

AWAKE MY FRIENDS!

*A RESOURCE FOR
CEREMONIAL TEAM TRAINING*

August 31, 2003

FOREWORD

Ceremonies play a vital part in your life as an Order of the Arrow member and in the life of your lodge. Your first impression of the Order was probably formed while watching a ceremony team. Your election to membership was formally announced in a ceremony. Ceremonies began and concluded your Ordeal.

Fully half of the Order's purpose is fulfilled by activities that involve ceremonies. You were recognized and honored in a ceremony not only to make your place of respect in your troop publicly known, but to motivate other Scouts to conduct themselves in a manner that would bring them such respect as well. Ceremonies play a natural part in the Order's purpose to build camping traditions and spirit, and the memory of well-done campfire ceremonies certainly is a positive "camp promotion" motivator. The Order's fourth purpose, to help you find the satisfaction of "cheerful service" as a way of life, is a core message of the entire Order of the Arrow induction.

Conducting the ceremonies skillfully takes lots of work! And with the work comes great satisfaction! If you are an Ordeal member, your training in the ceremonial committee is one of the best ways to prepare for Brotherhood membership. Regardless of your present membership, the study and practice required will bring you to new levels of understanding with each presentation. And it's fun!

This section provides the practical know-how. Take this knowledge and add your commitment to excellence, a great deal of patient work, and a sense for the sublime. Then step forward, as thousands have before you, into that circle of "fifteen blazes." Unveil the visions and the challenges to your intently listening candidates. Draw nearer to that deep inner fire at the heart of your own being, and see the ever-present spark in theirs burst into flame.

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HOW TO USE THIS BOOK

This book represents the viewpoints of different arrowmen with decades of cumulative experience in Order of the Arrow ceremonies. As such, there may be some minor points within this section which seem to be in conflict. That is the case, because in ceremonies, no single interpretation is necessarily correct. Therefore, it is up to you to decide what you believe is correct based on discussion with your team and your personal experience and inspiration.

In no way does this section attempt to present an in-depth interpretation of all of the symbols and meanings of the ceremonies. In fact, this section hardly scratches the surface in that regard. Instead, the viewpoints presented here are intended to motivate and inspire you to examine the ceremonies in detail and attempt to discern their meanings for yourself. You are encouraged to do this both on your own and in discussions with the other members of your ceremonies team. Only then can you find a true understanding of the ceremonies that will enable you to help communicate their message to others who need to hear it.

“Infinity, dear brothers, extends not only outward... but also inward to the very heart of each human being.”

E. Urner Goodman
Founder, Order of the Arrow

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CEREMONIES BASICS

There are a number of preparations necessary before you will be ready to perform a ceremony in front of a group of candidates. First, and perhaps most important, you must understand the ceremony itself. Then, you must analyze the principal whom you will be portraying. Finally, after you fully understand the meanings of your part, you must set about memorizing it and creating gestures, vocal inflections, and movements.

First, we will deal with the more technical aspects of ceremonies, like memorization, expressiveness, bearing, and gestures. Later, we will delve into some of the many meanings, symbols, and images contained within the ceremonies.

MEMORIZATION

Memorizing can seem a daunting task until you remember how easily you memorize some popular songs and TV commercials, whether you wanted to or not. Think of everything you have already memorized, and the task will not seem so difficult.

It isn't necessary to be a quick learner in order to memorize a ceremony. Neither is previous experience in speaking before groups. The most important part of learning your part is your desire to participate and a commitment to devote plenty of time to it.

Stage fright is quite common, but in the ceremonies it is very unlikely that your listeners are going to burst out laughing if you make a mistake. Ordeal candidates can be the most attentive and serious audience you will ever have as a speaker. As an added bonus, they don't know the words to the ceremony, so they usually can't tell that you've made a mistake.

There is no single best method to memorize your part. You need to find what works best for you. There is, however, an important fact that you should know:

WHEN YOU SPEAK YOUR PART IN THE REAL CEREMONY FOR THE FIRST TIME, YOU WILL SAY IT THE WAY YOU FIRST MEMORIZED IT.

This will occur even if great efforts were made to change things since your first memory work. To illustrate this point, suppose you skipped a few words or got some words in reverse order during your first memorization. Then, your coach discovered these errors and worked with you at great length to get them right. You may do the part perfectly in your practice sessions, but when you're performing for the candidates, you will end up skipping and misarranging those words again. The moral of the story is:

BE SURE YOU ARE GETTING THE TEXT CORRECTLY BEFORE YOU BEGIN MEMORIZING IT.

Get the text right by hearing it read or spoken by one who knows it well. Read the part to another member who is reading the text silently with you and who points out and helps you correct any errors. The memory work may include mental notes on each of the required movements as well, although it is not necessary to focus on movements or gestures at the beginning. The gestures should emerge naturally as the ceremonialist gains a more complete understanding of his part.

Some ceremonial coaches will have you learn the text orally. This has some advantages, but it takes a lot of personal attention. The drill amounts to the coach saying the text to you and inviting you to repeat it right after him, sentence by sentence, section by section, and including all the actions. You will probably learn some vocal inflections and gestures at a much earlier stage with this method. They will, however, be someone else's gestures and inflections, and not yours that develop from your own understanding of the part.

In the early stages of your work, your speech is likely to be halting, colorless and mechanical--just getting the words right demands all of your attention. Don't stop there. If you have been memorizing from the written text (in contrast to oral memorization), you will need to "smooth it out" so that your speech becomes flowing and natural. As the text becomes more familiar to you, you will require less effort to recall it, and more of your attention goes to expressing its meanings.

At this point, those who are on their way to becoming the best ceremony team members have begun to sense that there is an awesome message contained in the ceremonies. These members are taking the time to search for these meanings and are discovering that the ceremony speaks to their own yearnings, hopes, aspirations, and agonies. The ceremony, in its small way, is dramatizing the choices they find they are making every day. They get a fresh vision of their worth as individuals. The outlines of a great life come into view, and they find that they are not alone. As this experience develops, their entire presentation takes on a deeply inspired and urgent nature before which shallow thoughts evaporate.

EXPRESSIVENESS

One of the simplest things you can do to enhance your delivery of the meaning of the ceremony is to change the tone of your voice to reflect what you are saying. Words like "long" should be stretched out. "Toilsome" and "arduous labor" should sound as if you're exerting yourself to speak them. "Joyful" and "happy" and especially "cheerful" should sound like you are feeling just that way when you say them. "High" and "heaven" are spoken with a higher tone of voice, while "evil," "darkness," and "shadow" are spoken in lower tones. The possibilities are endless, but you should begin to examine each word in the ceremonies to see if it represents a feeling or emotion or a state of being that you can express with the tone of your voice. As you develop this skill, your facial expression should also begin to reflect the tone you're using for a certain word or idea. For example, not only will your voice sound cheerful, but you will probably also find yourself smiling as you speak this word.

