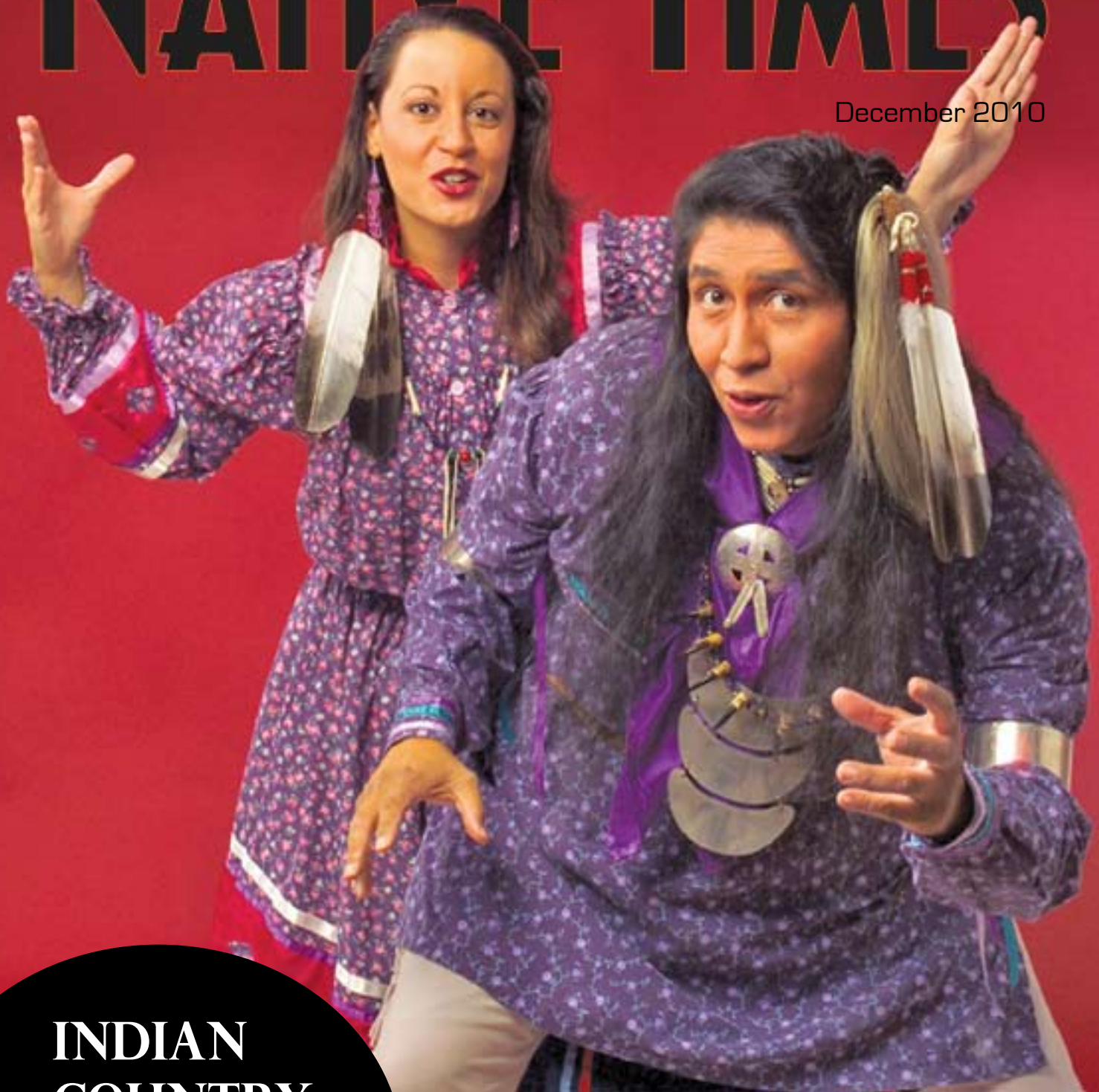


OKLAHOMA

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NATIVE TIMES

December 2010



**INDIAN
COUNTRY
PERFORMERS**

*Barbara McAlister • Jerrod Tate
The Neugins • Mahenwadosé • Stella Long
Thunder Road Theater Company & More*



MUSCOGEE (CREEK) NATION COUNCIL HOUSE, OKMULGEE

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ON OUR COVER: JEHNEAN WASHINGTON and WILL HILL of MAHENWAHDLOSE

Mahenwahdose, a Muscogean word meaning "True Native American Theater," is a Native American Indian performance company comprised of talented performing artists dedicated to performing accurate, educational and traditional stories of Native America. The company features a full-blood Muscogee Indian storyteller (Nagonagokee OniYah) with the English name of Will Hill and Muscogee name of Kabitcha Feke Sego. Also performing is Jehnean Washington, a multi talented native performer and a graduate of AMDA.

Mahenwahdose combines the tradition of storytelling with language, traditional flute, drum and comedy. Taught by his elders, the ancestry, language, history and traditions of his Muscogee people, Hill is a storyteller by destiny, not choice, and the performances include stories translated by Hill from the original native language and adapted for the stage. Mahenwahdose was the first company to perform at the Smithsonian National Museum of the American Indian before it opened in Washington, D.C. in 2004. They were chosen to represent Oklahoma with performances at Disney's EPCOT Center in Florida during the Centennial in 2007. Mahenwahdose's song, "The Trail of Tears" is part of the "Song of America" album, which was nominated for a Grammy in 2008.

MAHENWAHDOSE:

Song of Winter

By KAREN SHADE
Cherokee

Eb Screechowl is one grumpy ol' buzzard. That's just how Will Hill wanted him to be when he wrote him into "A Song of Winter."

What sounds like a poetic tribute to the season is, in fact, a comedy that takes its audience to the heart of Indian Country where a hardened soul rediscovers compassion and the joy of being with family and friends.

"It's our fifth year bringing Eb Screechowl to the stage," Hill said. "Everybody seems to enjoy it. We packed the house last season."

Mahenwahdose Productions and American Indian Theatre Company bring the show back to the Tulsa Performing Arts Center for three performances. Shows are at 8 p.m. Dec. 17-18 and 2 p.m. Dec. 18.

Although the play has been tweaked just a little to make it a little different for returning audiences, Hill said it is still the same show that debuted to applause and praise.



WILL HILL AS EB SCREECHOWL

The cast returns with Jehnean Washington reprising her role as Roberta Coachmen, Eb's patient niece. She never fails to extend an invitation for holiday dinner with the family despite that Eb always disappoints. The cast also includes Mike McEver, Winona Henderson and Mike Buckendorf.

"A Song of Winter" is based on Charles Dickens' "A Christmas Carol," the story of the greedy, cold-hearted Ebenezer Scrooge, who is so stingy, he grumbles at the idea of his poorly-paid clerk, Bob Cratchit, taking a day off for Christmas.

Scrooge later finds himself visited by the ghost of his former business partner, who warns him to change his ways before he is condemned to a similar fate as his. Three ghosts visit during the night to teach Scrooge how to be human again and to appreciate the people in his life.

The streets of old London town, circa 1840, however, have disappeared in Hill's version. Damp and dreary British days filled with smoke stacks, street urchins, Victorian shops and gas street lanterns have been replaced with rural Oklahoma's wide-open sky, pastures, pick-ups and a smoke shop along one of those obscure state or county roads. Screechowl runs his business the way it's been for decades, but he's about experience one of the biggest shake-ups in his life. You get the picture.

As different as both worlds seem from one another, Hill said he found plenty of parallels between Dickens' time and place and ours. He was especially interested in Scrooge's background as a child left at boarding school to wait out Christmas



alone while school mates went to their families. Hill said he's talked with elders of his tribe, who told him there were always children at the old government boarding schools who were never picked-up for Christmas or other holidays.

"Every time I thought about those kids, I would get really emotional because I couldn't imagine someone being in that position. But they were," he said.

He also noted that winter seems to be a season of celebration for both Dickens' world and that of traditional Muscogee people. Dance was a big part, along with feasting and offering thanks. The play boasts a tribute to a food that's familiar to some Native American people. Hill's long-time performance partner Washington wrote the song "Ode to Commodity Cheese" as a toast to a way of life. The hilarious song, which mentions how well that government block of American made a mean grill cheese, is just one of the many reasons the play has been a hit.

"People begin calling around August to find out if the show is going to happen. They're always glad to hear when it is," Hill said. "We'll let it run as long as we can



WHAT SOUNDS LIKE A POETIC TRIBUTE TO THE SEASON IS, IN FACT, A COMEDY THAT TAKES ITS AUDIENCE TO THE HEART OF INDIAN COUNTRY WHERE A HARDENED SOUL REDISCOVERS COMPASSION AND THE JOY OF BEING WITH FAMILY AND FRIENDS.

let it; as long as there's an interest. People love it. I know I do," Hill said. "We start off laughing and end laughing."

While the play takes audiences down familiar country roads, it also presents the predicament everyone faces at some time or another. When things go wrong, even terribly wrong, will you hold out from life or will you try to make a difference?

"People make mistakes," he said. "We go through tragic things, but do we live in the past and stay bitter and angry?

Are you going to go out against the world, or can we change to make the world better?"

"A Song of Winter" is for all ages and includes Christmas carols sung in native language. It plays in the Liddy Doenges Theatre at the Tulsa Performing Arts Center, Second Street and Cincinnati Avenue in downtown Tulsa. Ticket base prices are \$12. Tickets are available at the PAC box office, Third Street and Cincinnati Avenue. They can also be purchased online at www.myticketoffice.com and by phone at (918) 596-7111.

— PUBLISHER'S NOTE

There is a saying about the best laid plans. They often go awry.

*The best-laid schemes o' mice an' men
Gang aft agley ...*

It's from Robert Burns' poem, "To A Mouse." While plowing a field, he turns over the home of a mouse. Dis-may at the enormity of the problems he has brought on the mouse causes him to reflect on what he has done. He has destroyed her home at a time when it is impossible to rebuild. There is no grass to build a new home and the December winds are cold and sharp. Her preparations for winter are gone.

My house hasn't been plowed under, but my plans have gone awry. This second issue of Oklahoma Native Times was *supposed* to be a traditional arts and crafts issue and some of the regular features that I wanted to include each and every month just didn't happen.

On to plan B. *Except I didn't have a plan B.*

What did happen, I hope, is an issue you will enjoy just as much. A phone call from Will Hill reminded me of his upcoming play, *Song of Winter*, and that reminded me of Thunder Road's production of *The Way Down Story*, which was in rehearsal at the time. This made me think. Native art and craft isn't only what we make with our hands. Creativity takes many shapes and forms and the art of performance is one of them. So, this *is* an art and craft issue, just not the way I had planned.

