIA, VFW, AND AMERICAN FLAGS. IT WAS TRADITIONAL TO COMPOSE SO-CALLED 'HONORING SONGS' FOR THE DANCES HELD IN THESE CELEBRATIONS, DURING WHICH INDIVIDUAL WARRIORS WOULD TELL OF THEIR EXPLOITS ON THE WARPATH. THIS TRADITION HAS BEEN PARTICULARLY STRONG AMONG THE WINNEBAGO. OLD WAR SONGS FROM THE 19TH CENTURY WHICH TELL OF FIGHTING SOME ENEMY WERE REVIVED DURING THE FIRST WORLD WAR WITH THE SAME WORDS, BUT WITH THE SUBSTITUTION OF THE WINNEBAGO WORD FOR 'GERMANS' IN THE SONG TEXT FOR THE NAME OF THE FORMER ENEMY.

THE WINNEBAGO SONS DRUM WAS FOUNDED BY FOUR OF LYLE GREENDEER'S SONS ABOUT 1970, WITH CONRAY AS LEAD SINGER. ORIGINALLY CALLED THE 'GREENDEER SINGERS,' THE NAME WAS CHANGED THREE YEARS LATER. ON THIS RECORDING, JOE GREENDEER IS THE LEAD SINGER. AT THE TIME THIS SONG WAS PERFORMED, THEY WERE JOINED BY SEVERAL WINNEBAGO FRIENDS FROM THE MALLORY FAMILY LIVING IN NORTHERN WISCONSIN, WHO WERE AT 'HONOR THE EARTH' WITH THEIR OWN GROUP, THE 'BEAR CLAW SINGERS.' THE WORDS TO THE SONG, AS SUNG IN WINNEBAGO, ARE: **CHEE XI WA WEE NOO, HOO CHANK HOO CHI CHIN NANK, WII WA SHIK A, HAA NII NAA GII DEE NOO, HEE RUUSH KA RA, CHEE XI WA WEE NOO,** FOR WHICH JOE GREENDEER PROVIDES THE ENGLISH TRANSLATION, AS FOLLOWS: 'WALKED A HARD TIME, WINNEBAGO BOY, YOU ARE PRESENTED WITH A FLAG, THE PEOPLE WHO DANCE TO THE DRUM WALKED A HARD TIME.' THIS ARMY SONG IS PERFORMED FOR ARMY VETERANS AND THEIR FAMILIES TO DANCE TO. IN PRACTICE, AFTER THEY HAVE MADE A FEW ROUNDS OF THE DRUM ARBOR, OTHERS ARE INVITED INTO THE RING TO DANCE BEHIND THEM, HONORING THE VETERANS. THE WINNEBAGO HAVE, AS WELL, A SONG FOR EACH OF THE OTHER THREE BRANCHES OF THE SERVICES.

6
INTERTRIBAL DANCE SONG
(BEAR CLAW SINGERS) 5:46

THERE IS A PAUSE IN THE DANCING. THE MC ANNOUNCES THE PRESENCE OF SEVERAL IMPORTANT ELDERS IN THE AUDIENCE, AND SINGERS GIVE A FEW STACCATO POUNDS ON THEIR DRUMS IN APPLAUSE. BY NOW, THE MALLORYS HAVE RETURNED TO THEIR DRUM, JOINING THE OTHER BEAR CLAW SINGERS, AND THE MC TELLS THEM THEY'RE ON. THEY LIVE SOME FORTY MILES TO THE WEST, NEAR THE ST. CROIX RIVER THE BOUNDARY BETWEEN WISCONSIN AND MINNESOTA. PEOPLE FROM THE AUDIENCE WITH CASSETTE RECORDERS AND MEMBERS OF OTHER DRUMS BEGIN TO SURROUND THE SINGERS, ANXIOUS TO ADD NEW SONGS TO THEIR HOME COLLECTIONS OF POWWOW TAPES. THESE TAPES ARE PLAYED AT IDLE MOMENTS THROUGHOUT THE WEEKEND: SINGERS WILL LISTEN TO THEM ON THEIR SUNDAY DRIVE HOME, PERHAPS REPEATEDLY FOR NEW SONGS TO ADD TO THEIR REPERTOIRE.

