

REGINALD AND GLADYS
LAUBIN



AMERICAN INDIAN DANCES

AMERICAN INDIAN DANCE RECITAL

REGINALD AND GLADYS LAUBIN

Coming from a musical and artistic family, Reginald Laubin might have been a violinist if it were not for an occasion, while still a small boy, in his home town of Lima, Ohio. Until then music had been his first love and interest in things Indian had been secondary. But with the arrival in Lima of a Sioux and a Cherokee Indian, the subsequent career of the boy was differently molded. Learning his first dance steps from these Indians fired him with the enthusiasm which led him to pursue his studies of Indian lore until today he and Gladys Laubin are recognized "the greatest exponents of the American Indian dance." (E. F. in the Philadelphia Record.) To do their part in preserving the best of the

native American cultures, Reginald and Gladys Laubin present the true spirit and character of the Indian through interpreting his dances, which are interwoven with his religion, music and traditions.

Throughout the country there is an increasing interest in Indian culture. The Indian racially and nationally is the best dancer in the world. Authorities, comparing the folk dances of various nations with the dances of our own Indians agree to this, and Indian dancing is as adaptable to the concert stage as Greek, Spanish or Russian dancing.

The Laubins are among the first to recognize the possibilities in Indian material and to raise it to the high plane of the dance recital.

This Recital of Dances, with native music, taken from various tribes of Indians of the Great Plains, is authentic, the result of years of study of Indian lore, including research among the Indians themselves and work with some of the foremost authorities on the subject.

"The Laubins present the Indian in the heyday of his racial existence, before the glorious romance, the color and the deep religious fervor of his nature were stunted by contact with the conquering white man.

"Their dances show the Indian in his lighter moments, when he danced for sheer love of rhythmic movement and during more serious times, when his dances reflected great pathos or emotional frenzy."

— *The Boston Sunday Herald.*

THE CHALLENGE





MAKING "MEDICINE"

SPECIMEN PROGRAM

- PIPE CEREMONY Sioux Melody, harmonized by Arthur Farwell
Mr. Laubin
- SIoux CIRCLE DANCE . . . Cheyenne Melody, harmonized by Horace Alden Miller
Ancient Social Dance — Gladys and Reginald Laubin
- SUN DANCE Ute Indian Legend — Music by Lily Strickland
(1) The Sun Dancer Gladys Laubin
(2) Evil Spirit Mr. Laubin
(3) Messenger from the Sun Gladys Laubin
- OJIBWAY TROPHY DANCE . . Dance of Victorious Warriors — Native Song and Drum
Mr. Laubin
- MEDICINE MAN'S DANCE Kickapoo Melody, Charles Sanford Skilton
Mr. Laubin assisted by Gladys Laubin
- DEVIL DANCE Danced to the Wolf Song, a Blackfoot War Song
Charles Wakefield Cadman
(1) The Devil Dancer Reginald Laubin
(2) Spirit from Shadow Land Gladys Laubin
- BUFFALO DANCE Oglala Sioux — Music by Horace Alden Miller
Gladys and Reginald Laubin
- GRASS OR OMAHA DANCE Sioux — Native Songs and Drums
One of the last surviving dances of the old days
Mr. Laubin
- GHOST DANCE — Messiah Craze of 1888-92 Music by Horace Alden Miller
Music arranged by Reginald Laubin
(1) Ghost Dancer Gladys Laubin
(2) The Vision Mr. Laubin

EXQUISITE
•
CAPTIVATING
•
UNMATCHABLE
•



SEVEN WEEKS AT THE WORLD'S FAIR

The Laulins were engaged as the special feature on the program of the Colonial Village, A Century of Progress, 1954. While in Chicago they appeared at the Chicago Art Institute in connection with the famous international Fine Arts Exhibition of A Century of Progress. Dudley Crafts Watson declares, "*The Laulins are great artists, — the finest I have ever seen in Indian dancing.*"

HONORARY MEMBERS OF SIOUX TRIBE

Reginald and Gladys Laubin are honorary members of the Hunkpapa Sioux. Chief One Bull, famous "fighting nephew" of the great Sitting Bull, bestowed his own name, Tatanka Wanjila, upon Reginald Laubin and named Gladys Laubin after his mother, Wiyaka Wastewin, Good Feather. Good Feather was Sitting Bull's sister.

"The greatest exponents
of the American Indian
Dance."

•
"For an evening one has
looked through the eyes of
an Indian!"

•
"The evening remains a
living picture!"

•
"... A long to be remem-
bered event."