We've got some real characters here in Indian Country. This month we're telling some of their stories.

What about that traditional arts and crafts issue? Well. That will come when it's time. And I've learned a valuable lesson. *Always have a Plan B.* It won't hurt to keep Plan A to yourself, either. Then no one will know you had to switch gears in the first place!

Lisa

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NATIVE THEATER:

Keeping it Real

By KAREN SHADE

Cherokee

A few weeks ago, Okcate Smith and company found themselves in the dark Nightingale Theater of Tulsa's emerging Pearl District. Scripts in hand, they paced around one another, studied lines and shook off any doubts about the fast-approaching opening night.

Pogie Dawn and Robert Deer worked out a confrontational scene from Mark Anthony Rolo's "The Way Down Story" as Old Tree Woman and her grandson, Frederick. If they were nervous, neither of the Tulsans showed it.

Nearby, director Okcate Smith listened

to another cast member's speech. If all had gone according to plan, the role of birch-hard Old Tree Woman would have been played by a special guest artist, the actress Casey Camp-Horinek. Instead, she had two actors cast to play the lead roll in Rolo's family drama set in inner city Minneapolis after Camp-Horinek couldn't take the role. Smith has learned many things about the craft. The most important is to have an understudy or two on standby.

"In theater you never know exactly what's going to happen until you're up there. When you're up there, sometimes lights go off, people stumble on something, set pieces don't arrive. Theater's such a living thing, you just have to be ready for anything," Smith said.

And what both Thunder Road Theater Company and the American Indian Theatre Company, also based in Tulsa, offer is enlightenment into the lives of Native Americans as they are now — ever present, yet mindful of those who came before.

Thunder Road Theater Company was founded in 1993 by Julie Little Thunder and Jana Rhoads. Although both had been involved in various theater groups around the region, they wanted to focus their efforts on presenting stories of contemporary life. No matter the background of its individual audience members, the story is always theirs.

Native theater is about drama and laughter, now and then, exploring the interior landscape of individual experience. The further artists go, the more perplexing the view of what it means to be Native American in this world. Sometimes it means rescuing aspects of the culture in the most practical terms.

"Theater is a great medium for preserving the language, learning the language and transmitting these stories as oral tradition," Little Thunder said.

While the plays presented by Thunder Road are largely set in the present, there is always a foot in the past. It's familiar territory for Will Hill of Mahenwahdose Productions and the American Indian Theatre Company. Hill is a certifiable storyteller with deep roots in the tradition. He's also a playwright and actor involved in theater productions year-round, whether at the Tulsa Performing Arts Center, a small-town community center or a school room.

He first became involved in AITCO in 1990 when the group was invited to make a presentation at the Smithsonian Institution in Washington, D.C. Four years earlier



POGIE DAWN AND ROBERT DEER REHEARSE A CONFRONTATION IN "THE WAY DOWN STORY" NOV. 17.

NATIVE THEATER IS ABOUT DRAMA AND LAUGHTER, NOW AND THEN, EXPLORING THE INTERIOR LANDSCAPE OF INDIVIDUAL EXPERIENCE. THE FURTHER ARTISTS GO, THE MORE PERPLEXING THE VIEW OF WHAT IT MEANS TO BE NATIVE AMERICAN IN THIS WORLD. SOMETIMES IT MEANS RESCUING ASPECTS OF THE CULTURE IN THE MOST PRACTICAL TERMS.

**NEW PEOPLE WILL BE NEEDED AS BOTH THUNDER ROAD AND AITCO CONTINUE
MOVING FORWARD WITH MORE STORIES TO TELL THAT SPEAK TO ALL OF US,
NAMELY BECAUSE THEY COME FROM US.**



WILL HILL PREPARES FOR A PERFORMANCE.

er, the company headed by Winona Henderson presented an epic stage adaptation of “Black Elk Speaks” starring film actors Will Sampson and David Carradine. Renowned actor Wes Studi, who grew up in Adair County, also was in the cast.

A production company grew from that experience and later became the theater company we know today. Also, Mahenwahdose, a production endeavor in folklore and storytelling headed by Hill and actress Jahnean Washington, emerged as a separate entity from AITCO. The organizations regularly work together to this day. Case in point: “A Song of Winter,” set to open Dec. 17 at the Tulsa Performing Arts Center.

Based on Charles Dickens’ “A Christmas Carol,” “A Song of Winter” moves forward in time to the present day. It’s also set in a rural Eastern Oklahoma area that could just as easily be Marble City or near Pawhuska or on the edges Grand

Lake. “Song of Winter” is one in a line of original full-length plays with music written by Hill and Washington. “The Fearless Honkah Hunters,” a ghostly tale, and “What’s a Christopher Columbus,” a commentary on how Native Americans view the largely celebrated explorer, are like the seasonal “Song of Winter.” They all demonstrate Hill’s warm sense of humor and reveal a strong tie to the “old ways.”

For Hill, theater is also finding a way to the future, which means there’s a lot of work to do when it comes to educating the world-at-large about real native people.

“With Mahenwahdose, it’s an ongoing process to bring about cultural awareness of Native America into Mr. and Mrs. America’s households, into their schools, into their theater departments, into their universities so that people will know that we’re more than just beads and feathers,” he said.

“We’re a vibrant, beautiful culture with

39 different tribal nations here in Oklahoma and 557 in the United States,” Hill added. “It’s all a beautiful blanket of stories to be woven, shown and told and to help nurture our peoples not only in the past but into the future.”

Considering that “mahenwahdose” is a Muscogean word meaning “the real thing,” Hill is doing nothing less. Much the same can be said for Thunder Road.

Education is an important part of the mission, but it isn’t limited to cultural awareness and language preservation. Through workshops and outreach into the community, people find themselves looking a little deeper within every time they enter the stage. Participants who never considered being part of a theater show before suddenly find themselves bitten by the proverbial acting bug. It’s more than that, however. When a person gets on stage for a role, they’re pushing themselves personally a little further than they



"THE WAY DOWN STORY"

CONSIDERING THAT "MAHENWAHDOSE" IS A MUSCOGEAN WORD MEANING "THE REAL THING," HILL IS DOING NOTHING LESS. MUCH THE SAME CAN BE SAID FOR THUNDER ROAD.

thought they could do.

As artistic director for Thunder Road and as an actor, Smith said it's good to have so many new voices involved in various ways.

"We get to work closely with the playwright who writes the shows. We get to work with directors who are Indian of shared backgrounds, and we also work with actors who are Indian. We welcome new people to it," Smith said.

New people will be needed as both Thunder Road and AITCO continue moving forward with more stories to tell that speak to all of us, namely because they come from us.

"Like I used to say," Hill said, "It's one thing for a doctor or an academic to write about us, but when we talk ourselves – about what it is, who it is and why it is – it means something else. These things are so important in native culture."

To learn more about Thunder Road Theater Company, future productions and see a schedule of auditions, visit www.web.me.com/thunderroadtheater or call (918) 607-8547.

For more about the American Theatre Company and Mahenwahdose Productions presentation of "A Song of Winter," go to www.tulsapac.com.



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ABRACADABRA!:

Lost City home to magical duo

By DANA ATTOCKNIE

Comanche

LOST CITY, Okla. - In an instant a painting of Mona Lisa turns into a vampire. Then just as quickly a stake hammers through the vampire and the painting begins to bleed.

"I like to see people's expressions whenever we do something that really amazes them," Bobby Neugin said. "Some of the stuff that we do has never been done by other magicians."

Neugin and his son Jeramy, Cherokee, own and operate Lost City Magic based out of Lost City, near Hulbert, Okla. Although they've been around magic all their lives, they decided to go into business a year ago and have since become members of the Society of American Magicians.

"We looked around and realized it would be a really good medium to introduce people to different Indian legends and stories," Jeramy said. "Magic has always been a part of the Cherokee culture but no one has utilized it. We thought, well we know about it and why not jump in and use it. Learn more about our culture and our way, in a way that no one has done it yet."

During their performances that last a little over an hour, audience members may see paper butterflies turn into real ones, Jeramy may levitate his dad into the air, or someone's skull may be set on fire. Each show is unique and some audience members will get to take some of the magic home via a souvenir, like the painting of Mona Lisa turned into a bloody vampire.

"It's just something that I think people would really enjoy because they'll see tricks that they've never seen before," Bobby said. "We practice every night because we're working on something new every night. Our show is growing constantly."

Inspiration for the craft has come from reading books and watching DVD's of magicians like Houdini, Harry Anderson and Penn and Teller. Jeramy fancies the gory and shocking tricks like when he's cut in half with a machete or puts a fishing hook through his arm. Once he said, he "produced a black snake then cut it in half and restored it. The trick worked and everybody liked it, it was just a huge mess to clean up all the blood afterward."

and other family members and neighbors have watched them try out new illusions for years. They began studying and practicing magic when they lived in North Carolina.

Jeramy said the first time he performed for somebody outside of their home he was scared to death. He was sitting across from a girl in a waiting room for what seemed like an hour before he got up the courage to say, "Hey, can I show you a



JERAMY AND BOBBY NEUGIN

Jeramy said although they know enough tricks to be professional magicians they continue to create more as well as practice on their older tricks and the basic ones.

"You can't master every single magic trick, it would be impossible," he said. "For as many people as there are on this Earth ... there are that many magic tricks."

Jeramy's cousin Dusty Neugin and his wife Amy assist during performances,

trick?" The trick called for a sponge rabbit and Jeramy had to buy a new one after this first public performance. "I sweated so hard, I kind of ruined it ... Now I have no problem. It's easy."