7
OJIBWAY AIR FORCE SONG
(LCO SOLDIERS' DRUM) 3:04

STONEY LARSON BEGINS THE LEAD OF THE OJIBWAY AIR FORCE SONG. THIS PARTICULAR SONG ORIGINATED DURING THE SECOND WORLD WAR AND CAME IN A DREAM TO A RED LAKE OJIBWAY IN NORTHERN MINNESOTA, WHOSE SON WAS A PILOT OVERSEAS IN THE THE AIR FORCE. DREAMS AND VISIONS ARE TRADITIONALLY THE SOURCE OF INSPIRATION OF MANY INDIAN SONGS. EVEN BEFORE EUROPEANS ARRIVED ON THIS CONTINENT, INDIAN WARRIORS HAD PROTECTIVE SONGS THEY WOULD PERFORM BEFORE GOING INTO BATTLE. MANY OLD OJIBWAY WAR SONGS SPEAK OF A SAFE RETURN FROM FIGHTING, AND THIS PARTICULAR SONG FALLS INTO THAT CATEGORY. ITS OJIBWAY WORDS ARE: **ISHPIMING BABAA AYAAYAAN (N)INGAADAGOSHIN OMA AKING,** MEANING (ROUGHLY): 'WHILE I AM FLYING AROUND IN THE SKY, I KNOW THAT I WILL COME TO LAND SAFELY ON EARTH.'

8
INTERTRIBAL DANCE SONG
(BAD RIVER SINGERS) 5:44

JOE DAN ROSE OF THE BAD RIVER SINGERS LAUNCHES INTO AN INTERTRIBAL WHICH WAS LEARNED AT A POWWOW IN BEMIDJI, MINNESOTA, IN 1989, FROM THE RED LAKE SINGERS. IT IS A PARTICULARLY LIVELY SONG, AND HAS THE RING FILLED. INDIAN WOMEN SURROUND THE DRUM, DANCE IN PLACE, AND AT CERTAIN POINTS IN THE MELODY BEGIN TO SING ALONG WITH THE MALE SINGERS.

9

INTERTRIBAL DANCE SONG
(THREE FIRES SOCIETY DRUM) 9:03

ANOTHER LAC COURT OREILLES DRUM IS CALLED UPON FOR A SONG, THE THREE FIRES SOCIETY DRUM LED BY EDDIE BENTON BANAI. THE NAME COMES FROM THE OLD THREE FIRES CONFEDERACY OF THE OJIBWAY, POTAWATOMI, AND OTTAWA TRIBES AND IS MEANT TO KEEP THE SPIRIT AND MEMORY OF THAT UNION ALIVE.

THE SONG NO SOONER FINISHES, WHEN THE LIGHTS SUDDENLY GO DOWN. THE MC ANNOUNCES THAT IT WILL BE 40 MINUTES BEFORE THE POWER COMPANY WILL COME OUT TO RESTORE ELECTRICITY. NONE OF THE CROWD SEEMS TO MIND. ANOTHER SONG IS BEGUN, AND THE DANCERS CONTINUE IN THE DARK. THE MOON IS BRIGHT AND ONE GETS USED TO THE DARK AND SENSES THAT THIS IS HOW IT MUST HAVE BEEN OVER 100 YEARS AGO WHEN THE INDIAN PEOPLE HONORED THE EARTH IN THE CEREMONIES OF THAT DAY.

10

INTERTRIBAL DANCE SONG
(LITTLE OTTER SINGERS) 4:14

EVENTUALLY, POWER IS RESTORED, AND, WITH IT, THE SOUND OF THE LITTLE OTTER DRUM RINGS OUT OVER THE CROWD. THE LITTLE OTTER SINGERS PERFORM AN OLD CANADIAN OJIBWAY SONG FROM KENORA, ONTARIO.