Another helpful technique is to examine your part line by line and pick out the most important word or words in each phrase or sentence. These are the words upon which you should place the most emphasis. You can also use full, half, or very slight pauses to add emphasis to these important words. This process of reviewing your part, looking for the most important words, will also cause you to examine its meaning more closely, and thus enhance your understanding of the ceremony.

BEARING

Although you no doubt look quite impressive in your American Indian regalia, there is more to it than that. The principal you are portraying will help to define your bearing and manner

even more, but one point is universally true--the importance of eye contact with each candidate. Good eye contact helps each candidate experience the ceremony as an individual. Your gaze into their eyes will also help direct their own thoughts inward, which is where the induction is actually taking place.

TRANSITIONS

There are several times in the Pre-Ordeal and Ordeal ceremonies when one of the principals briefly portrays a different person besides himself. This may or may not involve actually quoting someone else. An example of the latter includes Meteu's Pre-Ordeal part when he quotes the "great and mighty chieftain." Likewise, Meteu's relates the words of Uncas during the Legend. Some less obvious opportunities for transitions are found in the Pre-Ordeal ceremony, when Allowat Sakima is repeating the challenges of the other principals to the candidates. Similarly, in the Pre-Ordeal, Nutiket directs the candidates to look back on Scouting, "whose sign and motto you accepted." Examine your part and try to determine if there are any transitions taking place besides those mentioned above.

Transitions may be subtle or readily apparent. Meteu's extensive quoting of the great and mighty chieftain probably demands a more obvious transition than Allowat Sakima's part mentioned above. Generally, a transition involves some degree of a pause before and after that part. A change in tone or quality of the voice, in posture, in bearing, or in facial expressions are all useful tools in executing the transition. The whole point is to make it clear to the candidates that the principal is representing a person other than himself.

GESTURES

Gestures can either enhance or significantly distract from your speaking part. There is no one "correct" gesture that goes with any particular phrase or word in the ceremonies. The best gesture is the one that helps you to effectively express the meaning of the ceremony to a candidate.

Where do gestures come from? In the beginning, you will probably copy a number of gestures from other ceremonialists. As you understand your part more and more, you will likely modify some of these gestures and develop new ones of your own. As you develop gestures, always keep in mind that what makes perfect sense to you may be unclear to a candidate who is unfamiliar with the ceremony. Therefore, you should always try to look through the candidate's eyes as you work on gestures. In the section above, Expressiveness, you read about trying to pick out the most important word or phrase in a sentence in order to give it the most emphasis. Those most important words or phrases are probably the ones you want to have gestures for as well. Just because you can think of a gesture for something doesn't necessarily mean that it's something you want to emphasize. Remember also that you can have up to fifty candidates in a large ceremony ring, so your gestures need to be clear even to a candidate standing some distance from you.

As the ceremonialist creates gestures for his part, it is worth pointing out a few other guidelines. The same gesture should be used to represent the same thing if it is repeated during the ceremony, such as the word "journey." The same gesture shouldn't be used for two different words, unless those words actually represent the same idea or theme. For example, many ceremonialists use the Scout sign when they refer to any part of the Scout Oath, Law, or motto. It would be even better if all members of the team used the same gesture to represent the same

word or idea, to enhance the effectiveness of delivering the message to the otherwise disoriented candidates.

How many is too many? It is better to have a few quality gestures than two arms constantly waving around while you're speaking. Each gesture should be sufficiently meaningful that a person watching the gesture without the benefit of hearing the words would still understand it. Beware of having gestures that highlight important ideas get lost amidst other gestures for every last phrase in your part.

PERFORMANCE

SOME ADVICE FROM WILLIAM SHAKESPEARE

Many of the principles we have discussed above have been summarized nicely by William Shakespeare, several centuries before the first OA ceremony was performed. In *Hamlet*, Rosencrantz and Guildenstern have brought a company of players (actors) to entertain the royal household at Elsinore. Prior to a performance of 'The Murder of Gonzago,' Hamlet offers this advice to the players in Act III, Scene ii:

“Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently, for in the very torrent, tempest, and (as I may say), whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow whipped for o’erdoing Termagant. It out-herods Herod. Pray you avoid it. . .

“Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o’erstep not the modesty of nature. For anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as ‘twere, the mirror up to nature to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskillful laugh, cannot make the judicious grieve, the censure of the which one must in your allowance o’erweigh a whole theatre of others. O, there be players that I have seen play, and hear others praise, and that highly (not to speak it profanely), that neither having th’ accent of Christians, nor the gait of Christian, pagan nor man, have so strutted and bellowed that I have thought some of Nature’s journeymen had made men, and not made them well, they imitated humanity so abominably. . .

“Go make you ready.”

To summarize, Hamlet first instructs the players to speak clearly and project so that all can hear them. Then, he cautions the actors to avoid using wild gestures, in spite of their excitement about the play they are performing. Instead, he suggests that the players be conservative in the

number of gestures, and that the gestures flow together smoothly. In the second paragraph, Hamlet recommends ensuring that the gestures match the words being spoken. Interestingly, in parallel to a theme in the Order's induction ceremonies, Hamlet makes reference to "hold . . . the mirror up to nature." Continuing with this idea, he points out that the players should be a reflection of the characters they are portraying, and not overact merely for the entertainment of those who don't understand what's happening on the stage.

Do you know the difference between an actor and a ceremonialist? An actor is trying to portray someone he is not. A ceremonialist is portraying the person he truly is. He projects and embodies the very ideals that make him a Scout and an Arrowman.

KEEPING A CANDIDATE'S ATTENTION (from *The Oak and Pine*)

"As dedicated ceremonialists, we are very interested in the meanings and symbols which we find throughout the ceremonies we perform. We study them thoroughly and discuss them with our teammates to gain further insight. Wouldn't it be wonderful if we could get across all these symbols and images to each candidate in his Ordeal? Of course we know this is impossible, but in order to do our job effectively, we must try our best to do so. Unfortunately, regardless of what a candidate may read in Spirit of the Arrow Booklet #2, "Are You Prepared?", he may still be unprepared or uninclined even to pay attention to what our characters say. Several factors contribute to his tendency not to pay attention. First, a candidate who is to listen to your words is usually very excited on the night of the pre-Ordeal Ceremony and very tired on the night of the Ordeal Ceremony. In either condition, he is less likely than normal to want to listen to your words. Second, there are many visual distractions for a candidate in a ceremonies circle: the candidate next to him, the fire (or fire lay) itself, the candles, and the members of the lodge who have come to watch.