Bobby encourages aspiring magicians to, "Practice, practice, practice. The more you practice the better you get with your tricks. It's just like coin tricks. I do a lot of coin tricks. I've been working on those for

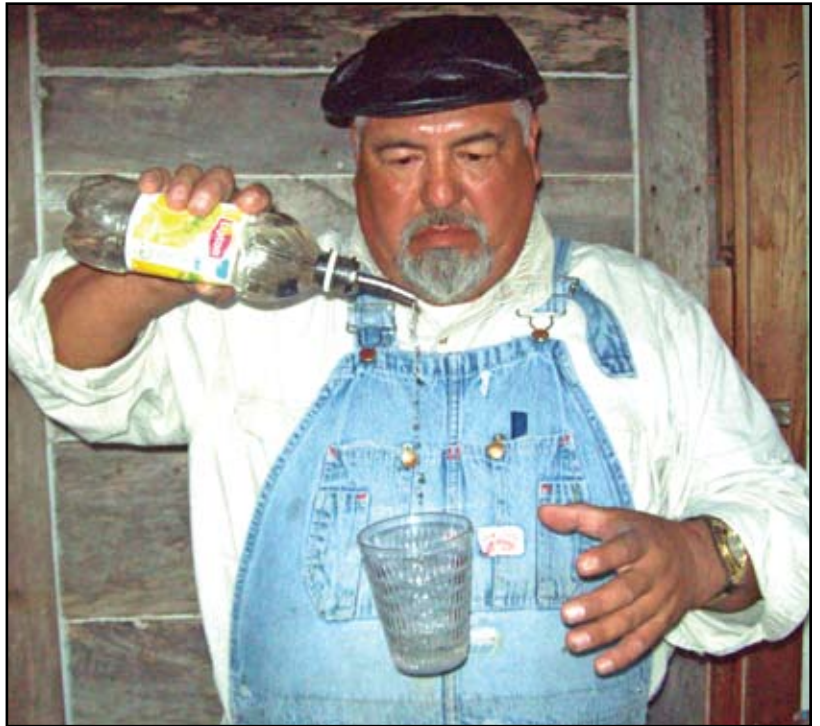
**THE FIRST TIME HE
PERFORMED FOR SOMEBODY
OUTSIDE OF THEIR HOME HE
WAS SCARED TO DEATH.**

years and I'm just now mastering some of them. To make them real I have to practice all the time."

The duo most recently performed at the Lost City and Keys Community Building in October. They are available for public and private events, and can customize the type of show they perform as well as the length of the show. Their next big show is scheduled for Memorial Day 2011 when part of their proceeds will be donated to veterans. The time and location will soon be announced.

Bobby hopes to one day have a stage show someplace, "Because it just keeps growing and getting better, we're adding new tricks all the time. People are more responsive to what we're doing and it just seems like it's growing all the time."

For more examples of Neugin tricks or to book a show, visit their Web site at www.neugin.vpweb.com, e-mail them at neugin@yahoo.com, or call (918) 772-2378.



BOBBY LEVITATES A CUP



JERAMY PERFORMING A TRICK WHERE HE SWALLOWS A STRING OF RAZORBLADES

OPERA SINGER:

A Mezzosoprano Comes Home

By DANA ATTOCKNIE

Comanche

MUSKOGEE, Okla. – The “beautiful” gallop of a horse reminds her of singing.

“Just the feeling of singing correctly; I always say it’s like riding a beautiful horse at full speed,” Barbara McAlister, mezzo-soprano, said. “I had to work very hard at learning to sing correctly. I loved singing and I loved the challenge of being as good as I could be.”

McAlister, Cherokee, trekked across the world as an opera singer and is now back in Muskogee, Okla. She works as a fine arts instructor/performer for the Cherokee Nation in Tahlequah, Okla.

“I just feel so blessed that I moved back to Oklahoma where I grew up,” McAlister said, recalling her youth as a barrel racer. “I grew up with horses and loved horses. I rode all over Muskogee on that horse. I think I knew everyone in town when I was little. Nothing stopped me, there were no walls or barriers.”

Her singing inspiration came from her parents Dr. Lawrence McAlister and Clara Edwards McAlister. Her father sang in German mostly and her mother was a pianist.

“I always grew up hearing all kinds of music around our home so I was very lucky,” she said. “I heard opera singers growing up because my parents had a wonderful collection (of music) ... one day I chose that I prefer this kind of music; the classical operatic.”

She was a member of the children’s choir at church, and also remembers Jeanne Parker who she thought had such a beautiful voice. “I wanted to have a beautiful voice like hers,” McAlister said.

While attending Oklahoma City University, McAlister majored in music, voice and singing. She’s dabbled at playing guitar and piano, and started her professional music theater work during her senior year in college via the Summer Stock Theater. After graduation, she journeyed

to Hollywood, Calif. Her voice teacher in Hollywood was Lee Sweetland, who she said ultimately became her master voice teacher.

While in California, she entered the Loren Zachary Competition, which took her to Europe for an audition then eventually to opera houses throughout Germany.

“I learned German very quickly to be

Some of her opera house repertoire includes performances in Monte Carlo, Cannes, Paris, and Hong Kong. Not to mention her work with the New Bulgarian Opera, where she sang as Ortrud in “Lohengrin” and in the Verdi Requiem as the mezzo soloist. Some of her favorite roles include Santuzza in “Cavalleria Rusticana” and the lead role in the opera “Carmen.”

“That was just an incredible time, I really enjoyed it,” she said. “You get up in the morning, get on the bus, and they would haul us off to the next town. I think we went to every town in France and Spain; any town that had an opera house.”

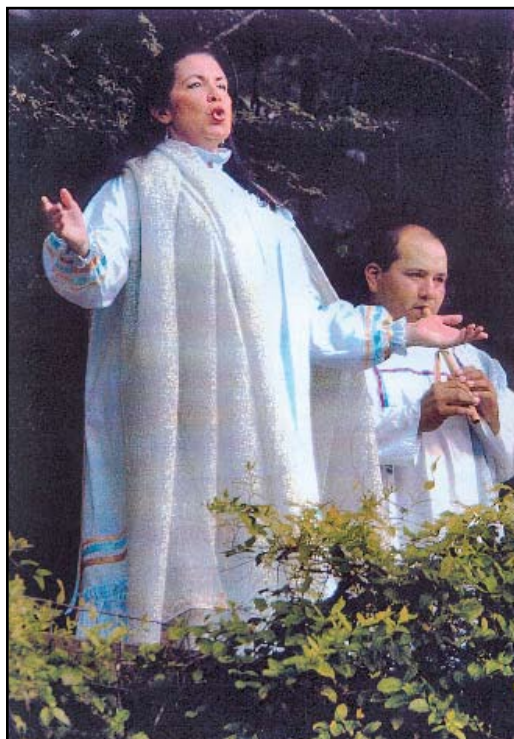
While touring in Germany and France, she made time to fly back to Oklahoma to visit her parents, and fondly remembers the plane ride.

“The minute the red earth began of Oklahoma then I would get tears in my eyes because it was so wonderful to be home,” McAlister said. “But it was also wonderful to travel and see other parts of the world and learn about other cultures. I loved meeting people from all over Europe.”

During one of her trips back home, McAlister performed in Tahlequah at the Tsa-La-Gi outdoor amphitheater. She played the role of Selu in the Trail of Tears.

She moved to New York in 1987 and studied with Sweetland’s son, Steve. She also became a member of the Metropolitan Opera Extra Chorus. She has performed with the Santa

Fe Opera Company, Central City Opera Company, Houston Symphony, The Washington Opera Company, Arizona Opera, San Diego Opera, Tulsa Opera, Florentine Opera, New York Grand Opera, the Düsseldorf Symphony, Symphony in Passau, Opera New England, and the Anchorage Opera. She has performed at the Alice Tully Hall, Carnegie Hall, Cherokee Heritage Center, Kennedy Center, National Museum of the American Indian, and Weill Recital Hall. Her recitals



BARBARA MCALISTER AS SELU, CORN WOMAN, IN THE “TRAIL OF TEARS” DRAMA

able to get around and sing,” McAlister said. “You have to be able to sing in any language that is put in front of you.”

She sang for the German Repertory Theater for ten years before moving to New York. During her ten years in Germany she sang approximately 35 roles, and also did “guesting” in France.

“If you want to guest then you have to have permission of that theater where you’re hired to go do anything else,” she said.

**SHE SANG FOR THE GERMAN REPERTORY THEATER FOR TEN YEARS
BEFORE MOVING TO NEW YORK. DURING HER TEN YEARS IN GERMANY
SHE SANG APPROXIMATELY 35 ROLES, AND ALSO DID "GUESTING" IN FRANCE.**

have given her the opportunity to work for the Oklahoma State Arts Council Touring Program and the Mid-America Arts Alliance Touring Program.

"I've never been one of these singers or performers that say I sacrificed for my career. I have never sacrificed, I've just been doing what I've loved to do my whole life. It's been an absolute joy, most of the time," McAlister said. "The other big thing about the operatic world, I guess musical theater too, is that you meet people that are your friends for life. I'm still in touch with people in Germany and I go over there periodically ... I hope to go back in April to sing for the opening of an art gallery there. Just meeting people from all countries, it's just wonderful."

Now that McAlister is home, she continues to perform and just recently completed work on two CD's for the Cherokee Nation Education Corporation (CNEC).

She consulted on one CD and sings on the second CD titled "The Song of the Nightingale."

"She took the Cherokee songs and then rewrote them to more modern music," Kimberlie Gilliland, CNEC executive director, said. "We're very excited. Most of the recorded Cherokee music is religious ... it's really a fabulous composition ... It's helping our revitalization process in an exciting way."

Gilliland said this is the first time to compile this many secular songs, and the CD's will be given to the Cherokee Emersion School, the head starts, the Indian Child Welfare system, and to every new child born in 2011 at the Tahlequah Hospital and Hastings Indian Hospital. The CD's will not be sold, but donations will be accepted. The public will be able to pick up the CD's at various locations, including through CNEC. All proceeds go to

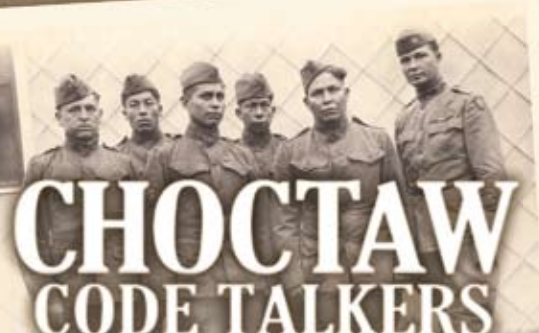
CNEC, and the release date is during the first week of December. McAlister worked with Timothy Long on the CD's, which contain both songs and stories.

She will be working with classical composer Jarod Tate from the Chickasaw Nation when she performs in June 2011 at their inaugural Classical Music Festival. She also hopes to continue her work as a painter, and to recruit more Cherokee students, who can read music, for her class with the Cherokee Nation. Both classical and Broadway Belt style singing are taught in her classes.

"I'm here and glad to help whoever I can, whenever I can," McAlister said. "I'm blessed to be in my homeland and working with the Cherokee Nation."

For more information about McAlister, visit her Web site at <http://www.barbaramcalister.com>.

CHAPTER VI
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JOSEPH CHAMBERLAIN / PHOTO BY GREGG SHIPMAN PHOTOGRAPHY / WWW.SHIPMANPHOTOS.COM

WRAPPED UP:

From Pen & Ink to Cozy Wool

By DANA ATTOCKNIE

Comanche

TULSA, Okla. – People will soon be able to wrap themselves up in the art work of Joseph Chamberlain.