IT IS LATE, AND THE DANCERS ARE THINNING OUT, KNOWING THEY HAVE TWO MORE DAYS OF GOOD TIMES AHEAD OF THEM. MANY ARE TIRED FROM THE CONSIDERABLE DRIVE AFTER WORK AND HAVING TO SET UP CAMP ON ARRIVAL. WE CALL IT A NIGHT.

-THOMAS VENNUM, JR.,
SMITHSONIAN INSTITUTION,
APRIL 1, 1991

PERFORMERS:

LITTLE OTTER SINGERS (MILLE LACS LAKE RESERVATION, MINNESOTA) PETE GAHBOW (LEAD), ART GAHBOW, BILL GAHBOW (DRUMKEEPER AND DRUMWARMER 1), BILL ERIK (DRUMWARMER 2), TOM BENJAMIN (DRUMWARMER 3), LARRY SMALLWOOD, DARREN MOOSE, JARD GAHBOW, RON WHITE, JOE COMINGHAY.

LCO SOLDIERS' DRUM (LAC COURT OREILLES RESERVATION, WISCONSIN) PRESTON LARSON (LEAD), BILL GOUGE, WILLARD GOUGE, LOUIS WHITE, PAUL DEMAINE, DUCK WHITE

SMOKEYTOWN SINGERS (MENOMINEE INDIAN RESERVATION, WISCONSIN) MYRON PYAWASIT (LEAD), JOEY AWANOHPAY, STEVEN WAUPOOSE, DANA WAUPOOSE, GARY BESAW, CHEYENNE PYAWASIT, BEDAHBIN WEBKAMIGAD

BAD RIVER SINGERS (BAD RIVER RESERVATION, WISCONSIN) JOE DAN ROSE (LEAD), DAN POWLESS, ED MAYOTTE, MATT O'CLAIRE, FRANCIS STONE, ROBERT LEOSO

WINNEBAGO SONS (BARABOO, WISCONSIN) JOE GREENDEER (LEAD), KURT GREENDEER, RON MALLORY, RODNEY MALLORY, STEVE MALLORY, WILLIAM HENDSLEY, BOB BLACKDEER

BEAR CLAW SINGERS (HERTEL, WISCONSIN) RON MALLORY (LEAD), RODNEY MALLORY, STEVE MALLORY, WILLIAM HENDSLEY, STUART DECORAH (DRUMKEEPER)

THREE FIRES SOCIETY SINGERS (LAC COURT OREILLES RESERVATION, WISCONSIN) EDDIE BENTON BANAI (LEAD), RAYMOND BENTON, BIRD BENTON, JOE DAN ROSE, HOTTZA WEBSTER, HOTTNAWA BENTON.

PRODUCER: **MICKEY HART**
FIELD RECORDINGS AND RESEARCH: **MICKEY HART, JENS MCVOY, THOMAS VENNUM, JR.**
OJIBWAY, MENOMINEE, AND WINNEBAGO ASSISTANTS AND CONSULTANTS:
JOE DAN ROSE, EDDIE BENTON BANAI, ART GAHBOW, LYLE GREENDEER,
MYRON PYAWASIT, STUART DECORAH
PRODUCTION MANAGEMENT: **HOWARD COHEN**
STUDIO ENGINEERS: **TOM FLYE, JEFF STERLING**
TAPE EDITING: **THOMAS VENNUM, JR., JEFF STERLING**
CD MASTERING: **JOE GASTWIRT**

COVER PAINTING 'CHIPPEWA DANCER' BY **PATRICK DESJARLAIT,**
COURTESY OF THE DES JARLAIT ESTATE
PATRICK DESJARLAIT WAS A NATIVE AMERICAN PAINTER WHO BELONGED TO THE RED
LAKE CHIPPEWA TRIBE OF NORTHERN MINNESOTA. THIS PARTICULAR PIECE, 'CHIPPEWA
DANCER' WAS COMPLETED IN 1970, AFTER A 26 YEAR CAREER AS A COMMERCIAL ARTIST.