"To overcome these obstacles, it is necessary to be sure that a candidate can, at the very least, understand every word spoken by every character. If you have ever been in a school play or in forensics, your director or coach might have told you to "project" your voice. You probably learned quickly that what you say is not very important if your audience cannot hear it and that they will lose interest if they have to strain to understand your words. In ceremonies, it is even more important to concentrate on making your words understandable. A classroom or auditorium is designed to carry a person's voice, but in the woods, sound escapes in every direction, and background noises like the wind or the crackling of the fire must be overcome in order to be heard. All these barriers between you, the performer, and the candidate make it essential for you to follow these... rules for effective... [public speaking]:

1. **Say every word clearly.** In many cases, this may mean that you must slow down your rate of speech. There was once an Indian who was asked why he spoke sometimes only one or two words in a day, or not at all. He replied, "Sometimes, even that is too much.≡ There is no reason to rush through your part, even though your nervousness may tend to make you do so. Every word in the ceremonies is very important, especially the name of our Order. How many times have you seen a performer say in one word, "Orderthearrow?" Also be sure not to lower the pitch of your voice at the end of sentences. This can lead to "swallowing≡ or garbling the last, and sometimes most important words. Instead, raise the pitch of your voice on the last two or three words, being careful not to let the sentence sound like a question. The best way to improve your clarity of speech

is to practice saying your part into a tape recorder. This will allow you to hear yourself as a candidate does.

2. **Speak to the person farthest from you.** In any ceremony, it can be difficult to judge what volume of speaking is appropriate. A useful rule of thumb is just to speak in a volume so that the person farthest from you can hear every word. This may not always be the person who is farthest in distance, though; a candidate who is directly across the fire from you will have trouble hearing you above the crackling. By following this rule, though, you should have no trouble judging an appropriate volume for speech.

3. **Always have your face toward your audience when speaking.** While outdoors, try carrying on a conversation with someone ten feet away with your backs to each other. You will find that you must speak much louder. If you turn your head away from a candidate for just one word, he will miss it. This is not merely a repeat of the old theatrical rule of "never turn your back to your audience"; the rest of your body may be turned away to gesture at another character, the fire, or anything else, and as long as you are looking at your audience you will be understood.

4. **Make eye contact with every candidate.** The *Manual for the Ordeal* states that every candidate should have a front row view of every ceremony. This allows you to look into the eyes of each one at some point in your part. A candidate will pay attention if he knows he is being watched carefully. Also, the Ordeal experience is a "thing of the individual" and, as far as possible, every candidate must be treated individually. Ideally, this would mean that each candidate should get his own ceremony. Since this is unfeasible, it is important to maintain the frame of mind that each candidate should be treated separately. Each candidate exists only as an individual, not as part of a group or herd.

5. **Pay attention when other performers are speaking.** A character who is not paying attention to the speaker is a magnet for the attention of every candidate. Remember that when you are Abeing≅ your character, the words spoken by others are very important to you. No matter how many times you might have heard them, for you [the words] are a way of life, and could never be boring. If you truly were your character, you would not only pay attention, but silently react to the words of other characters by subtle nods and facial expressions. For example, the pre-Ordeal ceremony, when Meteu speaks of the children of the great and mighty chieftain fighting among themselves, if you play Allowat Sakima, you might show the sorrow of the chieftain in your own expression. In other words, get emotionally involved in the story you hear. The facial expressions will follow naturally." (*The Oak and Pine*, pp. ~26)

MOVEMENTS

So that each candidate can have a full view of the principals as he is walking around the circle, it is advisable that Kichkinet lead the candidates on the outside of the principals with respect to the fire. In other words, the candidates should never pass between a principal and the fire.

A possibility for your consideration is to have the candidates sit while Meteu tells the Legend. This offers several advantages. It gives the candidates a chance to rest and listen to what is being said instead of concentrating on how tired they are. It also enhances the storytelling aspect of Meteu's part and sets the Legend, a tale of the distant past, apart from the rest of the ceremony, which focuses more on the immediate past, present, and future. On the other hand, the ground can be wet and uncomfortable, and this might detract more from the Legend than is gained by having

the candidates in a relaxed position. The important thing is that your team discusses this issue, as well as other issues where the team has options, and arrives at a well thought-out conclusion.

Last, but certainly not least, is perhaps the most common error that team members make - they walk with their arms crossed. Standing with your arms crossed is a relatively natural position. Walking with your arms crossed, however, is something that virtually no one does. It is very unnatural, and will therefore tend to separate you from the candidates. It is very reminiscent of how a cigar store Indian might look if given the ability to walk.

PRINCIPAL PERSONIFICATION AND ANALYSIS

Personification of the principals varies tremendously for different ceremonialists. We each shape our principal with our own understanding and animate it with our own personality. This personal contribution, this giving of ourselves, is what we mean when we use the word 'personification.' It is through personification that we, as ceremonialists, uniquely convey the virtues of our Order to our candidates. (and they depend upon us to do so)

Think about it. Why are we called 'ceremonialists' and not 'actors?' Do we 'perform' ceremonies or do we 'conduct' them? If our ceremonies were a 'play' which we 'performed,' then we could just as easily record our play and, using the latest in entertainment technology, give our candidates a show they'd never forget! But we don't do that. Why? What is the difference between a 'ceremonialist' and an 'actor,' anyway? Consider this--an actor is a person who pretends to be someone he is not. In contrast, a ceremonialist is a person who exemplifies, through thought, word, and deed, the person he truly is. The difference is personification.

This understanding is the greatest influence on that individual's personification of Nutiket, Meteu, Allowat Sakima, or Kitchkinet. While much of this understanding is subjective, there are key elements that define each principal. A successful ceremonialist readily identifies these elements as deserving of special attention.

Only after the ceremonialist understands his principal can he begin to develop his personification of that principal. It is important to note that the ceremonialist's performance is referred to as a 'portrayal.' Unlike an actor, a ceremonialist strives to become the principal, not merely to play the part. You will be most successful if, after identifying the qualities of your character, you search within your own personality for ways to make those qualities evident to others. In each of us, there are qualities of the mighty chief, the storyteller, brotherhood, cheerfulness, and service; they are only waiting to be discovered and emphasized. Study how you are similar to your principal, and work to emphasize these similarities through your personification.

The following analysis of both the principal and his speaking part describes key features to which each ceremonialist should give attention. After that, there is an exploration of the role of Kichkinet as a part of the Ordeal outside of the ceremonies excerpted from *The Oak and Pine*. Finally, there are some exercises for you to complete to enhance your understanding of each principal.

ANALYSIS OF NUTIKET

Nutiket introduces himself as the guardian of the circle, and exemplifies cheerfulness. His challenge to each candidate is scant food, or self-denial. His location is in the south, conveying warmth. How do these elements relate to each other?

