



24th Annual **POW WOW**

Saturday, April 5, 2014
WU Field House
St. Louis, Missouri

Doors Open at 10:00 am
Grand Entry:
12:00 pm & 6:00 pm

Native Arts, Crafts, Dance Contests and Food
Free to the Public



Washington University in St. Louis

Logo Artist: Jessica Harjo (Otoe-Missouria, Osage, Pawnee, Sac & Fox)

For more information please visit:

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Kathryn M. Buder Center for
American Indian Studies

GEORGE WARREN BROWN
SCHOOL OF SOCIAL WORK

2014 Pow Wow Agenda

10:00 am	Contest Registration Opens Vendor Booths Open
11:00 am	Gourd Dancing
12:00 - 4:00 pm	Grand Entry Flag Song Veteran Song Victory Song (Post Colors) Invocation Introductions Intertribal Dancing Competition Dancing – Youth, Teen & Golden Age Categories
4:00 pm	Hand Drum Contest
5:00 pm	Dinner Break
6:00 - 10:00 pm	Grand Entry Flag Song Veteran Song Victory Song (Post Colors) Invocation Introductions Intertribal Dancing Competition Dancing – Adult Categories Pow Wow Committee Recognition Honorariums Announce Winners Closing Song Take Out Colors Closing Prayer

Welcome to the 24th Annual Washington University in St. Louis Pow Wow



Ya'at'eeh! Osiyo! Welcome to the 24th Annual Washington University in St. Louis Pow Wow. The Kathryn M. Buder Scholars and Pow Wow Co-Chairs appreciate your attendance at the event this year. This year's theme for the Pow Wow is *"Education: Balance in all We Learn"* As Native people living in the 21st century, our environment requires us to balance our traditional way of life with mainstream norms. It is important to explore various ways of integrating indigenous traditional systems with science, technology, and other disciplines that will provide influential and sustainable knowledge and advances. This balance will improve Native health through holistic healing.

We welcome you to join us in this wonderful occasion by celebrating the vibrant culture of American Indian and Alaska Native communities. We are here to honor the indigenous way and embrace a link to the past that maintains Native traditions. Please take some time to walk around the information booths and visit the Native arts and crafts vendors. Enjoy some frybread and check out the youth activities area. Please recycle any containers today. If you need anything throughout the day, feel free to ask any Committee Member wearing a blue Pow Wow shirt with "STAFF" printed on the back. We encourage you to view our Powwow shirts, which can also be purchased at the front entrance table. We are excited that you are here and hope that you have a great experience being a part of our 24th Annual Powwow!

A'hee'hee! Wado! (Thank You!)

Anna Segovia
Co-chair

Wynette Whitegoat
Co-chair

2014 Pow Wow Head Staff

Host Northern Drum

War Club

Head Man

Michael Roberts
(Choctaw/Chickasaw)

Head Gourd

Tim Robinson
(Omaha)

Head Judge

Steve Byington
(Choctaw)

Host Southern Drum

AC Woodland Singers

Head Woman

Landri James
(Prairie Band Potawatomi)

Arena Director

John White Antelope
(Northern Arapaho)

MC

Robert Daugherty
(Cherokee)