A version of a painting titled “All Night Meeting” by Chamberlain, 49, will soon adorn a Pendleton blanket.

“To me, in the Native world, it was kind of like one of the ultimate honors,” Chamberlain, Yankton Sioux, said. “Because especially how Pendleton is so largely used in the Native culture with giveaways and different things, and I think of how many arena’s that blanket will be in.”

Chamberlain, who is originally from South Dakota, has lived in Tulsa since 1979. He painted “All Night Meeting” for and Indian art calendar in 2005.

Chamberlain said the painting of “All Night Meeting” was done with his tribes in mind, the Lakota, Dakota and Nakota. The seven water birds represent the seven fires of his people. The two warriors are holding items necessary to the meeting. The rising moon and setting sun indicate that meeting will last all day and all night.

“My art is like a spiritual tale of Native ways,” Chamberlain said. “There are so many different aspects to Native ways ... and out of respect for other tribes I don’t do their ways, you know. I do what I know.”

Chamberlain spent years on the road showcasing his art, but took this year off to put his 4-year-old grandson Joseph Chamberlain II, a.k.a. L.J. which stands for Little Joe, in pre-k. He worried his time away from the road might hurt his career.

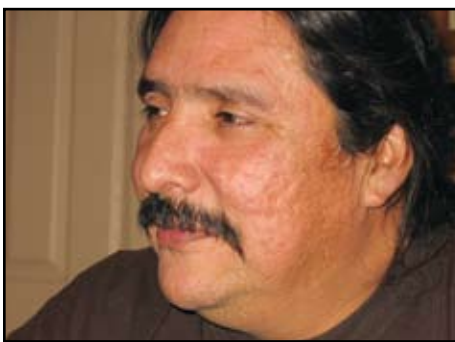
“In the art world, if you’re kind of not out there a lot, you can fade real easy,” Chamberlain said, acknowledging the kismet that brought him and the Pendleton Company together. “It wasn’t even me, it was the Creator. Pendleton saw my art.”

A Pendleton representative noticed Chamberlain’s art during a visit to the Gilcrease Museum in Tulsa. A different

painting of his was originally selected, but “All Night Meeting” and four other images were sent to Pendleton after the company contacted Chamberlain.

“To me it’s all just a blessing and when things come along like this that’s even more of a blessing,” he said.

“All Night Meeting” took approximately three weeks to complete. Pendleton will release the blanket on March 25, 2011 and



**“THERE ARE SO MANY
DIFFERENT ASPECTS TO
NATIVE WAYS ... AND OUT
OF RESPECT FOR OTHER
TRIBES I DON’T DO THEIR
WAYS, YOU KNOW.
I DO WHAT I KNOW.”**

Chamberlain will host an unveiling and signing the weekend of April 16, 2011, with a time and location to be announced at a later date.

Chamberlain’s interest in art began when he was little. He works in pen and ink, water color, acrylic, charcoal, pastels, sculpts dolls and paints drums and buffalo skulls. He has designed many powwow shirts and CD covers, logos for a veterans group, the Muscogee Creek Nation reintegration program and the 2006 national HIV/AIDS conference in Alaska. He also designed the 2009 Christmas poker chip for the Quapaw Tribe. The chip featured a little Santa Claus that was fancy dancing.

He is a founding member of a Tulsa group called Circle of Friends and S.K.I.N.S. that promotes sobriety and well-being among Native Americans.

Chamberlain also collaborated with Joseph Marshall III and John Two-Hawks for the book “How Not to Catch Fish: And other Adventures of Iktomi.” He created the character image and the illustrations for the children’s book. He said it’s a book on tricksters that was published in April 2005 and is now out of print.

He said he has not entered too many art shows and does not focus on winning ribbons. Instead, Chamberlain tries to inform people with his work.

“As an artist we have a responsibility to teach people. We as Native people; we’re misconceived, misunderstood,” he said, specifically mentioning stereotypes. “I think it’s really our responsibility to educate a lot of people.”

He does however limit some of his teachings about Native American customs and may only paint symbols instead of going into great detail. “I think there’s only so much we should show,” he said.

Information about Chamberlain can be found on Facebook, MySpace and www.yanktonart.com. The Yankton Art Web site states Chamberlain’s, “award winning art has earned him a People’s Choice Award, Storyteller Award and a Judges Award at Red Earth 2006.” A Pendleton can be pre-ordered from and signed by Chamberlain by calling him at (918) 277-1129.

Chamberlain said he is glad that he can leave the legacy of a Pendleton blanket to his grandson L.J., who has been on the road with him and “even sold some of his little scribbles.”

Next, Chamberlain hopes to continue to reach new heights with his art.

“I’ve always wanted to paint something in front of somebody live,” Chamberlain said. “There are so many things you want to do as an artist ... I’m leaving that up to the creator. I’m blessed that I have the gift of art ...”

OKLAHOMA'S TRIBAL JURISDICTIONS

Random Oklahoma Facts:

- More American Indian tribes (39) are headquartered in Oklahoma than in any other state.
- The first-ever art school program for American Indians was begun in 1926 at the University of Oklahoma. Its first students became internationally famous as "The Kiowa Five." The Jacobson House Art Center in Norman was the home of Oscar Jacobson, mentor of the Kiowa Five.
- Oklahoma is home to world-class Western art museums, including the National Cowboy and Western Heritage Museum in Oklahoma City and the Gilcrease Museum of Art in Tulsa. In fact, 80 percent of the world's Western art is found in Oklahoma.
- The oldest painted object in the New World was found in Oklahoma and is on display at the Sam Noble Oklahoma Museum of Natural History in Norman. It is a 10,000-year-old skull of an extinct bison painted with a zig-zag or "lightning bolt" pattern.
- There are more horses per capita in Oklahoma than in any other state
- Despite its Dust Bowl image, Oklahoma has more man-made lakes than any other state in the nation. The state's shoreline totals almost as much as the Atlantic, Pacific, Gulf and Arctic Coasts combined. In fact, the Grand Lake O' The Cherokees near Grove has more miles of shoreline than the coast of California.

— Oklahoma Department of Tourism

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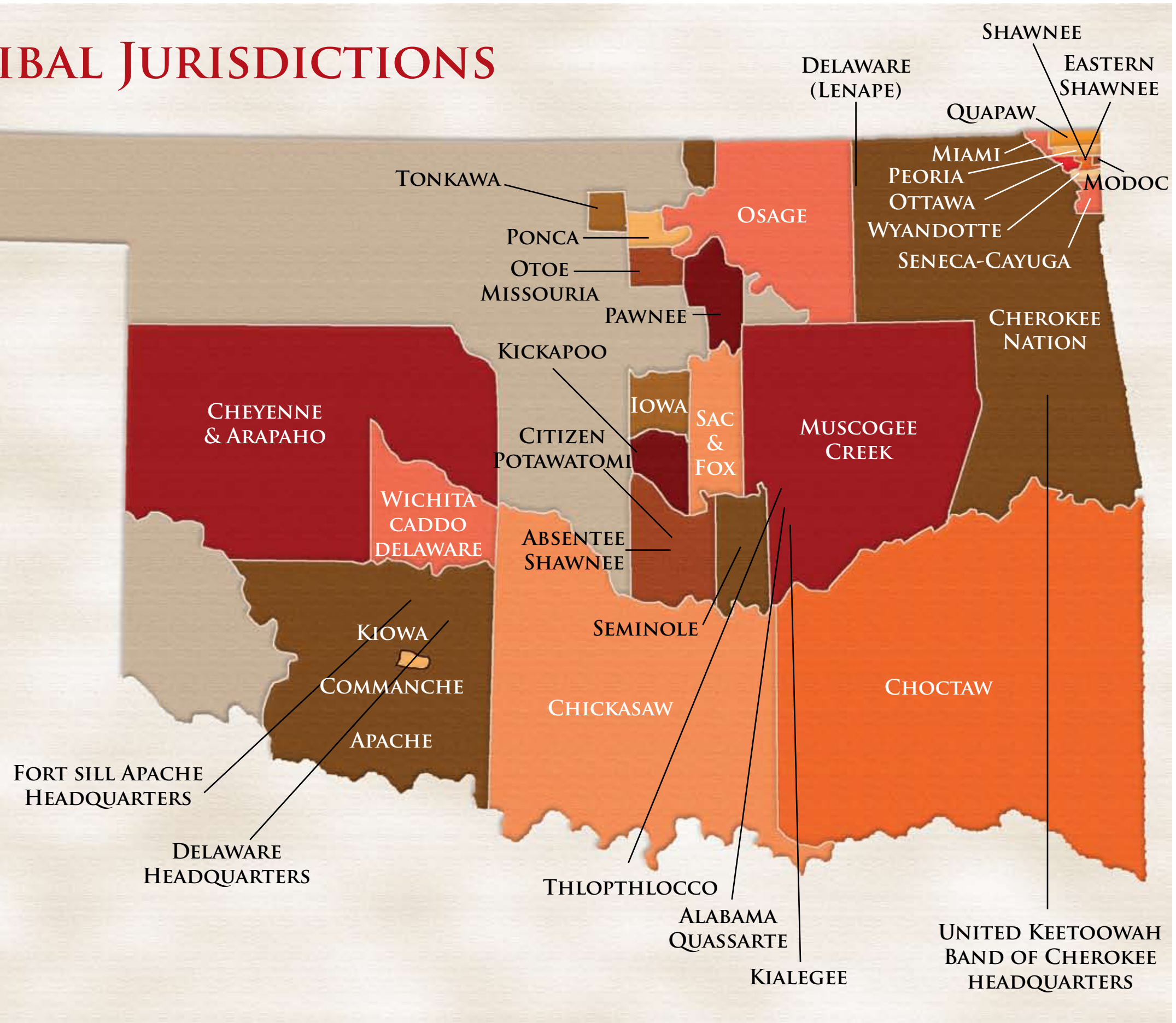
MIAMI

QUAPAW

EASTERN
SHAWNEE

SHAWNEE

DELAWARE
(LENAPE)



NATIVE COMPOSER:

Chickasaw Blazes Musical Path

Jerod 'Impichchaachaaha' Tate is blazing new musical paths while remaining true to his own heritage and time honored traditions. Tate is a Chickasaw composer of classical music who infuses American Indian culture and heritage into his works.

He compares what he is doing musically to what American Indian painters have done for 150 years - using European tools - brushes, canvas, acrylics and oils to create American Indian art.