Our stereotype for a guard would not be cheerfulness; in fact stoicism more readily comes to mind. This poses a serious obstacle for those who choose to be Nutiket. What is Nutiket guarding? What is he guarding against? We understand he is guarding the circle, but what specifically in the circle? Remember that Nutiket, himself, describes the fire of cheerfulness inside each candidate. This is the most important feature of the circle, and not only is Nutiket guarding it, he is tending it through his cheerful spirit. He is also guarding against the enemies of the virtues of brotherhood cheerfulness and service-- selfishness, greed, and hypocrisy. It is helpful to begin knowing that Nutiket isn't guarding against candidates or people, but rather evils that seek to prey on each candidate.

Nutiket's goal is to foster a cheerful spirit in each candidate, so they too can guard against these evils. His challenge of self-denial aims to allow the candidates to exercise the resolve necessary to battle off unworthy principles.

NUTIKET'S QUALITIES

Role: Guard, Watchman, Fire-tender

Points of Scout Law: Cheerful, Thrifty, Brave, and Clean

Parts of Scout Oath: Physically Strong, Mentally Awake, and Morally Straight.

Principle: Cheerfulness

Location: South (Warmth)

Token: Bowwood (Resilient, Flexible)

ANALYSIS OF METEU

Meteu fulfills the role of medicine man, as the eldest of the four officials. This role of medicine man in a tribe entails many responsibilities. He serves as a doctor, spiritual leader, historian, storyteller, and keeper of wisdom. Similarly, Meteu is concerned with the physical, mental, and spiritual health of each candidate. Meteu's Pre-Ordeal speech aims to set the mood for a weekend of reflection for the candidates. The depth of Meteu's understanding of nature, life, and love is unmistakable.

Meteu's age, wisdom, and experience should not be mistaken for poor health. It is acceptable to use slight changes in volume and posture to contrast the voice of Meteu the medicine man with that of the "great and mighty chieftain," however be alert not to drain the energy out of Meteu's charge. Meteu's speech to the candidates is filled with heart, energy, and passion. Many interpret Meteu as a monotone weak speaker, when in fact they have the opportunity to personify him as an elder pouring all of his energy into his words to capture the imagination of his young audience.

Meteu has an important role in the Ordeal as the leader of the heart, spirit, and mind of each candidate. There is much for the candidate to learn, and, as Meteu points out, all they have to do is listen.

METEU'S QUALITIES:

Role: Medicine Man, Spiritual Leader
Principle: Brotherhood
Location: West (Sunset, Completion of Life, Wisdom)
Token: Bowstring (Binds)

ANALYSIS OF ALLOWAT SAKIMA

Allowat Sakima's role is unmistakable. As the mighty chieftain he is the leader, with all of the responsibilities that go with the title. Allowat also exemplifies service, a principle not readily identified with leadership. This is what makes Allowat's leadership so admirable. Allowat is a "servant leader" to those he commands, leading by example. His style of leadership is also important to understand.

Read through Allowat's Pre-Ordeal part, taking note of every choice he presents to the candidates. At the same time take note of the commands he issues. As a leader, Allowat Sakima is careful to allow the candidates to choose their own future. Before he asked the candidates if they accept the Ordeal, he reminds them of the tests that were presented to them, and summarizes Kitchkinet's challenge, to allow their decision to be fully informed. The mighty chieftain understands that the candidates must willingly accept the journey and he acts accordingly.

Allowat's role in the Pre-Ordeal is much more than simply offering choices, although those choices are the central part. Allowat, as the leader, must motivate each candidate to eagerly undertake the Ordeal. After they have accepted the Ordeal, he celebrates their choice and urges them to follow through with their decision. This is the true responsibility of a leader, and as Allowat Sakima you should keep this in mind. You will have succeeded in your task if each candidate steps forward and tests the bow with determination.

ALLOWAT SAKIMA'S QUALITIES

Role: Chief, Leader, and Motivator
Points of Scout Law: Trustworthy, Loyal, Obedient, and Reverent
Parts of Scout Oath: Duty to God and Country
Principle: Service
Location: North (The polestar, cardinal direction)
Token: Arrow

ANALYSIS OF KITCHKINET

Kitchkinet is the most complex and important of all the principals. He represents brotherhood, cheerfulness, and service together, as one unit. Kitchkinet is the only character that travels outside the boundaries of the circle because he is the only character that is a whole person. Brotherhood, cheerfulness, or service alone would not constitute a complete person; they all must be present.

Kitchkinet, like Allowat Sakima, has an aspect of leadership to his character. Kitchkinet's representation is, however, far different from that of Allowat Sakima. While Allowat demonstrates leadership by example as a "servant leader," Kitchkinet represents an individual's leadership of himself. This leadership of self is necessary to lead others as Allowat

does. Kitchkinet tells each candidate, in the most straightforward manner, that as leaders they will often be mocked and ostracized for standing by their principles. In the same breath he promises that through self-reliance they can overcome these obstacles to discover the joy of cheerful service.

Kitchkinet is not only the guide for the candidates, but also the one who relates to them the most. As their friend, he speaks to them in sincere and honest tones, when describing both the hardship and rewards of the journey. Kitchkinet himself has discovered the happiness that brotherhood, cheerfulness, and service bring to one's life, and this happiness should be the central part of personifying him.

KITCHKINET'S QUALITIES

Role: Guide, Leader

Points of Scout Law: Helpful, Friendly, Courteous, and Kind

Parts of Scout Oath: To help other people at all times

Principle: Leadership

Location: East (Rising sun, beginning, rebirth)

Token: Strung Bow and Arrow (joining of the three principles)

THE ROLE OF KICHKINET

"Kichkinet has fewer lines in the Ordeal ceremony than any other character. Does this mean that a performer who intends to portray Kichkinet on an Ordeal weekend needs less preparation? The answer to anyone who intends to do the job properly is dearly no. While Allowat Sakima, Meteu, and Nutiket appear only twice during the Ordeal weekend, Kichkinet is an ever-present reminder of the weekend's purpose. "Tomorrow, I will labor with you. With you I will listen, eating little." These words are more than idle encouragement from the pre-Ordeal. They are a commitment to sharing a "long and toilsome journey" with each candidate.

"Kichkinet must be visible to every candidate as often as possible. He must visibly eat the same food. He should circulate between Elangomat clans and silently join in with the work, perhaps taking a shovel and giving the candidate time to rest briefly. The sight of Kichkinet should remind the candidate of his challenges and give him encouragement, especially as the day wears on and he grows tired. Kichkinet should also treat every candidate as an individual as is prescribed in the "Ten Induction Principles" by making eye contact with every one.