Meet the Head Staff

Head Man Dancer Michael Roberts is a member of the Choctaw and Chickasaw Nations of Oklahoma. He is a long time resident of Ada, Oklahoma. Michael, his wife Rebecca and their three daughters, T'ata, Paan Pai and Morning Star travel extensively during the summer months to pow-wows throughout the United States. Michael is a multi-time World Champion dancer in the Men's Southern Fancy Category and World Champion Singer with Drum Groups such as High Noon, Haystack, and Battle River, and currently sings with War Scout. He is director/choreographer of the Anoli Dance Troupe, which is a combination of dancing and a theatrical production. His dance troupe has performed at such venues as the Smithsonian Museum of the American Indians, the Rayburn House of Congress in Washington, D.C., National Indian Gaming Conference in San Diego, CA to name a few. Michael enjoys sharing song and dance with people of the world. He has traveled to many places such as Doha, Qatar, Korea, Bosnia, Germany, Iceland, and Portugal to name a few. In July 2012, Michael traveled to Amman, Jordan, with the Native Pride Dancers from Minneapolis, MN; their mission was to "inspire, educate and motivate" through song and dance. In 2012 and 2013, he traveled to Scotland, Ireland and England to promote Tourism for the states of Oklahoma and Kansas. Michael was recruited in December 2012, to perform with Brule', a Native American Rock/Opera Band from Sioux Falls, South Dakota. Last spring, Michael traveled to Las Vegas to open the RES conference, with the Native Pride Dancers. In November of 2013, he was in the Macy's Thanksgiving Day Parade with the Native Pride Dancers. Michael would like to thank the 24th Annual Washington University Powwow committee for honoring him with the position of Head Man Dancer. Good Luck and Safe Travels to all those in attendance. Yakoke!!

Head Woman Dancer Landri James was born in Lawrence, Kansas and is an enrolled member of the Prairie Band Potawatomi Nation of Mayetta Kansas. She comes from a profound Native American Church background and has recently adopted a passion for dancing and competing within the Powwow circuit. She received her Associates degree at Haskell Indian Nations University in May of 2013 and is currently pursuing Early Childhood Unified Education at The University of Kansas.

Host Northern Drum War Club. The WARCLUB Singers started as a group in 2009, before that most of us had already sung together and most importantly were friends. We are an intertribal group and our singers have come from all over Indian Country, right now mainly being Odawa and Ojibwe. We chose this name in order to honor those Warriors whom this Powwow arena is kept safe by originally. The Ojibwe term for WARCLUB is "Bagamaagan", which translated literally back to english means "To come in with the force of the wind". This also refers to our singing style. It is always an honor and privilege for our Drum group to travel anywhere new and sing, and we always do our best to represent those families we come from and hopefully Make the People Dance. Miigwetch!

Host Southern Drum AC Woodland is a southern style singing group that has been singing together for many years. Like any other drum groups, they started at small gatherings and would travel when one of their friends or relatives was a head singer somewhere. At the very first Coshatta Celebration Pow Wow in Kinder, LA, they named themselves AC Woodland. AC stands for Alabama-Coshatta and Woodland for their native area, the Big Thicket area of east Texas. They have traveled to many Pow Wows, some going overseas to Australia, France, South Korea, and members of the group taking part in the Goodwill Games in Russia. When some members stayed home because of jobs or school, others ventured out singing with different groups. Some of you may have seen them sing with Otter Trail. They were included in the recordings, Otter Trail-"The New Beginning", Otter Trail-"Live at Tulsa", and Otter Trail-"Red River Crossing." From there, some members also sang with Bear Claw and Cozad Singers. The motto they followed was "have drumstick will travel." As a another well-known singer once told us, "It doesn't matter how many guys you got, just go out there and make 'em dance."

Meet the Head Staff, continued

Arena Director John White Antelope is an enrolled member of the Northern Arapaho Tribe from the Wind River Reservation in central Wyoming. John is very pleased to have been asked to be the 2014 Arena Director for the Washington University Pow Wow. John is married to Victoria Niwot-White Antelope and has two children, Priscilla White Antelope and Tyler White Antelope. He and his children love to travel back home for their ceremonies and they enjoy spending time with each other. He hopes everyone enjoys this event and says to please feel free to introduce yourself at the Pow Wow.

Head Judge Steve Byington (*Choctaw, Delaware, Navajo*) resides in Lawrence, KS, with his wife, Michelle, and two sons, Ethan and Noah. He is a graduate of the University of Kansas and is currently employed at Haskell Indian Nations University. Steve began dancing the grass dance style at 14 and has traveled all across the country attending Pow Wows ever since. He also enjoys singing and is a member of the southern style singing group Sizzortail of Shawnee, OK. Steve is honored to be selected as the Head Dance Judge for this year's Washington University Pow Wow.