"That's what I love about contemporary Indian art, is that for the most part, you can just tell it is Indian. It just screams Indian," he said with mounting emotion. "A lot of it has those icons. You will see feathers. You will see Indian people. You will see braids. You will see horses, a lot of the icons that are associated with Indian country."

"That's what I like to do with music," he added. "Instead of visual icons, we have icons of sound." Those icons of sound - flute music, melodies, rhythms and a style that is identifiably Indian - conveyed through European instruments have enabled Tate to achieve great success

A recording of the San Francisco Symphony performing Tate's compositions, released March 11, 2008, marked the first time a major American Symphony Orchestra and an American Indian composer have collaborated to record and release orchestral works.

John Kieser is General Manager of the San Francisco Symphony. "We're very honored to be part of this project," said Kieser. "The Symphony and the Symphony Chorus really believe these are important works that need to be heard, and I hope that as many people as possible in this country and around the world hear this music."

Reviewers have also been favorably impressed. Jay Batzner, critic for the contemporary classical music site Sequenza21, said "Tate has an uncanny ability to synthesize his nationalistic ideas into his musical language instead of smearing nationalistic touches onto the music like ic-

ing on a cake. . . He has clearly taken the Western musical tradition and found a compelling voice that integrates his native culture."

Scott Foglesong of the San Francisco Classical Music Examiner calls the album "utterly spellbinding." Quentin Young in the Longmont Times-Call described "Halbina" (The Gift), as "profoundly medita-



HE COMPARES WHAT HE IS DOING MUSICALLY TO WHAT AMERICAN INDIAN PAINTERS HAVE DONE FOR 150 YEARS - USING EUROPEAN TOOLS - BRUSHES, CANVAS, ACRYLICS AND OILS TO CREATE AMERICAN INDIAN ART

tive and exquisitely restrained. Much of it has the feel of classical settings of the Latin Mass, but is distinctly aboriginal in tone."

Describing another movement, Young wrote "the whole orchestra sounds at times

to be riding a bolt of lightning." Tate came by his musical abilities quite naturally. His father, Charles, is a classically trained pianist and vocalist, while his mother, Patricia, was a professor of dance and a choreographer.

"My dad was a phenomenal pianist and vocalist," said Tate. "To this day he still performs vocally, which is really nice. He is the one who got me started on the piano."

"When I was eight years old he got me going, and I started taking off, and it was really clear to me that I wanted to be a musician."

After earning his bachelor's degree in piano performance at Northwestern University, his career took another turn after his mother commissioned him to compose the music for an original ballet. The score for that ballet, "Winter Moons," is based on American Indian music from the northern plains and Rocky Mountains.

"That just completely blasted open a whole new door for me in composition and I knew right away that I wanted compose and I wanted to compose as an Indian composer," said Tate.

Tate's compositions have been performed by the National Symphony Orchestra, Detroit Symphony Orchestra, the Master Chorale of Washington, and the Buffalo Philharmonic, among many others.

While he is one of the most successful among a handful of modern composers incorporating American Indian music into classical compositions, Tate is quick to give credit to the late Louis Ballard for opening the door.

Ballard composed the "Four Moons Ballet" in 1967 while he was a student at the University of Oklahoma. It featured four of Oklahoma's

five world-renowned Indian ballerinas, Yvonne Chouteau, Rosella Hightower, Moscelyne Larkin and Marjorie Tallchief, who were attending the university at the same time as Ballard.

TATE'S COMPOSITIONS HAVE BEEN PERFORMED BY THE NATIONAL SYMPHONY ORCHESTRA, DETROIT SYMPHONY ORCHESTRA, THE MASTER CHORALE OF WASHINGTON, AND THE BUFFALO PHILHARMONIC, AMONG MANY OTHERS.

"That was serious historic stuff going on there," said Tate. "You had all these classically trained Indian ballerinas and you had this classically trained Indian composer and boom!" As a knowing grin faded, his facial expression became more serious as he added, "but it seems like after that, nobody followed Louis for another 20 years. Nobody came on the scene."

"So, now we've got a handful who are going. But Louis is really the master. It was like he broke ground so early it was almost too early for people to grab it."

While he was a ground breaking artist, even Ballard was expanding on a tradition fine artists all over the world have followed for hundreds of years, according to Tate.

European classical composers, for instance, pulled heavily from traditional folk music in their compositions. "If you think of the Russians, it was a state mandate for them that they create nationalistic music. Stalin said you will, and so they did," Tate said with a knowing chuckle.

"The thing is it was already happening," he added quickly. "By the time Tchaikovsky came around, they were trying to be Russian. Even though there was a state mandate going on, the musicians were the ones who really actually kicked that off. They were looking for their cultural stamp in the classical fine arts."

Other artists at the time were engaged in what Tate refers to as "cultural sparring." "Not only did (the Russians) do it with music, they did that to ballet. They completely ripped ballet from France. That's why today, we know all these great Russian dancers, but that didn't happen until Russia decided to steal it," he laughed.

American Indians have engaged in the same type of cultural sparring since Europeans arrived on this continent. "Horses are not from this country, but we snagged them and became some of the finest horsemen in the world. And they became an instant necessary part of our culture."

"Another (example) is beading. I would say worldwide the two things Indians are known for are horses and beading and

neither one of those are from here," he exclaimed with a laugh. Now, in large part because of the power of Tate's compositions, many more people are beginning to take notice of this style of music.

Alan Bise, a successful producer of classical music recordings, decided to create a new label dedicated to American Indian music after hearing a performance of a Tate composition in 2004.

Bise said that the composition premiered at Mercyhurst College in Erie, Pennsylvania before an audience composed of friends and family members of the performers, an audience who were not necessarily classical music aficionados.

During the introduction Tate mentioned the piece was about 60 minutes long. "Even as I raised my eyebrows, the audience very audibly moaned," Bise said with a grin. "As the music began, it was apparent very quickly that this piece of music, entitled 'Worth of the Soul' was new, exciting and different," he said. "What happened over the next hour was nothing short of transformational."

"The audience around me understood it as well and they were completely absorbed by this experience. As the piece came to an end, the audience jumped to their feet shouting and cheering, myself included."

Contemplating the performance on his drive home, Bise determined that he would create a record label to record and share this music with the world.

"Today, I count this concert as one of the most significant musical experiences of my life," he said. Christine Bailey Davis, who commissioned Tate to compose the flute concerto "Tracing Mississippi", had a similar experience.

She said when she heard the first few notes of the music for the first time, "I was just blown away by how much I loved it."

When "Tracing Mississippi" premiered in March 2002 at the Buffalo Philharmonic "people went wild," said Davis. "They were on their feet - screaming."

That particular piece is based on an emotional experience Tate had during a

trip to the Homeland of the Chickasaw. Juanita Tate, Jerod's grandmother, took him to the southeastern United States in 1994 to see where Chickasaws lived before the 1837 Removal to Indian Territory.

"Just standing in that wilderness and reminiscing about the entire thousands of ancestors that lived there - that's the feeling that inspired that piece," said Tate. "It's a play on words a little bit because the Natchez Trace goes right through Mississippi and through Chickasaw territory, and so that's why its called Tracing Mississippi, but also it's like I'm retracing my ancestral memory by writing this piece."

Those memories include historical accounts of the profound changes brought to the Chickasaw Nation by the arrival of European immigrants.

One movement of the piece, "Taloowa" (song in Chickasaw), begins with a traditional Chickasaw Garfish Dance song. "It begins with a flute lightly playing that song," said Tate. "Then you have these waves of strings. And then it builds and builds and builds, and eventually this song is just wails out with these French horns."

He said he was trying to convey the intense emotions he felt as he looked back over history while standing in the place his ancestors lived.

"That whole opening is just designed to give the very intense sense of foreboding that I had when I looked back," he added.

While the emotions in Tate's composition are inspired by his ancestry and influenced by his Chickasaw culture and heritage, they evoke strong emotions regardless of background, according to Kieser, who was involved in San Francisco Symphony project.

Kieser said the entire board of directors of the San Francisco Symphony evaluated the music as part of the process of determining whether the Symphony would participate in the project.

"As each person heard the music, everybody said 'my goodness, this is so compelling. This (music) reaches right inside of you.'"

YOUNG TALENT:

Student Composers Create Album

By DANA LANCE

Chickasaw

ADA, Okla. – Recognized as the first album in history with solely works by American Indian student-composers, OSHTALI (“divide into four parts”), is the latest CD to feature the Grammy-nominated string quartet, ETHEL.

This 16-song collection showcases the contemporary classical music of students of the Chickasaw Nation Summer Arts Academy of Ada, Okla. Recently released, OSHTALI is sponsored by the Chickasaw Nation and is part of ongoing groundbreaking initiatives created by the Chickasaw Nation Division of Arts and Humanities.

Alan Bise, Producer/Owner of Thunderbird Records and Co-Producer of

OSHTALI, first heard the students’ works a few years ago and decided they would make an intriguing project. “These student works captured my attention by both their complexity and their simplicity. These student compositions are surprisingly sophisticated, and they bring a heritage and point of view to the music unlike anything we are accustomed to hearing. I’m excited to be part of this tribute to both the past and the future of the Chickasaw Nation,” says Bise. Also, in conjunction with the Chickasaw Nation Division of Arts and Humanities, Thunderbird Records held an artwork contest to help determine the album’s cover image which resulted in the winning painting by Mercedes Milligan.

The 11 students, ages 13 to 21, studied music composition at the Chickasaw’s Summer Arts Academy in 2008 and ‘09,

under the tutelage of Chickasaw composer-in-residence, Jerod Impichchaachaaha’ Tate. “It’s a life-changing experience because two years ago, they wrote their first piece ever,” explains Tate. “And now they’re releasing an album of their works into the classical world.”

During the recording session at Oklahoma City University’s Wanda L. Bass School of Music earlier this year, the student-composers participated in all aspects of the album recording from start to finish.

According to 13-year old Aubrey Halford, having ETHEL record her compositions, entitled Stages and Lullaby, was a once-in-a-lifetime opportunity. “It was a great experience to get to work with a group of such prestige.”

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porary music and has worked with young American Indian composers before.

"We've been so enriched by the people, cultures, and sounds of the Chickasaw Nation that we feel utterly compelled to share them through music," says Ralph Farris, violist for ETHEL.

Chickasaw Nation Governor Bill Anoatubby said "we are extremely pleased to be part of this innovative project. These students are incredibly talented and they should be very proud of what they have accomplished," said Gov. Anoatubby.