REARCARD PHOTO: **DEAN TUEDT,**

COURTESY OF THE WISCONSIN DEPARTMENT OF NATURAL RESOURCES

PHOTO CREDITS: **MASINAIGAN, AMOOS, TERRELL BOETTCHER, JAMES BAILEY,**

DESIGN: **STEVEN JURGENSMEYER**

SPECIAL THANKS TO: **LAC COURT OREILLES TRIBAL COUNCIL, WOJB, DICK BROOKS, JOE
DAN ROSE, RON WHITE, DOUG TWAIT, MASINAIGAN, AMOOS, IOAN ALLEN, MARTY
BARTLESTONE, BRYSTON, DOLBY LABS, DAN DUGAN, SMITHSONIAN INSTITUTION,
OFFICE OF FOLKLIFE PROGRAMS, CARYL OHRBACH, BARRY MELTON, THE PRINCE OF
WARDS, LORI ZOOK, D.A. SONNEBORN, BETSY COHEN, KATIE BLUM, CAMERON SEARS,
JAN SIMMONS, THE WHITEFISH BAY SINGERS, AND THE RED LAKE SINGERS.**

**THIS RECORDING IS DEDICATED TO THE MEMORY OF WILLIAM BINESHI BAKER, SR.,
1909-1985, DRUMBUILDER, SINGER AND KEEPER OF OJIBWAY TRADITIONS,
JOE COMINGHAY, ART GAHBOW, AND BIRD BENTON.**

THOMAS VENNUM, JR., IS SENIOR ETHNOMUSICOLOGIST OF THE OFFICE OF FOLKLIFE PRO-
GRAMS, SMITHSONIAN INSTITUTION. HE IS THE AUTHOR OF **THE OJIBWAY DANCE DRUM:
ITS HISTORY AND CONSTRUCTION** (SMITHSONIAN INSTITUTION PRESS, 1982) AND **WILD
RICE AND THE OJIBWAY PEOPLE** (MINNESOTA HISTORICAL SOCIETY PRESS, 1988).

A PORTION OF THE PROCEEDS FROM THE SALE OF THIS RECORDING BENEFIT THE CONTINU-
ATION OF MUSICAL TRADITIONS OF THE OJIBWAY, MENOMINEE AND WINNEBAGO PEOPLE.

TECH NOTES

THE FIELD RECORDINGS WERE MADE WITH A PAIR OF AKG 414 MICROPHONES THROUGH AN
AERCO STEREO PREAMP, TO A NAGRA IV-S ANALOG TAPE RECORDER IN FLAT STEREO, USING
A BRYSTON INTERFACE WITH DOLBY-SR NOISE REDUCTION AND SCOTCH 806 TAPE AT 15 IPS.
THE MICROPHONES WERE USED IN CARDIOD AND HYPERCARDIOD POLAR PICK-UP PATTERNS
IN A VARIETY OF CONFIGURATIONS DEPENDING ON THE INDIVIDUAL SET-UP OF EACH GROUP
OF PERFORMERS.

THESE TAPES WERE THEN COPIED TO AN MCI JH 110 ANALOG TAPE RECORDER WITH DOLBY-SR
USING AMPEX 456 TAPE AT 15 IPS TO MAKE WORKING COPIES, AND THE ORIGINAL MASTER
RECORDINGS WERE ARCHIVED FOR FUTURE REFERENCE. AFTER SELECTING THE MATERIAL TO
BE USED IN THE FINAL MASTER, THE SELECTED MATERIAL WAS THEN EDITED TO TAKE OUT
ANY UNDESIRABLE MICROPHONE BUMPS, WIND BUMPS, AND ALSO TO MAKE THE TIMING
OF EACH OF THE PIECES FIT THE MASTER EDIT PLAN. SOME EQ WAS USED IN PLACES TO
ELIMINATE LOW FREQUENCY OVERLOAD DUE TO WIND AND/OR MOVEMENT OF MICRO-
PHONES AND PERFORMERS. A QUANTEC QRS WAS USED FOR SPATIAL ENHANCEMENT. THE
EDITED MASTER WAS THEN TRANSFERRED TO A SONIC SOLUTIONS DIGITAL RECORDER TO
MAKE THE CD AND CASSETTE MASTERS FOR DUPLICATION.