"Another role of Kichkinet is dealing with any member or candidate who does not comply with the challenges of the Ordeal. As the *Manual for the Ordeal* dictates, "all members on an Ordeal weekend must, in the presence of candidates, appear to be accepting all the challenges of the Ordeal." If a candidate feels that everyone on the Ordeal weekend is meeting the challenges of the Ordeal, he will further understand that they have an important meaning. This understanding is an important step for a candidate toward deciding to meet the challenges to the best of his ability. Although the lodge chief or Ordeal master and advisers should primarily monitor members' compliance, it is not the least bit out of place for Kichkinet to approach and tactfully and quietly remind a member of the fact that "all of us are taking the Ordeal". In a Lodge which utilizes the Elangomat System, Kichkinet could also be the supervisor for Elangomats. After all, an Elangomat is, [in a sense,] a "group Kichkinet". Especially in cases where a candidate is not taking seriously

the challenges of the Ordeal, the matter should be brought up with Kichkinet. The *Manual for the Ordeal* covers the procedure for dealing with a candidate who is having difficulty deciding whether or not to comply with the challenges. For these reasons, the performer who intends to play Kichkinet must read and thoroughly understand not only his parts in the ceremonies, but also his role as a driving force toward constantly inspiring every candidate for every moment over an entire weekend." (*The Oak and Pine*, pp. 13-14)

EXERCISES FOR CHARACTER ANALYSIS

The following points represent some questions you can answer by yourself, and together as a team, in order to help you better understand each principal. There are no right or wrong answers to these questions. They are here to broaden your perception of the principals.

- Which season does the principal most represent?
- Choose a famous historical or fictional person. Compare and contrast the principal with that person.
- What time or times of the day is the principal most active?
- How does the principal use his Pre-Ordeal token to represent his Ordeal test?
- How does the principal's Ordeal test relate to that portion of the Order (brotherhood, cheerfulness, or service) and the parts of the Scout Oath and Law that he represents?
- What is the principal's favorite color, and why?
- Which principals do you associate the most with Chingachgook and Uncas?
- How does the principal spend his time when not performing the ceremonies?
- How old is the principal?
- Is the principal married? Does he have children? Does he place more value on athletic or intellectual ability in his children?
- Describe the principal's relationship with his parents.
- What are the principal's strengths and weaknesses as a person?
- Has the principal ever traveled far from his home village? For what purpose did he go?

SYMBOLISM

The ceremonies are filled with symbols, some more obvious than others. This section seeks to discuss some of the possible meanings of various symbols in the pre-Ordeal and Ordeal ceremonies, and how they relate to the entire induction experience. No attempt has been made to include every possible interpretation of each symbol. Instead, each ceremony team is encouraged to discuss the various symbols in the ceremonies in an attempt to understand their meanings.

AN ANALYSIS OF THE PRE-ORDEAL CEREMONY

Opening--Meteu:

Meteu is talking about the candidates, who have been elected by their fellow Scouts. The

journey he refers to is really a journey of self-realization, as the candidates seek to discover within themselves the ideals of brotherhood, cheerfulness, and service. The candidates will need these ideals for the journey ahead. The principals represent these ideals which exist within the candidates until they achieve a full understanding by sealing their membership in the Brotherhood Ceremony.

Opening--Nutiket:

When the principals refer to "Each one who comes to us", they mean the candidates. Nutiket describes the part of the Scout Oath and Law which he represents, and establishes his position *as* the guardian of the circle.

Opening--Kichkinet:

Kichkinet describes the parts of the Scout Oath and Law which he exemplifies, and he describes his duty as a guide for the candidates.

Opening--Allowat Sakima:

Allowat Sakima concludes the opening by stating the parts of the Scout Oath and Law which he represents. At this point, all points of the Scout Oath and Law have been repeated. This serves to remind the principals and the members around the circle of their ties to Scouting. It is interesting to note that these opening parts are quite similar to the closing parts in the Ordeal Ceremony. Allowat Sakima finishes by talking about the fire that must be kindled in the heart of each candidate. He is referring to the fire of cheerfulness.

Major Speaking Part-Nutiket:

In the first paragraph, Nutiket is talking about the candidate's election. He refers to the Scout Motto and Promise as guidelines that the candidates have accepted and followed. He goes on to say that it was because of their acceptance of these principles that their peers elected them into the Order of the Arrow. In the second paragraph, Nutiket tells the candidates why they are here, taking the Ordeal. He says that they were sent to seek a vision of themselves. He then goes on to explain that the challenges are intended to assist you in completing your quest. How they will assist will be explained later by Kichkinet. The fifteen blazes that Nutiket refers to are not the smudge pots along the trail, but the twelve points of the Scout law and the three points of the Scout Oath. In the third paragraph, Nutiket tells the candidates his name and states his role in the circle, which is that of a guard. He then goes on to tell the candidates that the object of their journey is the fire at the center. By this he means the fire of cheerfulness in all our hearts. Thus, the firelay in the circle is used to represent the hearts of all the candidates. Subsequently, the circle itself represents the candidate as a whole with the fifteen blazes of the Scout Oath and law defining his outward character and the aspects of the four principles making up his inner self. In the next paragraph Nutiket delivers his challenge to the candidates, which is that of scant food. He then displays his token, which is that of the bow-wood (not the bow). The bow-wood represents the cheerful heart of the candidate.

Major Speaking Part B Meteu:

In the first paragraph of Meteu's part he establishes one of the roles that he will play during his part, that of the shaman or storyteller. In the second paragraph, the dominant word is obviously love. At the end of the paragraph, Meteu says that the great and mighty chieftain tells us to listen to these admonitions for our guidance on our journey. In this way, Meteu tells us the meaning of the admonition, to love one another, in the pre-Ordeal ceremony. He also tells us that the admonition is another guide on our journey and not just a secret password. In the next paragraph, Meteu opens by telling the candidates his name. After the second paragraph it can be inferred from Meteu's message to love one another that he is the ceremonial figure associated with brotherhood. Meteu goes on in the third paragraph to stress that this journey is an inward one with the phrase "these high places are within you." In the final paragraph, Meteu delivers his challenge to the candidates, which is that of silence. He then displays his token, which is the bowstring. The bowstring is used to represent the group of candidates as a whole and the brotherhood and silence that will bind them together.

Major Speaking Part--Allowat Sakima:

In the first paragraph of Allowat Sakima's part he reviews what Nutiket and Meteu have said and then tells you what Kichkinet will say. He then issues his challenge to the candidates, which is to spend the day in arduous labor. We now know that Allowat Sakima is the ceremonial figure associated with service. We also know his challenge. In the second paragraph, Allowat Sakima tells the candidates that the members of their troop need them for service and leadership when he says, "the ones who chose you need you". At the conclusion of the paragraph Allowat Sakima gives the candidates the option of withdrawing from the Ordeal now that they know exactly what they will be undergoing. Those that wish to continue are instructed to take one step forward. Notice that the step is toward the circle and the fire at the center. Thus it is physically as well as symbolically their first step on their journey into themselves. At this point, Allowat Sakima strings the bow, which consists of the bow-wood and bowstring, both of which represent the candidates. Therefore, the bow represents the candidates as well. Thus, when the candidates test the bow as Allowat instructs them to in his next paragraph, they are symbolically testing themselves. At the beginning of his final paragraph, Allowat draws an arrow from a quiver, which represents the hailing sign for the Ordeal. Allowat Sakima then presents his token, which is the quiver. The quiver is his symbol because it represents the candidate's troop, which is where Allowat is directing him to return in service.

