

23rd Annual **POW WOW**

Saturday, March 16, 2013

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: Lydell Alex (Navajo)

For more information please visit:

(314) 935-4677

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Kathryn M. Buder Center for
American Indian Studies

GEORGE WARREN BROWN
SCHOOL OF SOCIAL WORK

2013 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 (<i>Post Colors</i>) 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 (<i>Post Colors</i>) 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 23rd Annual Washington University in St. Louis Pow Wow



Osiyo! Ya'at'eeh! Welcome to the 23rd 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 *"Honoring Our Cultures While Strengthening Our Communities."* In order to have strong American Indian Communities, we believe it is important to let our traditional values guide our practice.

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 23rd Annual Powwow!

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

Lindsay Belone

Co-chair

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Anna Segovia

Co-chair

anna.segovia@wustl.edu

2013 Pow Wow Head Staff

Host Northern Drum

Young Buffalo Horse

Head Man

Ronnie Preston

(San Carlos Apache)

Head Gourd

Ed Smith

(Osage)

Head Judge

Steve Byington

(Choctaw)

Host Southern Drum

AC Woodland Singers

Head Woman

Esther Tuttle

(Oglala Lakota)

Arena Director

John White Antelope

(Northern Arapaho)

Dave Tyner *(Seneca/Shawnee)*

MC

Pat Pacheco

(Dakota Sioux/Keres)

Meet the Head Staff

Head Man Dancer Ronnie Preston is a member of the San Carlos Apache Nation and is living in Milwaukee, WI. Ronnie has been actively involved in Pow Wow singing and dancing all his life. He has been honored many times as a member of Pow Wow head staff. He continues to participate in Pow Wow singing and dancing all over the United States and Canada. In 2005, Ronnie was honored by being selected as the head man dancer at the Gathering of Nations Pow Wow. He has served as the Arena Director and Head Man Dancer for large venue contest Pow Wows as well as many traditional Pow Wows. He is well versed in the contest and the traditional aspects of Pow Wow. "As always, I will do my best to honor and respect those around me as I enter your circle. Thank you for honoring me as your Head Man Dancer for 2013."

Head Woman Dancer Esther Tuttle is a member of the Oglala Lakota Sioux Tribe. She was born on the Pine Ridge Reservation in South Dakota and was raised there until she moved to Peoria, IL, with her father. She recently finished Emergency Technician School as a Basic and looks forward to getting her license soon. Esther plans on going to college to major in Pre-Veterinary Medicine. She is also currently working on starting her own not-for-profit organization called Lakota Love Rescue. Lakota Love Rescue is an organization that will house an animal shelter and teen suicide prevention center. This will be a place to have teens and youth work with animals in a therapeutic way to benefit both homeless abandoned animals and youth struggling with depression. Lakotas consider animals and youth to be sacred and Esther will ensure these values continue to be shared with the community. She is honored to be chosen as Head Lady.

Host Northern Drum Young Buffalo Horse formed in the state of Oklahoma two years ago. “We all come from families which have been former singers and we’ve gained a lot of experience from our brothers up north. We are very thankful for this and strive to do our very best each time we sing, traveling throughout the United States with plans of heading into Canada soon. We are an intertribal group; that should sum it up for you. In other words: too many tribes to mention. It is our goal each time we sing to make people feel good: make ‘em tap their feet as they sit around the arena and make ‘em dance. Young Buffalo Horse is about our families — especially our little ones, our elders, and our friends.” They welcome anyone to come and visit; it's always nice to make new friendships.

Host Southern Drum AC Woodland is a southern style singing group that has been singing for many years. Like other groups, they started at small gatherings and traveled when one of their friends or relatives was a head singer somewhere. At the very first Coushatta Celebration Pow Wow in Kinder, LA, they named themselves AC Woodland. AC stands for Alabama-Coushatta and Woodland for their native area, the Big Thicket area of east Texas. They traveled to many Pow Wows, some going overseas to Australia, France, and South Korea, and others 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 for a few years. 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 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.”

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 2013 Arena Director for the Washington University Pow Wow. John 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.

Meet the Head Staff, continued

Head Gourd Dancer Ed Smith (*Osage descendant*) works at Johnson County Community College's Center for American Indian Studies and the American Indian Health Research and Education Alliance as a Research Program Coordinator. He has a BA in Interdisciplinary Studies from the University of Missouri-Columbia and is currently working toward an MA in Indigenous Nations Studies at the University of Kansas. He lives in Overland Park, KS, with his wife and four children. Ed is a Southern Straight Dancer and he has served as head man dancer and arena director at many of the Pow Wows around the Kansas City area. He is an accomplished beadwork artist and painter, winning many regional art competitions with his work. Ed grew up in the St. Louis area where he was involved with the St. Louis Indian Center and the St. Louis Indian Society. He finds being a father and his work with youth the most rewarding. "I enjoy watching these young people learn about their culture and where their families come from. I also enjoy teaching them about where they can go. I want them to know that there is a world out there that our Creator has laid out before them but they have to go get it; it won't come to them."