Buder Center Staff

Molly Tovar
(*Comanche/Hispanic descent*)
Director

Pete Coser, Jr.
(*Muscogee - Creek/Choctaw*)
Program Manager

Lynn Mitchell
Program Assistant

Lindsay Elliott
Administrative Assistant

2014 Pow Wow Committee

Co-Chairs

Anna Segovia (*Cherokee*)
Wynette Whitegoat (*Navajo*)

Committee Members

Volunteer

Jonelle Battise
(*Alabama*)

Matthew Frank
(*Navajo*)

Garrick Fuller

Dancing/Contesting

Amanda Rhodes
(*Cherokee*)

Poem Swentzell
(*Santa Clara Pueblo*)

Candice Yazzie
(*Navajo*)

Vendor

Megan Smalley
(*Osage*)

Dana Webster-Smith
(*Athabaskan*)

Informational Booths

Lucy Briggs
(*Yakama Nation*)

Courtney Roelandts
(*Lac Du Flambeau*)

Megan Smalley
(*Osage*)

Media Committee

Alisha Murphy
(*Navajo*)

Starla Salazar
(*Navajo*)

Candice Yazzie
(*Navajo*)

Food Committee

Christopher Fan

Courtney Roelandts
(*Lac Du Flambeau*)

Alisha Murphy
(*Navajo*)

Kids Booth Committee

Gabby Allan
(*Navajo/Turtle
Mountain Chippewa*)

Kristie Johnson
(*Navajo*)

Starla Salazar
(*Navajo*)

Logo Contest Winners

The Pow Wow Committee held its 4th Annual Logo Competition for the 24th Annual Washington University in St. Louis Pow Wow. Here are the winners:



1st Place

Jessica Moore (Otoe-Missouria/Osage/Pawnee/Sac & Fox)

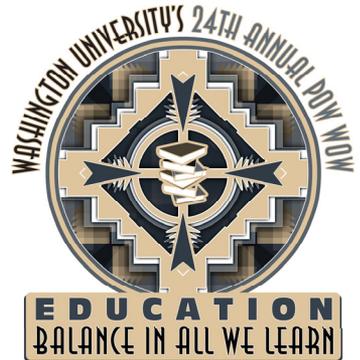
I wanted to use parts of the Buder logo because with the powwow theme I wanted the four quadrants to represent balance in our lives. To different tribes/nations the four quadrants may have different meanings, but in terms of education I like to think they represent education, spirituality, culture, and community because those are four things we as students have to balance all the time. To

further represent this concept, I used a young Native student in graphic form. The colors of the quadrants are used to compose this graphic and to show that we as students have balance in all we learn.

2nd Place

Kel Ariwite (Shoshone-Bannock)

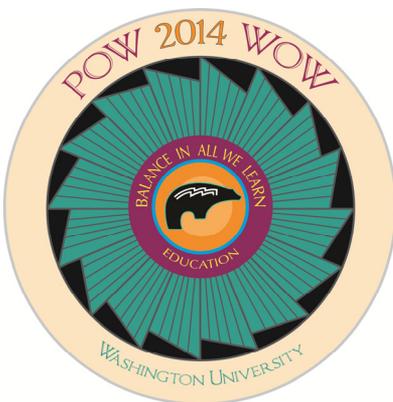
This logo is inspired by old Pendleton blanket designs adding Photoshop layers and vector designs drawn in Illustrator.



3rd Place

Athena Steen (Santa Clara Pueblo)

The Bear is sacred to pueblo people. Learning happens from a balanced sacred center of life that radiates and includes all people, animals and plants.



Pow Wow Etiquette

Please respect the dancers and ask permission before taking pictures.