On the recommendation of Jerod Tate, Governor Bill Anoatubby approved the student composition recording project and the tribe has further invited ETHEL to be the first American modern classical ensemble to perform at their inaugural Chickasaw Chamber Music Festival in 2011. <http://www.chickasaw.net>

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BOOK REVIEW:

War Party in Blue

Pawnee Scouts in the U.S. Army

By: Mark van de Logt

Foreword by: Walter R. Echo-Hawk

Illustrations: 17 B&W Illus., 1 Map

Published: 2010

HARDCOVER ISBN: 9780806141398

A history of the Pawnee Scouts, from their perspective

Between 1864 and 1877, during the height of the Plains Indian wars, Pawnee Indian scouts rendered invaluable service to the United States Army. They led missions deep into contested territory, tracked resisting bands, spearheaded attacks against enemy camps, and on more than one occasion saved American troops from disaster on the field of battle. In *War Party in Blue*, Mark van de Logt tells the story of the Pawnee scouts from their perspective, detailing the battles in which

they served and recounting hitherto neglected episodes.

Employing military records, archival sources, and contemporary interviews with current Pawnee tribal members—some of them descendants of the scouts—Van de Logt presents the Pawnee scouts as central players in some of the army's most notable campaigns. He argues that military service allowed the Pawnees to fight their tribal enemies with weapons furnished by the United States as well as to resist pressures from the federal government to assimilate them into white society.

According to the author, it was the tribe's martial traditions, deeply embedded in their culture, that made them successful and allowed them to retain these time-honored traditions. The Pawnee style of warfare, based on stealth and

surprise, was so effective that the scouts' commanding officers did little to discourage their methods. Although the scouts proudly wore the blue uniform of the U.S. Cavalry, they never ceased to be Pawnees. The Pawnee Battalion was truly a war party in blue.

About the author:

Mark van de Logt

Mark van de Logt is Assistant Professor of History at Benedictine College, Atchison, Kansas.

About Walter R. Echo-Hawk:

Walter R. Echo-Hawk, formerly an attorney for the Native American Rights Fund, currently practices law in Oklahoma City. He is a member of the Pawnee Nation.

BOOK REVIEW:

Life at the Kiowa, Comanche, and Wichita Agency

The Photographs of Annette Ross Hume

By: Kristina L. Southwell, John R. Lovett

Illustrations: 184 B&W Illus., 1 map

Published: 2010

HARDCOVER ISBN: 9780806141381

Anadarko, Oklahoma, bills itself today as the "Indian Capital of the Nation," but it was a drowsy frontier village when budding photographer Annette Ross Hume arrived in 1890. Home to a federal agency charged with serving the many American Indian tribes in the area, the town burgeoned when the U.S. government auctioned off building lots at the turn of the twentieth century. Hume faithfully documented its explosive growth and the American Indians she encountered. Her extraordinary photographs are collected here for the first time.

In their introduction, authors Kristina

L. Southwell and John R. Lovett provide an illuminating biography of Hume, focusing on her life in Anadarko and the development of her photographic skills. Born in 1858, in Perrysburg, Ohio, Hume moved to Oklahoma Territory with her husband after he accepted an appointment as physician for the Kiowa, Comanche, and Wichita Agency. She soon acquired a camera and began documenting daily life. Her portraits of everyday life are unforgettable — images of Indian mothers with babies in cradleboards, tribal elders (including Comanche chief Quannah Parker) conducting council meetings, families receiving their issue of beef from the government agent, and men and women engaging in the popular pastime of gambling.

In 1927, historian Edward Everett Dale, on behalf of the University of Oklahoma,

purchased Hume's original glass plates for the university's newly launched Western History Collections. The Annette Ross Hume collection has been a favorite of researchers for many years. Now this elegant volume makes Hume's photographs more widely accessible, allowing a unique glimpse into a truly diverse American West.

About the authors:

Kristina L. Southwell

Kristina L. Southwell is Associate Professor of Bibliography and Assistant Curator at the Western History Collections, University of Oklahoma Libraries.

John R. Lovett

John R. Lovett is Director of Special Collections and Curator at the Western History Collections.

NATIVE TALE:

Long journey to Okla Homma

By STELLA LONG

Choctaw

Long before Eskunolubee, a medicine man, went away to spirit land, he had predicted a time when his children would be forced to leave their homeland.

Years later, his prediction came true. Eskunolubee's descendants left their land and traveled, weary and despondent through foreign land.

Finally, they carefully crossed the blue waters of the Mountain Fork River. They stood in awe of the beauty of this new land. Each family hurriedly built a fire to warm before the sun went to the other side.

The long journey had ended but they were sad for leaving their homes in Mississippi. Sorrow filled their hearts for those who were left behind without a descent burial in unmarked graves somewhere along the trail. But the children of Eskunolubee didn't look back very long in this new land of Okla Homma "Red People."

The Choctaw people gathered in prayer for having survived the difficult journey. They gathered for their worship service led by an elder of the group. As the sun was sinking fast behind the mountains, they blended their voices in harmony above the sounds of the roaring river.

When darkness came, the owl people looked down wondering, "Whoo, Whoo, are these people?" They scolded the people for bringing fire into the forest.

Maestro Cricket lifted his baton and his orchestra of insects accompanied the Choctaw people with their fine music. Following many songs, the elder dismissed them in prayer, but not a single person moved. They sat quietly in their own thoughts.

Out of respect to the people, the maestro hushed his orchestra.

A lone white wolf, a protector and healer to those who believe, sat atop a distant ridge and howled long and mournfully.

A mysterious fog emerged in the dark-

ness of the night from between the tall pines and came upon the people like a soothing salve. The healing had begun. Their sadness and apprehension slowly left their wounded spirits and replaced with a peace that passed understanding.

My father Dixon was a descendant of Eskunolubee and was born near the Mountain Fork River near Eagletown.



STELLA (FICHEK) WRITES CHILDREN'S STORIES, GETTING HER IDEAS FROM THE ANIMALS AND BIRDS.

I am the great, great, great granddaughter of Eskunolubee.

I am of the Wolf Clan.

This story is a blend of history and fiction, based on Stella's ancestor Eskunolubee and the time in which he lived.

Stella's (Fichék is her Choctaw name; Estella is the English name she likes best) mountain path was one of beauty as she walked alone at the age of six, talking with her friends, the creatures of the wild in the

Choctaw language. The mountain was her playground. There were times when she'd forget to go home until the night musicians, the insects, began tuning their instruments.

Her life made a sudden change when at the age of ten years old, she was sent away to an orphanage. She lived there for seven years until she became ill with pulmonary tuberculosis and was hospitalized for five years. Stella tells of how she coped with having to watch her friends die from the disease or from the complications of surgery. There was a time when she wanted to die rather than to watch her friends being carried out of the hospital to the funeral home. She describes the emotions, fear, hope and thoughts of the patients.

Stella (Fichék) writes children's stories, getting her ideas from the animals and birds as she sits for hours in the solitary quietness of the lakeside observing animal behavior. She weaves a part of her life into these stories combined with Choctaw songs and sounds of the flute. Before she leaves the lakeside, the creatures are honored with a special melody from the flute for their help with the stories.

When it is convenient, she likes involving the audience at the end of her session with the Choctaw Snake Dance. She has performed at festivals, powwows, churches, schools, universities, various Native American functions and at the Native American Museum at the Smithsonian in Washington, D.C.

She trained in the art of storytelling as a student in Oral Literature through the University of Oklahoma's Continuing Education, Summers in Santa Fe.

She was awarded Contemporary Storyteller of the Year 2002 by Wordcraft Circle of Native Writers & Storytellers. Wordcraft is a national organization that promotes the works of Native American authors.

For more about Stella, visit her website, <http://www.stellalong.com> or you may contact Stella via e-mail at longstella@sb-cglobal.net.

HEALTHY LIVING:

Holiday Nutrition That Works



By JEFF RAVENSCROFT

Do you find it impossible to meet your nutritional goals during the holiday season? Don't feel as if your in a boat paddling upstream all by yourself as the holiday season brings out the festival eating in all of us.

When people ask me how I stay true to my nutritional goals during the holiday season I say, "I don't." I just do the best that I can?

It is not a mystery why many Americans wait until the January page on the calendar to begin altering their habits to establish better health practices. It is an arduous effort to stay true to, or start, eating healthy and taking better care of yourself during the holiday season. Lets face it, the food is everywhere! When we celebrate we eat, and eat, and eat even more. Office parties, family parties, and snack foods are ever present during the holiday season.

So, what do we do? There are several things we do at Performance Coaching to attack the lure of holiday eating.

We practice several nutritional planning tips, exercise weekly with a little more emphasis on cardiovascular activities, and we practice cleansing more than any other time during the year. So, here

a few recommendations for nutritional concerns at the end of the year holiday season.

1st of all we indulge in the holiday foods we enjoy. It would be unrealistic to completely abstain from the foods we grew up on and enjoy. We don't over indulge, but we eat pumpkin pie with whipped cream. We just keep it within reason.

2nd we plan diligently for the episodes of holiday foods. Here at Performance Coaching we hate dieting, more times than not they do not work for the long-term. We understand the fact that we are going to cheat, especially during the season, but we plan for those events. One cornerstone of our planning process revolve around supplementing with proper levels of digestive enzymes and probiotics, which are essential to gut health and the overall digestive process.

3rd we consume superfoods in order to strengthen our system to handle the holiday festivities. Here at our studio we promote the world's most nutritious and worthy whole-food supplements on the planet. We can guarantee that our products work because of past success and they have been proven by scientific research. By consuming foods rich with vitamin and mineral content our bodies build up a strong immunity shield for when we enjoy the end of the year season.

**our January edition will focus on nutritional supplementation and nutritional planning*

4th is to not to stress when eating the holiday food choices, commonly labeled guilt eating. When we stress out about what we are eating it makes it twice as hard to digest that food. When we stress the brain releases a hormone to calm us down but that stress hormone is a direct result of B-vitamin depletion. The stress

hormone cortisol, when excessive, can lead to B-vitamin deficiency. B-vitamins play a huge role in the metabolism of our food, and when we stress out it not only depletes our B-vitamin storage but leads to mental and physical fatigue.

5th we don't wait until the new year to get started. Moreover, we have been taking care of our bodies for years, but we understand the amount of stress that the holiday season plays on our mental and physical states so consuming world-class nutrition, engaging in weekly exercise, learning to cope with stress better, and and practice full body detoxification is a prescription for success.

** The single greatest tip you can begin today with regards to nutrition and eating is to chew your food 30 times with each bite! It is an arduous task but the benefit of chewing your food properly has tremendous benefits to the digestive process!!*

These are 5 great practices to begin to implement into your daily routine during the holiday season then continue into the new year. Just think if you began losing weight now you could achieve your long-term goals by next holiday season?

