book is the absence of papers by Hopi program participants Emory Sekaquaptewa, Laverne Masayesva, and Jeanne and Ramsom Lomatewama. One would certainly have hoped to see their presentations published in this collection.

As might be expected in a book of this sort, the type quality is not very good, and there is a fair number of typographical errors. Nevertheless, *Seasons of the Kachina* is a worthwhile work, in both substance and perspective.

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Pow-Wow: The Contemporary Pan-Indian Celebration. By David Whitehorse. San Diego State University Publications in North American Indian Studies, no. 5, 1988. 69 pages. $11.95 Paper.

In two respects, David Whitehorse's descriptive synopsis of the American Indian pow-wow is a special addition to American Indian scholarship. First, this effort may be the first general portrayal dealing exclusively with pow-wow particulars and thus may open the door to treatment of this ceremonial as an area for serious research and analysis. Further, by detailing American Indian pow-wow structure and defining key pow-wow participants, Whitehorse has two-stepped toward demystifying this now traditional celebration for non-Indian readers. His clear descriptions and historical material can clarify for outsiders the ethnic or racial elements of the pow-wow as a ritual. Similarly, Whitehorse has drawn celebration elements together in an analytical manner that pow-wow participants and spectators probably have never considered. He points out that pow-wows at once express Indian unity, pan-Indianism, and ethnic diversity, a point warranting enlargement.

Modern Native American pow-wows, as Whitehorse notes, are complex events. Their experiential nature makes it difficult to impart in writing the excitement and the color and pageantry that on-site participants and spectators feel. Limiting the descriptive discourse to only forty-four pages required extreme economy of detail. Whitehorse was forced to concentrate on definitions and event structure. He explains, for example (p. 24), that the term

drums refers to both the musical instruments and the singers who sing melodic accompaniment for the many dances. The pow-wow committee selects and invites drums and head dancers to participate. The excellence of key participants is an essential element in pow-wow success.

Drums must have a repertoire of over two hundred songs, some with words and some with only vocables. To have to pass the right to do a song to another drum means loss of prestige. Head dancers need extensive knowledge of specific dances and styles, customs and protocol. They lead all the important dances such as grand entries, round dances, and two-steps. In addition, their popularity and notoriety are important for attracting an audience and other participants. Lead dancers act as judges in dance competitions, and they often give welcome speeches and recognize dignitaries.

Whitehorse's book produces a clear picture of the functions that drums and head dancers perform. But who they are—not named individuals, but roles in context and the interrelationships between key individuals and the event—remains a mystery that excites intellectual inquisitiveness. Whitehorse often tantalizes the Indianist scholar with statements like "head dancers are hosts as well as guests" (p. 21). But the book's brevity does not allow him to investigate their positions in context and resolve this ambivalent status for readers.

Several key participant roles have an intriguing array of overlapping duties. A good arena director maintains order much as a sergeant at arms does. But the master of ceremonies, the arena director, and the head dancers are all charged with the responsibility of insuring protocol, solving problems, and resolving conflicts. Just how such overlapping duties are resolved within the context of the event needs substantial explanation.

Whitehorse writes that being invited to be a head dancer is both an honor and a large responsibility (p. 15). Travel costs and extensive gifting are required in exchange for the prestige that head dancers receive. This means a heavy monetary outlay. But the head dancer's family, which helps with the expense, shares in the attendant prestige and honor of this position. An explanation of the relationship between the constituency of a pow-wow and tribal and nontribal social structure and function would be beneficial.

Other expressions of prestige and honor, such as the arrangement of dignitaries by age and status, are aspects of pow-wow

protocol that deserve expanded discussion. Only by noting grand entry placement do we surmise that dances have a recognized hierarchy, with traditional dances being most important. Fancy dances are of secondary import, and specialty dancers march in last place at grand entry (p. 52).

Whitehorse mentions only briefly certain rules that apply to the conduct of individuals and the structure of a proper pow-wow. For example, to refuse an invitation to be a head dancer brings loss of prestige. To violate the rules of protocol has unspecified repercussions. To bump into another's regalia or fall down while dancing causes loss of prestige.

Readers may wonder about connections between these rules and historical rules that required punishment, even death, for miscarriage of a ritual. Previously it was believed that if the offenders were not punished, the affront to the spirits would likely result in dire repercussions for the whole group. Rules, their meanings, and their interconnections with past practices clearly merit an individual section.

Event specialists will appreciate the book's attention to costume detail. Nearly half the book is devoted to black-and-white photos and drawings that augment Whitehorse's commentaries about dance regalia.

Dance ethnologists will be interested in the third of the book that is devoted to general dance descriptions. While no one could reconstruct a specific dance from these descriptions, Whitehorse does manage to impart a feeling for the power, the dignity, and the pageantry of dances like the grass or fancy dance, the feather dance, or the gourd dance. About three pages of ethnomusicological analysis complement the dance discussions.

Whitehorse's list of pow-wow song types would benefit greatly from expanded discussion and accompanying examples. The mere mention of honoring songs and entry or retiring songs only whets the appetite. A delineation of the specific differences between war songs and veterans' songs or flag songs would be excellent. Explanations of social songs, contest songs, and occasional songs also would be useful.

Whitehorse insightfully mentions the spirituality and respect for the ceremony that are necessary for a pow-wow's proper performance. The respect criterion requires an absence of drugs and alcohol at contemporary pow-wows. The power of the drums themselves is enough to transport pow-wow participants. In fact,

elders, the ill, and the young are placed inside the dance, nearest the drum, so they can benefit from the drum's power (p. 54).

In his introduction, Whitehorse acknowledges that his book is not meant to be definitive. It is too small to allow for full discussions of even simple things like the pow-wow circuit and its ramifications. An expanded volume would permit development of models that are only hinted at in this text, such as the proposition that the horse and trade led to increased intertribal contact. Cross-cultural contact, in turn, changed social institutions, resulting in secular ceremonialism and intertribal alliances. These led to the pow-wow.

As an initial glimpse into the pow-wow, this book merits reading. But its brevity definitely leaves the reader wanting more. Let us hope that we can look to future, more fully developed works on this meritorious subject.

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Archaeological Insights into the Custer Battle: An Assessment of the 1984 Field Season. By Douglas D. Scott and Richard A. Fox, Jr., with a contribution by Dick Harmon. Norman: University of Oklahoma Press, 1987. 138 pages. $18.95 Cloth. $9.95 Paper.

In August 1983 fire ravaged the thick grass that for over a century had covered the battlefield where Lieutenant Colonel George Armstrong Custer and the Seventh United States Cavalry had fought and died in 1876. Because the bare surface of the battlefield afforded the opportunity to conduct an archeological study of the area, the superintendent of Custer Battlefield National Monument allowed Douglas Scott, a doctoral candidate in archeology, Richard Fox, an archeologist, and Dick Harmon, an expert on firearms used in Indian wars, to conduct the study. It was hoped that new findings would answer some still-puzzling questions concerning the battle.

The archeological work was conducted in two phases. The first phase resulted in this book, which describes the investigation done in 1984 at the site of the Custer portion of the Little Bighorn fight. The second phase, done in 1985, produced another book, *Archaeological Perspectives on the Battle of the Little Bighorn* (1989),