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

2013 Pow Wow Committee

Co-Chairs

Lindsay Belone (*Navajo*)

Anna Segovia (*Cherokee*)

Committee Members

Volunteer

Jonelle Battise

(*Alabama*)

Candice Craig

(*Muskogee-Creek*)

Dancing/Contesting

Poem Swentzell

(*Santa Clara Pueblo*)

Alex Tyner

(*Seneca/Shawnee*)

Salina Greene

(*Nanticoke/Turtle Mountain Chippewa*)

Vendor

Caitlin Donald

(*Osage/Ponca*)

Shannon Haggitt

(*Yup'ik*)

Megan Smalley

(*Osage*)

Informational Booths

Dessie Bownas

(*Mississippi Band of Choctaw*)

Maisie Herman

(*Oglala Lakota*)

Lucy Briggs

(*Yakama Nation*)

Media Committee

Jamie Ishcomer

(*Choctaw*)

TeOnna Ross

(*Navajo*)

Starla Salazar

(*Navajo*)

Food Committee

Jamie Ishcomer

(*Choctaw*)

Mariah Jeremiah

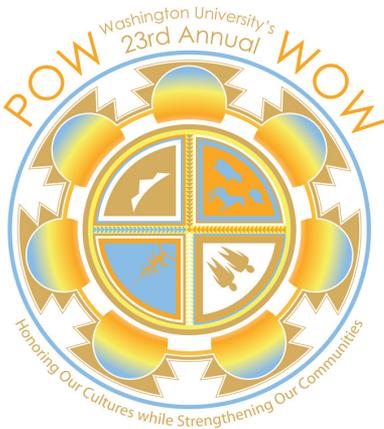
(*Cherokee*)

Joe Masters

(*Sault Ste. Marie Band of Chippewa Indians*)

Logo Contest Winners

The Pow Wow Committee held its 3rd Annual Logo Competition for the 23rd Annual Washington University in St. Louis Pow Wow. Here are the winners:



1st Place

Lydell Alex (Navajo)

Our cultures are the essence of everyday life. The semi-circles are derived from the stones which work as anchors for the string that ties the drum together. The bright colors capture the beauty of dawn that we are blessed with every day of the week. Culture and the blessings of mother nature help hold together the essential characteristics of community: plants, land, animals, people.

2nd Place

Kel Ariwite (Shoshone-Bannock)

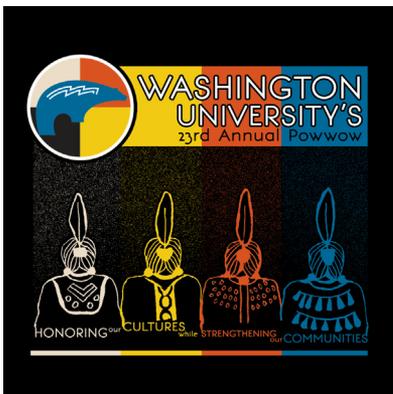


**Honoring our Cultures while
Strengthening our Communities**

3rd Place

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

Each woman dancer is representing a different style of dance. As we honor our cultures through song and dance we are keeping our traditions going which is key in strengthening our communities. These women represent our honor, our culture, our strength, and our communities.



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 23rd 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 60. 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.

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.skyysscreenprinting.com

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Muscogee-Creek Nation

*Student Coordinating Council of
the Brown School*

*The Women's Society of
Washington University*

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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
Angela Gilbreath
Monica Matthieu
American Culture Studies Program
Department of Anthropology
Art History & Archeology Department
East Asian Languages & Cultures
Program
History Department
Kathryn M. Buder Charitable
Foundation

School of Law
Music Department
Performing Arts Department
Religious Studies Department
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:

AMC Movie Theatre
Big Shark Bicycle Company
Bikram Yoga St. Louis
Blueberry Hill
Buffalo Wild Wings
Build-A-Bear
Cheesecake Factory
Cut N Dye Salon
Dessie Bownas
Doughnut Cupboard
Fitz's Restaurant
Gateway Grizzlies
Great Clips
Great Frame Up
Green & Black
Hard Rock Café
Honeybaked Hams
Jamie Ishcomer
Julia Stevens
Joe Tovar
Landmark Theatres
Left Bank Books

Lionheart Personal Training
The Magic House
Mike Duffy's
Missouri Botanical Gardens
Moonrise Hotel
Outlaw Ink & Styles
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Poem Swentzell
Qdoba
Randall's Wine & Spirits
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River City Rascals
Rothman Furniture
Shannon Haggitt
St. Louis Brewery
The Post Sports Bar & Grill
The Vino Gallery
Tower Tee
Upper Limits Rock Gym
Urban Chestnut Brewery
Yelena's Fashion



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