ALL COMPOSITIONS PUBLISHED © 1991 360° PUBLISHING (ASCAP).
COPYRIGHT © & © 1991 360° PRODUCTIONS
MANUFACTURED AND MARKED BY RYKODISC UNDER EXCLUSIVE LICENSE.

RYKODISC PICKERING WHARF BLDG. C. SALEM, MA 01970

ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION

IS A VIOLATION OF APPLICABLE LAWS.

RCD 10199

ATAI



HONOR THE EARTH POWWOW

SONGS OF THE GREAT LAKES INDIANS

- 1 **GRAND ENTRY SONG**
(LITTLE OTTER SINGERS) 4:20
- 2 **INTERTRIBAL DANCE SONG**
(LCO SOLDIERS' DRUM) 4:51
- 3 **WE'RE THE PEOPLE**
(SMOKEYTOWN SINGERS) 9:43
- 4 **SNEAK-UP DANCE SONG**
(BAD RIVER SINGERS) 2:47
- 5 **WINNEBAGO ARMY SONG**
(WINNEBAGO SONS) 4:45
- 6 **INTERTRIBAL DANCE SONG**
(BEAR CLAW SINGERS) 5:46
- 7 **OJIBWAY AIR FORCE SONG**
(LCO SOLDIERS' DRUM) 3:04
- 8 **INTERTRIBAL DANCE SONG**
(BAD RIVER SINGERS) 5:44
- 9 **INTERTRIBAL DANCE SONG**
(THREE FIRES SOCIETY DRUM) 9:03
- 10 **INTERTRIBAL DANCE SONG**
(LITTLE OTTER SINGERS) 4:14

PRODUCED BY MICKEY HART

COPYRIGHT © & ™ 1991 RCD PRODUCTIONS

MANUFACTURED AND MARKETED BY RYKODISC UNDER EXCLUSIVE LICENSE

RYKODISC PLAYERS INC. 2000 W. 10TH AVE. S. SUITE 1000, MINNAPOLIS, MN 55425

ALL RIGHTS RESERVED. UNAUTHORIZED REPRODUCTION OR PUBLICATION IS A VIOLATION OF APPLICABLE LAWS.

PRINTED IN THE USA

RCD 10199

ATA





HONOR THE EARTH POWWOW
Songs Of The Great Lakes Indians

- 1 Grand Entry Song
(Little Otter Singers)
4:13
- 2 Intertribal Dance
Song (LCO Soldiers'
Drum) 4:51
- 3 We're The People
(Smokeytown
Singers) 9:43
- 4 Sneak-Up Dance
Song (Bad River Singers) 2:47
- 5 Winnebago Army
Song (Winnebago Sons) 4:45
- 6 Intertribal Dance
Song (Bear Claw Singers) 5:46
- 7 Ojibway Air Force
Song (LCO Soldiers' Drum) 3:04
- 8 Intertribal Dance
Song (Bad River
Singers) 5:44
- 9 Intertribal Dance
Song (Three Fires
Society Drum) 9:03
- 10 Intertribal Dance
Song (Little Otter
Singers) 4:14

Copyright © & © 1990
360° Productions

Manufactured and Marketed
under exclusive license by
Akodisc.

All rights reserved.
Unauthorized duplication is
a violation of applicable laws.

PCD 10199

AAA

RYKO