every weekend.

The present Cheyenne-Arapaho Gourd Dance group was organized in 1970, but was an outgrowth of an organization known as the Cheyenne Gourd Dancers in the mid-1960's. The Cheyenne view this organization as historically derived from one of their old military societies, though the costuming is different and the activities of the organization have been adapted to serve modern ends. It functions both as a social club and as a service organization, especially for the honoring of war veterans.

The popularity of pow-wows and Indian dances, plus the continuing influence of the Native American Church, has in recent years stimulated new interest in some of the traditional arts and crafts. There is a constant demand for dance costumes and peyote paraphernalia in the Indian community, plus a substantial non-Indian market. The often heard complaint that Indians no longer practice their arts and crafts is probably due in part to the fact that there is more professionalization today, especially in items made to be sold, so that relatively few individuals produce most of the items seen in stores. Cheyenne beadwork has always had a reputation for being of high quality and has been eagerly sought by collectors. In general appearance Oklahoma Cheyenne work today resembles that of other southern Plains tribes. However the designs, colors, and layout of Cheyenne beadwork is somewhat distinctive and can best be learned by studying items of Cheyenne manufacture in a reputable arts and crafts store.

The Cheyenne today are proud of their unique heritage, but also have accepted with enthusiasm their role as American citizens. Many young Cheyenne men and women have served in the country's armed forces, and honoring them is an important aspect of many Cheyenne activities today. Almost every Cheyenne community has its service club whose members are women with rela-