- The Master of Ceremonies (MC) will provide everyone with instructions, rules, and announcements during the Pow Wow. The MC will also remind everyone when it is OK to enter into the arena.
- If you want a dancer to pose for you outside the circle, please ask permission first. You must inform the dancer if you are a professional photographer and must get permission if you plan on using the photograph in a future project. It is nice to offer to send the dancer copies.
- If you want to take a photo of the singers or the drum, please ask permission first. You must inform the singers if you are a professional photographer and must get permission if you plan on using the photograph in a future project.
- Please do not sit within the arena. The chairs inside the arena are reserved for the dancers and singers. Use the bleachers & upstairs seating only.
- If you are not wearing traditional regalia, you may dance during social songs, like Intertribals, Two Steps, Blanket Dances, and Honor Songs. The MC will announce proper times for everyone to dance and participate.
- Stand and remove hats (unless traditional head gear) during the Grand Entry, Flag Songs, Invocation, Memorial Songs, Veterans Songs, and Closing Songs.
- Children are invited to dance and participate. Again, please listen for instructions from the MC or ask a Washington University Pow Wow Committee member if you have any questions.
- Dancers' outfits are personal, traditional, and unique. Please give the dancers and their regalia proper respect.
- If you are asked to dance by an elder, do so. It is disrespectful to decline and say, "I don't know how." This is an opportunity to learn more about the dance and culture.
- Alcohol, drugs, and weapons are not allowed.

The Pow Wow is a time of joyful gathering and the celebration of life. This is a great time to be a part of American Indian culture! If there are any questions, please speak with one of the Washington University Pow Wow Committee members.

The Pow Wow



“Pow Wows are an opportunity for American Indians to come together. American Indians travel many miles to come and participate in this event. This is a wonderful opportunity to make new friends, renew old friendships, honor those you love.” *Patty Grant, Eastern Cherokee/Lakota, MSW 2001 Buder Scholar.*

American Indian spirituality is based upon the sacred unity of all living beings - people, animals, Earth. This reverence is symbolized by the circle of the Pow Wow arena and drum. The drum carries heavy importance within the Pow Wow, as songs and the ability to sing are believed to be gifts from the Creator (God). It represents life, as the drumbeat is the heartbeat of the Earth and people.

Much of American Indian culture is passed down through generations of families in the form of song. Songs from the singers at the drum also carry major significance as it is believed the songs can heal and breathe life into people. Moreover, these songs are also made for many reasons - such as special songs for returning soldiers from wars overseas - and can vary in tempo, words, and emotions.

Singers take on spiritual and personal trainings in order to sing at the drum. It involves many traditional aspects and requirements to become a singer. Although the singers at the drum are commonly American Indian men, American Indian women have a vital role as singers. They commit their life to the songs and drum. Similarly, dancers follow the same elements of traditional life as singers. It requires a lot of personal and spiritual involvement. Regalia are specific to the dancers' identities.

Before the dancing begins, a blessing is given to all aspects of the Pow Wow arena, participants, and spectators. Therefore, it is important to observe correct Pow Wow etiquette. This is a great time to be a part of the American Indian community in Saint Louis and Washington University. Please, if you have any questions, do not hesitate to visit with the Washington University Pow Wow officials. We hope you have a great time at the 24th Annual Washington University in St. Louis Pow Wow!

Pow Wow Songs & Dances

GRAND ENTRY is the parade of dancers that marks the beginning of each Pow Wow session. The dancers enter to the sound of the drum and gather to create the Circle.

INVOCATION is a time-honored tradition that calls upon the Creator, the Great Spirit, to bless those who have gathered to participate in the ceremonies.

FLAG SONGS are patriotic songs sung in a Native language and accompany the raising of the American Flag over the dance arena. During this song, all motion is at a standstill and all are quiet.

MEMORIAL SONGS honor the men and women who have defended and fought for their peoples in various wars. The singers sing a special honoring song to which only veterans — and sometimes their families — may dance. All other guests should remove their hats and stand in silence.

HONOR SONGS are special songs sung to honor either an individual or a group. The drum will sing a special song while the one being honored and the person doing the honoring will begin to dance around the arena. They are usually accompanied by their family and close friends for the first time around the arena. On the second revolution, all the dancers join in and dance around the arena until the song has ended. At this time, many of the dancers line up to congratulate the honored person.

BLANKET DANCES begin by placing a blanket near the drum in order to collect tokens of appreciation for a specific singer or dancer. Donations are used to assist in the reimbursement of expenses. The audience may participate in this dance by respectfully entering the arena and placing their donation on the blanket.