Major Speaking Part B Kichkinet:

In his first paragraph, Kichkinet shows that he is truly your friend and guide. He is honest with you about how hard the journey will be and delivers his advice on how you can succeed in reaching your goal. At this point, Kichkinet goes to either the northeast or northwest of the circle and shoots an arrow, which represents the candidate as Allowat Sakima explained in his final paragraph. The path of the arrow is onward and upward, which is why Kichkinet says, "Thus do you appear to others on the path of cheerful service." In the next paragraph, Kichkinet tells the candidates how the various

challenges that the four principals have issued will assist them in their quest. He explains that if they are not able to pass these tests, then they will not be able to pass the tests that their peers will give them. He then issues his challenge, personally this time, to the candidates, which is that of the night alone. In Kichkinet's final paragraph, he states the purpose of the Ordeal once more - "let us try to find the Arrow!" This again represents the candidate and his search for the ideals of brotherhood, cheerfulness, and service within himself.

SYMBOLIC TRANSITIONS FROM THE PRE-ORDEAL TO THE ORDEAL CEREMONY

Nutiket presents the bow in the pre-Ordeal to represent cheerfulness. The wood of the bow is the same wood used for the fire of cheerfulness. Meteu's bowstring, which represents the ties of brotherhood, becomes the rope used to bind the candidates in the Ordeal ceremony. Allowat Sakima's quiver in the pre-Ordeal symbolizes the candidates unit and his obligation to return in service. This is further represented in the Ordeal ceremony when each candidate places his left hand on the shoulder of the candidate in front of him.

WHY SOME IMPRESSIVE PROPS DON'T WORK

Flaming Arrows—When an arrow is fired during the Pre-Ordeal ceremony, only the initial part of its flight is visible in the firelight. That part is onward and upward. We try to make it clear to the candidates that the path of the arrow represents their own path as they journey through life. Flaming arrows are clearly visible throughout their flight, the latter half of which is a descent and eventual crash into the ground. This would likely send the wrong message to the candidates regarding their own future path.

TEAM CONCEPTS

A ceremony team composed of the four best individual players of the nation who have never worked together before wouldn't be half as good as a team of average players who have practiced together and developed a sense of spirit. Since the four principals together represent the qualities of an individual, it is only appropriate that the team be able to perform the ceremony as if directed by one mind (the candidate's mind!).

Therefore, before discussing any movements or gestures used by the team, it is important to point out the importance of team unity on a more personal level. It is essential that each member of the team respects and trusts the other members. The team is a forum for discussion about the meaning of different aspects of the ceremonies. New gestures or improvements on existing gestures can be reviewed by the group, since each team member carries with him his own set of experiences and impressions about the ceremonies, as well as his own feelings about how a gesture will enhance or diminish a candidate's understanding of the message the principal is trying to express at that moment.

In order to facilitate this development of respect and trust on the part of the team, it is important for them to spend some time outside of practices just getting to know each other in a more social setting. Movies, going out for pizza, or anything else that encourages the team

members to learn more about each other are great. If the team members lack respect for each other, this will be evident to the candidates, who will wonder why these four principals who are supposed to represent very positive and desirable qualities don't seem to like each other.

As a team, take the time to watch other teams perform. You will have the opportunity to do this at activities in your own and other lodges. You can also view performances during ceremonies competition at section conclaves and the National OA Conference.

TEAM ORGANIZATION (paraphrased from *How to Organize and Prepare an Order of the Arrow Ceremony Team*)

The ideal ceremony team will have more than 12 members. There are 4 main parts (the principals), and each principal should have an understudy who is preparing for next year and who can serve as a back-up in case the principal gets sick. That makes eight. In addition, the team needs 3-5 facilities people who will help with outfits, props, fires, and support tasks. That makes about 12, and the team really needs at least that many. Don't under-staff at the beginning.

At the team's organizational meeting, explain that the team needs serious members who want to work together on outstanding ceremonies. Be sure that all understand that this will take some time, and that there is a lot of work involved in putting on quality ceremonies. The organization meeting will be most effective if it is held at least six months before the first ceremony. If it's already too late to get a six-months head start, hold the meeting as soon as possible. It's unfair to expect people to get ready in less than 3 months.

Before parts are assigned to anyone, they all need some time to learn about all the parts, to learn the movements and order of things, and to get accustomed to the idea of speaking in public. This will probably come about after several practices. It is a worthwhile suggestion that parts not be assigned until the team has held at least 4 complete "walk-throughs" of the ceremony, in which each part is read by a different team member during each walk-through. This will allow each member of the team to become familiar with each part, and this will also enable logical and sound choices for part assignments to be made. (*How to Organize and Prepare an Order of the Arrow Ceremony Team* by Ray Dyke, pp.2,3,5)

PRACTICE TECHNIQUE (from *The Oak and Pine*)

"Once a ceremony team has been formedΨ it will be necessary for the team to get together for several rehearsals which will take place well before the induction weekend. This precious... time the team has to work

together must be put to good use if the team is to be ready to perform by the Ordeal. If your team subscribes to the following guidelines for all practices, you will accomplish the most in the time you have and will not need to schedule extra rehearsals or risk going to the Ordeal unprepared:

1. **Be serious.** [Performing] ceremonies is not only one of the greatest services to the Order of the Arrow but it is also one of the most enjoyable in terms of the new friends you make and the sheer excitement of performing. Goofing off and making jokes about each other can go on before or after rehearsing, but while the practice ceremony and evaluation is going on and whenever

performers are in character, it is a time for hard work and [cheerful] seriousness.

2. **Besides the four performers, have only a reader and evaluator(s) in the practice area.** A reader is a person designated to read along with the ceremony in a script. He should give lines to the performers when they need them according to "line etiquette" discussed below. Each performer should also give his script to the reader before the rehearsal. This way, the reader may mark memorization errors in the performer's own book so that the performer can study to correct those errors at home. Ceremonies advisers and other performers who are not practicing at the time can serve as evaluators. These evaluators will write down any comments or suggestions they have to improve the performance and read these suggestions to the team after the practice performance.