Please visit our website for more information regarding the holistic wellness effort at: jeffravenscroft.com

For more information, additional coaching, or supplement questions please contact Jeff Ravenscroft at the following:

Jeff@jeffravenscroft.com
918.394.0333

Jeff Ravenscroft has been in the wellness practice since 1995. He has a Masters degree in Human Relations and is continuing in post-graduate studies in Health & Human Performance at OSU. He is a certified Nutritional Consultant and Holistic Health Practitioner. He has been certified as a personal trainer since 1995.

Chickasaw Pumpkin Cookies

1/2 cup shortening
 1 1/2 cup cooked pumpkin
 2 1/2 cup flour, less 2 tsp
 4 teaspoon baking powder
 1 cup raisins or dates
 1 cup chopped nuts
 1 teaspoon lemon extract
 1 1/4 cup brown sugar
 2 eggs
 1/2 teaspoon salt
 1/2 teaspoon nutmeg
 1/4 teaspoon ginger
 1/2 teaspoon cinnamon



Cream shortening and sugar. Add eggs, pumpkin and spices. Blend well. Sift dry ingredients together and add to pumpkin mixture. Blend until smooth. Stir in raisins, nuts and flavoring. Drop by teaspoons onto greased cookie sheet. Bake at 400 degrees for 15 minutes.

Yield: Approximately 3 dozen cookies.

– Courtesy www.chickasaw.net

NMAI Art Market

at the Smithsonian's National Museum of the American Indian

Washington, D.C. & New York • Saturday, Dec. 4 & Sunday, Dec. 5, 2010

Washington, D.C. 10 a.m.–5:30 p.m.
& New York 10 a.m.–5 p.m.

Free Admission

The art market offers a unique shopping opportunity for visitors to purchase traditional and contemporary works by some of the finest Native artists, including silver and semiprecious jewelry, ceramics, fine apparel, hand-woven baskets, traditional beadwork, dolls dressed in Native regalia, and paintings, prints and sculpture.



Visit the Museum's Web Site to Learn More and to Preview Exhibiting Artists Online!

INDIAN COUNTRY EVENTS ▼

Every Tuesday

"Tuesdays with Duane & Daria: An Elders Exercise /Language Class" at Sapulpa Creek Indian Community Center 12:45 pm. Work out and learn Creek! For instance, when Duane Meadows, says "breathe deep" the Creek Language Instructor, Daria Hicks, will immediately translate his instructions. Language class to immediately follow workout. To register, call Daria (918) 732-7646.

OSAGE LANGUAGE CLASS
6:00 – 9:00 p.m. Skiatook Library, 316 E. Rogers Skiatook, Okla. 918-596-2830

Every Wednesday

Kiowa Class in Room 105, Oliphant Hall, Tulsa University campus, 600 S. College Ave., Fall semester. Contact telephone no. (918) 445-5213.

PONCA LANGUAGE CLASS
6:30 – 7:30 p.m. Maxwell Park Library, 1313 N. Canton, Tulsa, Okla. 918-669-6055

Every Thursday

CHEROKEE LANGUAGE CLASS
6:00-7:30 p.m. Zarrow Regional Library, 2224 W. 51 St., Tulsa 918-591-4366

1st and 3rd Thursdays

The Native Nations Youth Council (NNYC) bimonthly meetings from 6:30pm - 8:30pm @ the Youth Services

of Tulsa Activity Center (311 S. Madison - on 3rd just west of Peoria). Call or email ahead of time to confirm in case we meet at an alternate location for an event. Info Call: Jiles Pourier (918) 382-2200 Email: nnyc@ihcrc.org

Through January 15, 2011

Kingdom RockFest battle of the bands Christian music festival at various venues. For more info visit online: www.unitedtribesforchrist.com

Through April 30, 2011

Comanche National Museum presents Fort Sill Indian School: The Boarding School Experience - An exhibit celebrating the legacy and history of the Fort Sill Indian School Experience. Free Admission. 701 NW Ferris Ave., Lawton, Okla. 580-353-0404 or www.comanchemuseum.com for more info.

December 4

Native American Christmas Craft Show sponsored by OKC Chickasaw Elders
9:00am - 3:00pm at Glorieta Baptist Church, 7308 South Western, Oklahoma City. Handmade Crafts, Beans and Cornbread And a Bake Sale. Info: Pat Bartmess, 405/250-4259 Or 405/703-0989

December 4

Annual Lights On in Whittier Square a Multi-Cultural Holiday Celebration from 5:30 pm to 7:00 pm. Santa will once again make a stop in Whittier Square to make sure the holiday lights are lit and that the little ones can tell him their holiday wishes. For more info, Call (918)743-9559 or email Tina at tburrows@kendallwhittierinc.org

December 11

19th Annual Cherokee Gourd Society Christmas Pow-Wow at Tahlequah Community Building, 908 South College Avenue Tahlequah. For more information including Vendor Setup, contact Tina Stroud at (918) 431-9920 or Email: tstroud75@yahoo.com

December 12

ABATE Tulsa Toy Run benefiting the United State Marine Corps Reserve Toys for Tots program. All ages are welcome, admission to the event is a toy valued at \$10 or more. Enjoy a live concert from Mini Kiss at 3:30pm. For more information visit www.riverspiritulsa.com.

December 17

Dedication Ceremony and Open House, College of the Muscogee Nation at 2:00 p.m. The new building is located at 1200 Highway Loop 56 in Okmulgee, Okla. The program

includes remarks by notable speakers, placement of a time capsule, a ribbon cutting ceremony, open house, and tours of the building. For information, call 918-758-1480 or log on at www.mvsktc.org

December 17-18

"A Song of Winter" in the Liddy Doenges Theatre at the Tulsa Performing Arts Center, 2nd & Cincinnati Avenue in downtown Tulsa. Tickets are available at the PAC box office or online at www.myticketoffice.com and by phone at (918) 596-7111.

December 18

Kiowa Tribal Election to elect (1) Vice-Chairman, (1) Secretary, and two(2) Business Committee Members.

December 18

Ceremonial Tail Dance and Christmas Celebration - at Otoe-Missouria Cultural Center, Highway 177, Red Rock, (East of Red Rock). For more information call Oliver "Oly" Plumley: (405) 612-6422

December 18-19

NAWS – Christmas POOL TOURNEY at Magoos in Tulsa. \$20.00 – Men - Registration 10:00 tourney play 11:30. Calcutta Inquiries - K McMinn - 951-7372. – Proof CDIB - No blood quantum required. J Alford 918-344-1270 / Y Cahwee 918-946-8024

December 26

Ponca Gives Waters Service Club Christmas Dance at Ponca Tribal Culture Center, White Eagle, Okla. Gourd dancing begins @ 2pm, Supper @ 5:30. War Dancing in the evening Everyone invited!

December 31

The 10th Annual Circle of Friends and SKINS Sobriety Powwow returns to Exhibit Hall B in the Tulsa Convention Center. This event is free and open to the public. The event begins at noon and the last dance begins at 7 pm.

December 31

Peoria Housing Authority Drug Elimination Program New Year's Eve Stomp Dance at the

Ottawa/Peoria Cultural Building, 114 Eight Tribes Trail, Miami, Okla. Party favors, 50/50s, cake walk, and more. Dinner from 6pm - 7:30 pm. Catered breakfast at 2am. Dance starts at 7:30. For more info call Dawn at 918-542-1873 or e-mail dawnkelly@cablone.net

• **Powwow dates and times are subject to change. Please call the number listed or visit the event website to verify the information or to check for updates.**

• **Email your powwow or other event info to: Lisa@native-times.com. Name, date, time, place and contact information is free.**