SOCIAL DANCES are dances in which audience participation is encouraged. They include Round Dances, Two Steps, and Crow Hops. The Round Dance is typically held after the opening ceremonies. It is a circular dance, that represents friendship and symbolizes equality to one another. The Two step is a partner dance in which participants are led around the arena by the Head Dancers in a series of different pattern movements. The Crow Hop is a fast-paced and enjoyable dance in which the dancers attempt to imitate the crow.

INTER-TRIBALS are dances in which people of all nations and ages are invited to share in the dancing. Audience participation is encouraged.



Dance Categories

MEN'S TRADITIONAL dance tells of former glorious wars or hunting expeditions; these dancers preserve the "old way" of dancing. Through a combination of graceful and dramatic gestures, the traditional dancer tells his story. These men wear exquisite beadwork and feathers that are usually designed after an individual's particular Nation.

MEN'S GRASS dancers can be recognized by their multi-colored fringe that is often made out of yarn. Their flowing, sweeping movements resemble the tall swaying grass in the breeze.

MEN'S STRAIGHT DANCING is highly formal; regalia is tailored and performance is prestigious. Its overall effect is reassuring solidarity, and it appears highly polished and rehearsed. Everything is closely matched and coordinated, expressing a very holistic feeling. Regalia is most often dark blue, heavy wool, and dancers will carry a mirror board or tail stick, which is provided by the more experienced dancers. Because the dance regalia is so ornate, the dance is slow and proud. The art of beautiful straight dancing consists of perfecting the little things such as body movement and control of regalia. Furthermore, knowledge of dance etiquette can make one an outstanding straight dancer.

MEN'S FANCY dancers are known for their stamina, high jumps, and quick footwork; fancy dancers literally dazzle. Their outfits are constructed of two multi-colored bustles worn around the neck and back, matched beadwork, and whips which are held to emphasize the elaborate gestures of these spirited dancers. It originated with the Ponca Nation in White Eagle, OK.

MEN'S/WOMEN'S GOLDEN AGE dancers must be over the age of 55. This dance style is generally a combination of many different, more traditional dances, and it exemplifies the passion which American Indians embody when dancing. Because there is not a single trait that indicates a golden age dance, it is often up to the dancers to provide their own unique touch and make the dance truly their own.

WOMEN'S BUCKSKIN is the oldest form of women's dancing and is considered a dance of elegance. Ladies wear fine, fully-beaded, hand-crafted buckskin dresses, adorned with ornate breast plates made from hair bone pipe and glass beads. Buckskin dancing is slow and poised, and the dancers circle the drum while bobbing to the beat. The movements of this dance are slight, but because of the intricacies of the dance regalia, these slight movements create a beautiful swaying motion.

WOMEN'S JINGLE DRESS dances are revered as a healing dance and based upon an Ojibwe man's dream. Cones shaped from chewing tobacco lids are positioned upon masterfully designed dresses. Traditionally, 365 cones have been placed on the dresses to represent the days of the year.

WOMEN'S CLOTH dances are a more specific type of women's dress dancing and can be traced to both northern and southern roots. Women's cloth dance regalia is crucial to its identification as a unique dance type. The regalia worn ranges from intricately sewn, ribbon-work cloth dresses to hide-beaded dresses covered with cowry shells, elk teeth, silver, and other adornments. Some dancers will dance clockwise, while others will stand in one place, turning to either side from time to time.

WOMEN'S FANCY SHAWL dancers are compared to the movements of the butterfly; these dancers wear brightly colored shawls over their shoulders. Beadwork and accessories match the multi-fringed shawls, creating a splendor of spinning and fancy footwork.

TINY TOTS DANCING is performed by children as young as two years old. This dance style is a combination of several other more traditional styles. Tiny tot dancing is a strong indication of the cultural ties which dancing provides - children are taught at a young age that ceremony should be valued.

TEEN & JUNIOR DANCING represents any dancers under the age of 21. Like tiny tot dancing and golden age dancing, junior dancing combines several other dance styles, making it a unique category.