3. Follow line etiquette. Line etiquette is an efficient procedure to follow when a performer has not completely memorized his part. Its purpose is to remind the performer of his next line without significantly interrupting the performance. The procedure is as follows: When you have difficulty remembering your next line, say, "line, please." The reader will respond by giving you the next word in your part. If you still can not remember what is next, then repeat, "line, please." The reader will then give you your next three words. Finally, if you still can't recognize the next line, say "line, please" again, and the reader will read your entire next sentence which you should repeat and continue on with your part if you can. Only the reader should give lines when they are requested. If other performers do so, they will not only be breaking character, but also speaking at the same time as the reader, and no one will be understood. Furthermore, when you forget a line, do not become flustered or break character. Rehearsals are intended to be a time to work on your part. Forgetting a line does not make you a poor performer; it just lets you know that you need to do more work at home on memorization." (*The Oak and Pine*, pp.20-21)

JUST BEFORE A CEREMONY (from *The Oak and Pine*)

"The time just before a ceremony, before any candidate has come near the circle, is often very busy for the Ceremonies Committee... If a team is late in getting dressed into costume, if the new members' sashes are forgotten, if a performer forgets to bring his headdress, if any emergency arises which requires a fast response in order to be prepared when the clans arrive at the ceremony site, the hustle of last minute preparation can add to the natural nervousness which you will probably already be experiencing. Of course, many of these problems would be avoided if there were a Ceremonies chairman who was not also a performer. Unfortunately, in many cases, the chairman is either required to fill in for those performers who can not be at the induction weekend or is entirely incapable of foreseeing these kinds of problems.

"When such problems arise (and they often do), it is important not to let your nervousness affect your performance. One way to help work off that nervousness is physically to stretch out. This kind of light exertion increases your adrenaline level and helps to convert nervous energy into positive, performing energy. Next, form a four-man fellowship circle with your fellow performers, and meditate for at least a full minute. During this time, you can close your eyes and reflect or concentrate on whatever will best help you become your character. Remember, along with your fellow performers, that in your audience may be a future... chief who requires your greatest performing effort to be convinced by the words of your character. Holding hands with your teammates, you will draw from their strength and energy so that when you open your eyes, you will no longer be yourself but your interpretation of the mighty chief, the medicine man, the guide, or

the guard... You will be mentally and physically prepared to give away all your energy to make every word an inspiration to each candidate. In the pre-Ordeal Ceremony, the investing procedure... accomplishes this same purpose within the part of the ceremony which a candidate does not see.

"In several places in the Ordeal Ceremony, the text calls for about 30 seconds of silent meditation. These pauses are intended to allow a candidate time to think about what is being said or happening. They can also be of great benefit to you *as* a ceremonialist if you concentrate on the thoughts of your character and consider how you may best inspire your audience. You will find that if you fully utilize these pauses, you will be able to control your nervousness and direct your thoughts toward the best performance possible." (*The Oak and Pine*, pp.22-23)

DURING THE CEREMONY...

When one of the principals is speaking' the other principals might consider the effect of looking at him. That way, if a candidate's eyes wander from the speaker to another principal, the principal's gaze will direct the candidate's eyes back to the speaker. The non-speaking principals may even choose to nod slightly, so as to indicate that they are listening to and understanding what is being said, although this should come naturally with practice and an understanding of the meanings of the ceremonies.

During the pre-Ordeal ceremony, the team has several chances to demonstrate unity and mutual respect. The first is during Allowat Sakima's part when he goes over the challenge presented by each principal. Allowat Sakima can gesture towards each principal as he mentions their challenge. At the same time that Allowat Sakima makes that gesture, the appropriate principal can make a gesture symbolizing the respective challenge. Additionally, whenever a token like the bow-wood, bowstring, bow, or arrow is passed, it should be held high for all to see, and it should be treated with respect.

THE INVESTITURE BEFORE THE PRE-ORDEAL CEREMONY

While it is generally agreed that this part of the ceremony should not be rehearsed, it is appropriate to give some thought to its purpose. Quite simply, it is a means for the four arrowmen who will play the parts to become Kichkinet, Nutiket, Meteu, and Allowat Sakima. This transition is very important, and the instructions in the ceremony itself provide some methods to effect this transition.

One method is that the principals are required to stand silently for at least one minute. This gives the players a chance to contemplate their character. It is here that it might be useful to try some slow, deep breaths. One possibility is to breathe out thinking of the player's own name and breathe in thinking of the principal's name and character.

Each player also whispers the admonition. This emphasizes the feeling of brotherhood which must be evidenced for the remainder of the ceremony. It also helps to unify the four principals, since together they reflect the ideal qualities present in one individual.

Finally, each player must put on the item of regalia that was previously placed on the fire lay. This completes their transition to one of the four principals. Putting on the regalia provides an opportunity for team members to help each other. Each team member can assist the principal to one

side or the other, or two principals could pair up and each help the other with their regalia. These actions exemplify respect and teamwork.

While the method of getting into character is a personal choice, depending on what works best for the individual, it is a good topic for the team to discuss as well. They can share their individual ideas, and perhaps show some of their teammates a method that they had not previously considered. In addition, the methods used to put on regalia are important items for team discussion.

STAGING AND SITE SELECTION

This is the area that allows an individual lodge or chapter the greatest freedom in choosing the way their ceremonies will be presented. A great deal is determined by how much time and effort will be put into the various aspects of choosing the ring and acquiring props and lighting, etc.

SETTING

A variety of settings can be satisfactory for the performance of Order of the Arrow ceremonies. The choice of sites should be guided by several factors. First and foremost, is the site adequately large to hold fifty (the maximum allowed) candidates plus their Elangomats in a half-circle, besides allowing space for the brothers who will be watching the ceremony? Ideally, a ceremony ring will also have somewhat of a camouflaged approach, so that the candidates will not be able to see the ring until they arrive at its entrance.

LIGHTING

An OA ceremony is not nearly as impressive if the candidates can't see what's going on. There are several potential sources of light. In the Pre-Ordeal, there are the fifteen firepots. In the Ordeal, both the fire and the fifteen candles provide some illumination. It is also possible to include other light as well, such as torches or candles at the outer edge of the circle. This is especially helpful at the end of an Ordeal ceremony when the fifteen candles have been extinguished and the fire is probably burning low.

The ceremonial fire is a council fire. This fire is designed for the light it provides, not the heat. It is a top-hot fire containing platforms at multiple levels to keep the flame burning from the top down. A big fire is not a good fire. The ease of building and lighting the fire should be considered, as well as how difficult it will be to extinguish the fire after the ceremony has ended. It is OK to add wood to the fire during the ceremony, but it should be done as inconspicuously as possible, and certainly not while one of the principals is speaking.

A few words about fire safety are called for. A trailer headdress can become a fiery torch in a moment of carelessness. Members in costume should never step backwards or stand directly in front of a fire or candle. This is particularly important for those members who wear bonnets with trailers and feather crests. Members must always be conscious of the size of their outfits and watch their motions accordingly. Torchbearers should be instructed to pay constant attention to their torches, especially when walking through the woods.