MEMO WHITEMAN,
SOUTHERN CHEYENNE GRASS DANCER

INDIAN COUNTRY ATTRACTIONS ▼

Ataloo Lodge Museum

2299 Old Bacone Road • Muskogee
918-781-7283
www.bacone.edu/ataloo

Bigheart Museum

616 W Main • Barnsdall
918-847-2397

Caddo Heritage Museum

Caddo Nation Complex • Binger
405-656-2344
www.caddonation-nsn.gov

Cherokee Heritage Center

21192 S Keeler Drive • Tahlequah
918-456-6007
www.cherokeeheritage.org

Cherokee Strip Museum

90114th St • Alva
580-327-2030
www.alvaok.net/alvachamber

Cheyenne Cultural Center

2250 NE Route 66 • Clinton
580-232-6224
www.clintonokla.org

Chickasaw Council House Museum

209 N Fisher Ave • Tishomingo
580-371-3351
www.chickasaw.net

Chickasaw Nation Visitor Center

520 E Arlington • Ada
580-436-2603
www.chickasaw.net

Chickasaw National Capitol Building

411 W 9th • Tishomingo
580-371-9835
www.chickasaw.net

Choctaw Nation Museum

Council House Road • Tuskahoma
918-569-4465

Citizen Potawatomi Nation Cultural Heritage Center and Firelake Gifts

1899 N Gordon Cooper • Shawnee
405-878-5830
www.potawatomi.org/culture

Comanche National Museum and Cultural Center

701 NW Ferris Ave. • Lawton
580-353-0404
www.comanchemuseum.com

Coo-Y-Yah Museum

847 Hwy 69 and S 8th St • Pryor
918-825-2222

Creek Council House Museum

106 W 6th • Okmulgee
918-756-2324
www.tourokmulgee.com

Delaware County Historical Society & Mariee Wallace Museum

538 Krause St • Jay
918-253-4345 or 866-253-4345

Delaware Tribal Museum

Hwy 281 N • Anadarko
405-247-2448

Five Civilized Tribes Museum

1101 Honor Heights Dr • Muskogee
918-683-1701 or 877-587-4237
www.fivetribes.org

Fred Jones Jr. Museum of Art

555 Elm Ave. • Norman
405-325-3272
www.ou.edu/fjma

Fort Gibson Historic Site and Interpretive Center

907 N Garrison Ave. • Fort Gibson
918-478-4088
www.okhistory.org

Fort Sill Historic Landmark and Museum

437 Quanah Rd. • Fort Sill
580-442-5123
<http://sill-www.army.mil/museum>

Fort Washita Historic Site and Museum

3348 State Rd 199 • Durant
580-924-6502

Gardner Mission and Museum

Hwy 70 E • Broken Bow
580-584-6588

Gilcrease Museum

1400 Gilcrease Museum Rd. • Tulsa
918-596-2700 or 888-655-2278
www.gilcrease.org

Indian Memorial Museum

402 E 2nd St. • Broken Bow
580-584-6531

Jacobson House Native Art Center

609 Chautauqua • Norman
405-366-1667
www.jacobsonhouse.com

Kanza Museum

Kaw Tribal Complex • Kaw City
580-269-2552 or 866-404-5297
www.kawnation.com

Kiowa Tribal Museum

Hwy 9 W • Carnegie
580-654-2300

Museum of the Great Plains

601 NW Ferris Ave. • Lawton
580-581-3460
www.museumgreatplains.org

Museum of the Red River

812 E Lincoln Rd • Idabel
580-286-3616
www.museumoftheredriver.org

National Cowboy and Western Heritage Museum

1700 NE 63rd • Oklahoma City
405-478-2250
www.nationalcowboymuseum.org

Oklahoma History Center

2401 N Laird Ave. • Oklahoma City
405-522-5248
www.okhistorycenter.org

Osage Tribal Museum, Library and Archives

819 Grandview Ave. • Pawhuska
918-287-5441
www.osage tribe.com/museum

Permanent Art of the Oklahoma State Capitol

2300 N Lincoln Blvd. • Oklahoma City
405-521-3356
www.ok.gov

Philbrook Museum of Art

2727 S Rockford Rd. • Tulsa
918-749-7941
www.philbrook.org

Red Earth Museum

6 Santa Fe Plaza
Oklahoma City
405-427-5228
www.redearth.org

Sam Noble Oklahoma Museum of Natural History

2401 Chautauqua Ave. • Norman
405-325-4712
www.snomnh.ou.edu

Seminole Nation Museum

524 S Wewoka • Wewoka
405-257-5580
www.theseminolenationmuseum.org

Sequoyah's Cabin

Rt. 1 Box 141 • Sallisaw
918-775-2413
www.cherokeetourismok.com

Southern Plains Museum

715 E Central Blvd. • Anadarko
405-247-6221
www.doi.gov/iacb/museums/museum_s_plains.html

Spiro Mounds Archaeological Center

18154 1st St. • Spiro
918-962-2062
okhistory.org/outreach/museums/spiromounds.html

Standing Bear Park, Museum and Education Center

601 Standing Bear Pkwy • Ponca City
580-762-1514
www.standingbearpark.com

Tahlongteeskee Cherokee Courthouse Museum

Rt. 2 Box 37-1 • Gore
918-489-5663

Talbot Research Library and Museum

500 S. Colcord Ave. • Colcord
918-326-4532
www.talbotlibrary.com

Three Valley Museum

401 W. Main • Durant
580-920-1907

Tonkawa Tribal Museum

36 Cisco Dr. • Tonkawa
580-628-5301
www.tonkawatribe.com

Top of Oklahoma Historical Society Museum

303 S. Main
Blackwell
580-363-0209

Washita Battlefield National Historic Site

West of town, Cheyenne
580-497-2742
www.nps.gov/waba

Webbers Falls Historical Museum

Commercial & Main
Webbers Falls
918-464-2728

Wheelock Academy

Rt. 2 Box 257-A8 • Garvin
580-746-2139
www.choctawnation.com

Woolaroc Ranch, Museum and Wildlife Preserve

1925 Woolaroc Ranch Rd.
Bartlesville
918-336-0307 or 888-966-5276
www.woolaroc.org



CITIZEN POTAWATOMI NATION CULTURAL HERITAGE CENTER, 1899 N GORDON COOPER, SHAWNEE

INDIAN COUNTRY SHOPPING

Bah-Kho-Je Gallery

Iowa Tribal Complex

Buffalo Sun

122 N Main, Miami

Cha Tullis Galleries

108 W Main, Hominy

Cherokee Artists Association Art Gallery

202 E 5th St, Tahlequah

Cherokee Nation Gift Shop

17725 S Muskogee Ave, Tahlequah

Cherokee Trading Post

6100 NE Service Rd, Clinton

Chick's Cowboys & Indians

109 West 5th St., Elk City

Citizen Potawatomi Nation FireLake Gifts

1899 N Gordon Cooper, Shawnee

Doc's Trading Post

1511 E Main, Weatherford

Fancy Dancer Leather Designs

302 W Alabama, Anadarko

The Gallery of Art at Anadarko

115 NE First St, Anadarko

Gourds Etc

9002 S 439-2, Locust Grove

Indian Records Inc

209 E County Line Rd, Fay

The Indian Store

2323 E Cherokee, Sallisaw

Indian Territory Art Gallery

825 W Main St, Durant

Intertribal Designs

1520 N Portland, Oklahoma City

Jane Osti Studio

HWY 62 North, Tahlequah

The Jewelers Bench

4716 N MacArthur Blvd,
Oklahoma City

Keetoowah Gift Shop

115 N. Muskogee, Tahlequah

Little Horse & Company

313 E Rogers, Skiatook

Lyon's Indian Store

401 E 11th Street, Tulsa

McKee's Indian Store & Susan Peters Gallery

116 W Main St, Anadarko

Mohawk Lodge Indian Store

22702 Rt 66 N, Clinton

Murv Jacob Studio

504 N. Muskogee, Tahlequah

Native America Gallery & Gifts

3823 N College Ave, Bethany

Native American Art

317 S Main, Tulsa

NDN Art Gallery

415 N. Muskogee Ave., Tahlequah

Oklahoma Indian Art Gallery

2331 SW 44th, Oklahoma City

Oklahoma Indian Arts & Crafts Cooperative

715 E Central Blvd, Anadarko

Oklahoma Native Art & Jewelry

1316 S Agnew, Oklahoma City

Osage Nation Gift Shop

222 W. Main, Pawhuska

Pawnee Bill Trading Post

547 6th St, Pawnee

Pendleton Store

1900 NW Expy, Oklahoma City

Rabbit Gallery

231 S Taylor, Pryor

Sally's Antler Art & Imports

1115 8th St, Woodward

Salt Creek Knife Co

202 2nd St, Calvin

Shalako Road

106 North 1st Street, Jenks

Simply Southwest

1 N Broadway, Edmond

Southwest Collectibles

135 W First St, Arcadia

Supernaw

109 N. Broadway, Skiatook

The Branded Bear

148 E. Lake Drive, Medicine Park

The Trading Post at M.B.S.

28 N Main, Miami

Tribes 131 Gallery

131 24th Ave NW, Norman

Twin Arrows Buffalo Market

308 S Mayes, Adair

OKLAHOMA TRIBAL DIRECTORY

Absentee-Shawnee Tribe
2025 South Gordon Cooper
Shawnee Oklahoma 74801
Phone: 405.275.4030

Alabama-Quassarte
Tribal Town
101 E. Broadway
Wetumka, Ok. 74883
Phone: 405 452-3987

Apache Tribe of Oklahoma
511 East Colorado Drive
Anadarko, Okla.
405-247-9493

Caddo Nation of Oklahoma
507 Northeast 1st Street
Anadarko, Okla.
405-247-9000

Cherokee Nation
South of Tahlequah, Hwy. 62
Tahlequah, Okla.
918-453-5000

Cheyenne-Arapaho Tribes
100 Red Moon Circle
Concho, Okla.
405-262-0345

Chickasaw Nation
124 East 14th Street
Ada, Okla.
(580) 436-2603

Choctaw Nation of Oklahoma
529 N. 16th St., Durant, Okla.
800-522-6170

Citizen Potawatomi Nation
1601 Gordon Cooper Drive
Shawnee, Okla.
405-275-3121

Comanche Nation
584 NW Bingo Rd.
Lawton, Okla.
877-492-4988

Delaware (Lenape) Tribe
of Indians
5100 East Tuxedo Blvd.
Bartlesville, Okla.
918- 337-6550

Delaware Nation
31064 State Highway 281
Anadarko, Okla.
405-247-2448

Eastern Shawnee Tribe of
Oklahoma
127 Oneida St.
Seneca, Missouri
918-666-2435

Fort Sill Apache Tribe
Route 2, Box 121
Apache, Okla.
580-588-2298

Iowa Tribe of Oklahoma
RR 1, Box 721
Perkins, OK
405-547-2402

Kaw Nation of Oklahoma
698 Grandview Drive
Kaw City, Okla.
580-269-2552

Kialegee Tribal Town
623 East Hwy. 9
Wetumka, Okla.
405-452-3262

Kickapoo Tribe of Oklahoma
P.O. Box 70
McLoud, Okla.
405-964-7053

Kiowa Indian Tribe of
Oklahoma
Hwy. 9, West of Carnegie
Carnegie, Okla.
580-654-2300

Miami Tribe of Oklahoma
202 S. Eight Tribes Trail
Miami, Okla.
918-542-1445

Modoc Tribe of Oklahoma
418 G Street
Miami, Okla.
918-542-1190

Muscogee (Creek) Nation
Hwy. 75 and Loop 56
Okmulgee, Okla.
800-482-1979

Osage Nation
813 Grandview
Pawhuska, Okla.
918-287-5555

Ottawa Tribe of Oklahoma
13 S. 69 A
Miami, Okla.
918-540-1536

Otoe-Missouria Tribe
8151 Hwy 177
Red Rock, Okla.
877-692-6863

Pawnee Nation of Oklahoma
Pawnee, Okla.
918-762-3621

Peoria Tribe of Indians of
Oklahoma
118 S. Eight Tribes Trail
Miami, Okla.
918-540-2535

Ponca Tribe
20 White Eagle Drive
Ponca City, Okla.
580-762-8104

Quapaw Tribe of Indians
5681 S. 630 Rd.
Quapaw, Okla.
918-542-1853

Sac and Fox Nation
920883 S. Hwy 99
Stroud, Okla.
918-968-3526

Seminole Nation of Oklahoma
Junction Hwys. 270 and 56
Wewoka, Okla.
405-257-7244

Seneca-Cayuga Tribe
R2301 E. Steve Owens Blvd.
Miami, Okla.
918-542-6609

Shawnee Tribe
29 S. Hwy. 69A
Miami, Okla.
918-542-2441

Thlopthlocco Tribal Town
09095 Okemah Street
Okemah, Okla.
918-560-6198.

Tonkawa Tribe of Indians
1 Rush Buffalo Road
Tonkawa, Okla.
580-628-2561

United Keetoowah Band of
Cherokee Indians
PO Box 746
Tahlequah, Okla.
918-431-1818

Wichita and Affiliated Tribes
[Wichita, Keechi, Waco,
Tawakonie]
Hwy. 281, Anadarko, Okla.
405-247-2425

Wyandotte Nation
64700 E. Highway 60
Wyandotte, Okla.
918-678-2297

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W.P.O. (OSAGE)



Mary Bighorse



Tulsa City-County Library
www.tulsalibrary.org

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