APPEAL TO THE SPIRIT FROM SHADOW LAND



GHOST DANCE

COMMENTS

The spirit of the first Americans, wild, savage, elemental and withal compellingly beautiful, was artistically conveyed by the sinuous and muscular grace of the dancers, by their superb costumes of leathers and skins and by the flowing accompaniment of haunting Indian music.

— *The Hartford Courant.*

Your engagement at the Colonial Village, A Century of Progress, 1934, has been a definite addition to the character of our entertainment and the tone of the village. The comments received from the general public have been enthusiastic. We are sorry you feel it necessary to leave for your Western trip.

— Colonial Village, Inc., A Century of Progress, 1934.

— *By Lewis B. Walton*

They certainly showed themselves very skillful and graceful in their dances and we were conscious of the artistic character of the performance as well as of the helpful interpretation of a rapidly disappearing phase of Indian life. — *George F. Neumann, Chairman, Assembly Speakers' Committee, State Teachers' College, Buffalo, N. Y.*

We consider it one of the most colorful and popular programs we have had the pleasure to present and have received many fine comments on the artistry of your presentation. — *(Mrs.) Mae Winner Hyer, Executive Secretary, Illinois Host House, A Century of Progress.*

It is hard to make a word picture of anything so colorful as your Indian dances. The grace of the dancing is naive, the point of view primitive at the same time that it is spiritual. For an evening one has looked through the eyes of an Indian. — *Hannah S. Dodge, Director, Slater Memorial Museum, Norwich, Conn.*

The least appreciative could not but feel your skill and the spirit and fire of your dances. The evening remains a living picture. — *Charlotte F. Eastman, Director, Norwich Art School.*

Each of the dances was individual in character, each movement having a particular significance. — *The Worcester Telegram.*

The most critical audience would appreciate the Laubin's presentation. With their keen understanding and enthusiasm for the art of the Indian they will go far to make it a conscious part of our American inheritance. — *Arlo S. Fyke, Secretary, The Stuart Club, Boston.*

It was unusual and your interpretation of the various dances indicates that you have made a comprehensive study of our American Indian. — *Mrs. Harry A. Fessell, President, Garden City Woman's Club, Garden City, L. I.*

The Laubins presented a program which was exceptional in its appeal and fascinating in its execution. The audience was held spellbound for over an hour and a half. I cannot imagine any entertainment which would have greater value than the one the Laubins present. — *Fredon S. Reulden, Head Master, Birmingham School for Girls.*

Many of the tribesmen, deceived by the practiced ease of their dancing, had mistaken the Laubins for real Indians. — *Boston Herald.*

The Laubins are interpreting Indian life through their artistic recitals. — *The Christian Science Monitor.*

... Colorful recital of great beauty. — *Philadelphia Record.*



INVOCATION TO MOTHER EARTH — OMAHA DANCE

The dances were presented in a colorful way to interpret the moods and deep spirituality of the Red Man before he was influenced by contact with white civilization. — *The Washington Post*.

Gladys and Reginald Laubin have made extensive researches in Indian lore. — *Buffalo Courier Express*.

... Highlights at the World's Fair, the famous Laubins. . . . — *Chicago American*.

RECENT ENGAGEMENTS

The Art Institute of Chicago
 Colonial Village, A Century of Progress
 The Philadelphia Art Alliance
 Avery Memorial, Hartford, Conn.
 Brooklyn Institute of Arts and Sciences
 Three Arts Club, New York
 Symphony Hall, Boston
 The Stuart Club, Boston

The Modern Art Society, Hartford, Conn.
 The Sketch Club, Hartford, Conn.
 The Art Association, Norwich, Conn.
 Woman's Club, Hartford, Conn.
 Woman's Club, Worcester, Mass.
 Woman's Club, Garden City, L. I.
 Elmwood Woman's Club, Providence, R. I.
 State Teachers' College, Buffalo
 Connecticut College for Women, New London, Conn.
 State Teachers' College, New Britain, Conn.
 State Teachers' College, New Haven, Conn.
 State Teachers' College, Willimantic, Conn.
 Teachers' Association, Middletown, Conn.
 Birmingham School for Girls, Birmingham, Pa.
 Indian Mountain School for Boys, Lakeville, Conn.
 Oxford School for Girls, Hartford, Conn.
 Horace Mann School, New York
 Nichols Junior High School, Mt. Vernon, N. Y.
 Community Club, Hopedale, Mass.
 International House, New York
 Minnewaska Mountain Houses, Minnewaska, N. Y.
 Buffalo Historical Society, Buffalo

Delightful programs arranged especially for children
THE SCHOOL ASSEMBLY SERVICE

**KIMBALL BUILDING
 CHICAGO, ILL.**

Ghost Dance — photo by Jean Kieffer. All others by George Meyers