PROPS

There are a wide variety of props that can enhance the appearance of an OA ceremony. An Indian dwelling appropriate to a local tribe such as a tipi, longhouse, chickee, hogan, or hutch is but one possibility. The Native American influence can also be emphasized with drumming, chanting, singing, or flutes--either live or taped. Also, the presence of designated youth members other than the principals dressed in Native American regalia can enhance the visual impact of a ceremony. These members can be assistant guides, fire tenders, or torch bearers. Care should be taken, however, that members dressed in such regalia not be a distraction from the principals. For example, a torch bearer wearing a double-trailer bonnet might cause some confusion as to who is the mighty chief. Members attending the ceremony, especially adult Scouters, should be in correct uniform and not regalia.

COSTUMING

The Oak and Pine makes some points about the importance of costuming and regalia to the ceremonies:

"Before a candidate hears Nutiket utter the first word "awake!" at the beginning of the Pre-Ordeal Ceremony, well before he receives any challenges or admonitions, he notices the American Indian costumes that all the performers wear. After the ceremony, even if he remembers nothing the character said, the image of the unusual regalia they wore will still be in his mind. As ceremonialists, we should all strive to make each word one that can be heard, understood, and remembered by each candidate. However, a candidate can also gain an important impression from what a character is wearing. Each performer's costume should reflect the personality of [his principal]. Too many ceremonial teams' costumes would seem to indicate that all the characters are chiefs, every one wearing a full bonnet... There are many possibilities for adding items to a ceremonial wardrobe which will enhance the candidate's impression of any character. These items are also generally less expensive than outfitting an entire team with full headdresses. By considering the characters being portrayed, it is thus possible to take advantage of a candidate's first impression and make it a lasting and meaningful one.

"Another aspect of costuming which has received some attention is the fact that many ceremonial teams require members to pay for and build their own costumes. The thought behind this rule is that any ceremonialist who owns his own costume will not only give it the best care he can, but will most easily develop it to suit his personality and interpretation of his character. However, the foremost problem in this requirement is that the supply of new ceremonialists available for performing is limited to the number who can afford the extra time and money needed to build an Indian wardrobe. The effort required in learning to perform a part is great enough to challenge any new ceremonialist. For this reason, a Ceremonies Committee would do well not to require members to provide their own costumes.

"Many experienced ceremonialists find great fulfillment in building the costumes which their lodge or chapter buys or in just creating new ideas in costuming from unused materials; many of the most impressive costume pieces are made from such "scraps" as deer tails, claw necklace parts, and beaded appliques. The majority of the costumes you wear, though, are probably the result of a significant investment of money and time. For this reason, all performers should be encouraged eventually to contribute some kind of new costuming to the team's supply, which they can wear with pride as a statement of their character's individuality. Even though the lodge or chapter may pay for the materials, the performers will gain a respect for the hard work that brought about all the costumes they wear, and they will likely take better care of the team's costumes and avoid their abuse." (*The Oak and Pine*, pp.9-10)

BASIC COSTUMING PRINCIPLES

There are several factors which must be considered when deciding on the style of the ceremony team's costumes. The first and foremost is respect for Native Americans, especially those whose tribal style you are emulating. The local climate is also important. It is certainly much more

challenging to perform a quality ceremony when you are extremely uncomfortable in your regalia. For example, heavy buckskin or wool in a predominantly hot, humid environment are poor choices for materials. Another point is the cost of the tribal style which your team is considering, as well as the simplicity and ease of maintenance of those particular costumes. Local customs and the availability of local Native American resources may also play a role in your team's choice of tribal styles. It is worthwhile to emphasize that outfits used for various forms of dancing are almost universally inappropriate for use as ceremonial costumes, especially "fancy dance" clothing. The reason for this is that most dance outfits are designed to have parts that move and shake or make noise during the dance. While this is quite appropriate for American Indian dancing, all the moving parts and extra sounds can be distracting during the ceremonies.

COACHING AND ADVISING

Coaching a ceremony team is not the same as being *an* adviser to the team. You may be both coach and adviser, but advising is different than coaching, so maybe your team needs one person for the job or it needs two.

Ceremony Team ADVISER

A Ceremony Team Adviser is responsible for the team's recruitment, management, transportation, equipment, and performances. This means:

Answering to the Lodge/Chapter Chief and Adviser and coordinating with other leadership involved in your organization (inductions, dance team, or any other group that makes sense)

Keeping current on changes issued by the National Committee

Monitoring requirements for Lodge, Section, or National competitions (these can change on an annual basis)

Looking for constructive ways for the team to represent the OA and provide service to the District and/or Council

Ceremony Team COACH

Coaching a ceremony team means asking questions, interrupting, and commenting on what you see (while

pretending to be a new member taking the Ordeal) toward the end that each member of the ceremony team will learn their part and that each performance will be an interpretation, and not a recitation. In other words, the Coach is responsible for helping the team move from reading the ceremony to memorizing to interpreting the ceremony.

With an already existing team this can mean significant time spent unlearning bad habits with a lot of

interruptions, getting them to think about who the character is at any given point in the ceremony and how best to get that across to the candidate. A Ceremony Team Coach is not much different from a sports coach in that you look for things that could be improved (speed, volume, phrasing,

gestures, movements, eye contact, attitude, emphasis on words, etc.), stop them at the place of a perceived error, and have them repeat and repeat until the desired results are achieved.

Different from the example of the sports coach, however, is that the best critics to use are the team members themselves. This is especially true for things such as putting 1 or 2 members standing 20 feet away and having them pretend they are at opposite ends of a typical line of candidates and giving feedback to each other.

Use the literature. Included in this publication is a list of booklets that have been used (and developed) by ceremony teams over the years. These are useful as a starting point to examine the parts and discuss how your team wants to interpret the ceremony. Lastly, a good team will learn something from watching other teams at competitions that can help them improve their performances.

It is the Coach's job to nurture this learning process at every step.

Bring in people from outside the team to add a fresh perspective. Have them act as evaluators, but try to view the performance through the eyes of a candidate who has never seen the ceremony before. You may find that they notice many details that you've overlooked because of familiarity with the team and their presentation.

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MUSEUMS

Cody Museum, Cody, Wyoming

Coulter Bay Indian Museum, Yellowstone National Park, Wyoming

Denver Art Museum, Denver, Colorado

The Field Museum of Natural History, Chicago, Illinois

Gilcrease Museum, Tulsa, Oklahoma

Haffenreffer Museum of Anthropology, Brown University, Bristol, Rhode Island

Museum of the Fur Trade, Chardon, Nebraska

Museum of the Great Plains, Lawton, Oklahoma

Museum of Natural History, Gainesville, Florida

National Museum of Natural History, Smithsonian Institution, Washington, D.,

National Museum of the American Indian, Smithsonian Institution, New York, New York (formerly Museum of the American Indian, Heye Foundation)

Plains Panhandle Museum, Canyon, Texas

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Committee Vice-Chief
1993 Ceremony Events Committee

EPILOGUE

This book is a dynamic document. We are always seeking to improve and add to it. If you have any suggestions for additions or changes, please contact us at editor@awakemyfriends.org.