Look above and you will see the very special *Nations on the Trail*

In 2004, St. Louis artist and designer Nardi Hobler created the first 11 of her painted banners for a project she named "Nations on the Trail": a tribute to the people encountered by Lewis and Clark on their transcontinental journey of 1804.

Those 11 banners have been displayed annually at the Washington University Pow Wow since 2005. In 2007, Nardi created a new banner to honor and celebrate the 10 Native American graduate students in the University's Kathryn M. Buder Scholarship program. Each program member brought Nardi something they wanted her to use to represent them as individuals and as members of their own individual nations.

As in the old days, the creation of this newest banner took many hours, many minds, and many hands. It became a vision of the past, the present, and the future. It draws its strength from the power and spirit of all of its participants.





**Special Thanks to
Hobi & Sadie Haque
for Printing Our Pow Wow
T-Shirts**

www.skyycreenprinting.com

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AMB Foundation

*Student Coordinating Council of
the Brown School*

*The Women's Society of
Washington University*

The Kathryn M. Buder Center for American Indian Studies is sponsoring this program in partnership with the Missouri Humanities Council and with support from the National Endowment for the Humanities.



*Exploring Our Heritage
Shaping Our Community*

A Special Thank You!

The Pow Wow Committee would like to take a moment to express our gratitude to the people who helped make our Pow Wow a success. We appreciate their time, donations, financial assistance, and attention.

Dean Edward F. Lawlor
Hal Berry
Christy Finsel
Angela Gilbreath
Jack Kirkland
Virginia Whitekiller
American Indian Student Association
Department of Architecture
Art History & Archeology Department
Biology Department
Biochemistry Department
East Asian Languages & Cultures

Program
History Department
Kathryn M. Buder Charitable
Foundation
School of Law
Faculty, Staff, and Students of the
Brown School
Washington University in St. Louis
St. Louis Community
St. Louis Convention & Visitors
Commission
St. Louis American Indian Community

The Pow Wow Committee would like to thank those who donated to our Annual Trivia Night's Silent Auction:

Alice Azure
Jonelle Battise
Bailey's
Big Shark Bicycle Company
Black Bear Bakery
Blueberry Hill
Lucy Briggs
Build-A-Bear
Crossfit 26 Fearless
Dierbergs
El Chico Bakery
Galen Gritts
Gateway Grizzlies
Greg Rasmusson Ceramics
Shannon Haggitt
Jamie Ishcomer
Kolache Factory
Lady Jane's Antiques
Landmark Theatres
The Magic House
Melt
Mission Taco
Missouri Botanical Gardens
The Mud House
Murphy's Mutts & Cuts

Panera
Pappy's BBQ
Parkway Hotel
Philip Johnson Salon
Pi Pizza
The Purple Cow
Remembering When
River City Rascals
St. Louis Airport Marriott
St. Louis Brewery
St. Louis Cinema
St. Louis Workout
The Scottish Arms
Mark Swain
Poem Swentzell
Sherry Taluc
Tower Tee
Joe Tovar
Tina Sparks
Urban Chestnut Brewery
Velvet Elvis
Whisk
Wild Flower Restaurant
Willeen Whipple
Yucandu



KATHRYN M. BUDER CENTER FOR
AMERICAN INDIAN STUDIES

GEORGE WARREN BROWN SCHOOL OF SOCIAL WORK

The Kathryn M. Buder Center for American Indian Studies promotes preparation of professionals to assume leadership positions in social services and governmental institutions dedicated to improving the lives of American Indians.

Scholarships

The Brown School has one of the largest social work financial aid programs in the country including scholarships, loans, and work-study programs.

The Kathryn M. Buder Charitable Foundation offers full scholarships to American Indian/Alaska Native students who plan to practice social work in American Indian communities. These scholarships provide tuition, monthly stipends, professional development opportunities, and books for two years of full-time study.

The Brown School's Center for Social Development provides a Buder Doctoral Fellowship. This fellowship is awarded to an outstanding doctoral student with expressed interest in American Indian studies and social work.



Washington University in St. Louis