21st Annual Pow Wow
Saturday, April 9, 2011

There is Wisdom and Wellness Within the Circle

Kathryn M. Buder Center for American Indian Studies
George Warren Brown School of Social Work

Washington University in St. Louis
2011 Pow Wow Agenda

10:00 am  Contest Registration Opens
          Vendor Booths Open
12:00 pm  Gourd Dancing
1:00 - 5:00 pm  Grand Entry
                Flag Song
                Veteran Song
                Victory Song (Post Colors)
                Invocation
                Introductions
                Intertribal Dancing
                Competition Dancing –
                Youth & Golden Age Categories
                Hoop Dancing Exhibition
                Hand Drum Contest
5:00 pm  Dinner Break
7:00-10:00 pm  Grand Entry
                Flag Song
                Veteran Song
                Victory Song (Post Colors)
                Invocation
                Introductions
                Intertribal Dancing
                Competition Dancing – Adult Categories
                Women’s Special
                Pow Wow Committee Recognition
                Honorariums
                Announce Winners
                Closing Song
                Take Out Colors
                Closing Prayer
Welcome to the 21st Annual Washington University in St. Louis Pow Wow.

The Kathryn M. Buder Scholars and Pow Wow Co-Chairs appreciate your attendance at the events this year. The theme, "There is Wisdom and Wellness Within the Circle," was chosen to celebrate all dimensions of health and wellness and to recognize that individual health affects community and global health. Wisdom is created by having the knowledge of positive health behaviors and being supported by your community. Today, we invite you to celebrate the strength of American Indian and Alaska Native communities by acknowledging our indigenous ways of healing as well as recognizing our capacity to effect global change. As guests, we hope our celebration of health and life will inspire you to give back to your communities by promoting healthy behaviors and respecting those around you. Please take some time to walk around the educational information booths and visit Native arts and crafts vendors! Also, we would very much appreciate it if you would recycle your containers today. If you need anything throughout the day, feel free to ask any Buder Scholar; we will be wearing yellow Pow Wow shirts with "STAFF" printed on the back. We encourage you to purchase one of these beautifully designed t-shirts at the door!

Waasa Inaabidaa (We Look in All Directions),

Lakota Mower
Co-chair
lmower@gwbmail.wustl.edu

Sarah Nelson
Co-chair
sarahnelson@wustl.edu
2011 Pow Wow Head Staff

Host Northern Drum
Mato Pejuta (Santee Sioux)

Host Southern Drum
Rockin’ Horse (Omaha & Ponca)

Invited Northern Drum
Maza Kute (Santee Sioux)

Invited Southern Drum
Omaha Whitetail (Omaha)

Head Man
Marcus Winchester
(Pokagon Band of Potawatomi)

Head Woman
Cassie Fourcloud
(Winnebago & San Carlos Apache)

Head Gourd
Ed Smith (Osage)

Arena Director
John White Antelope
(Northern Arapaho)

MC
Courtney Yarholer (Sac & Fox)

Head Judge
Steve Byington (Choctaw)

Meet the Head Staff

Head Man Dancer, Marcus Winchester (Pokagon Band of Potawatomi) is a citizen of the Potawatomi nation based in Southwest Michigan. Marcus is currently a senior at Michigan State University where he is majoring in Comparative Cultures and Politics. The struggle for the overall justice of all Indigenous people has become a passion of his and he intends to pursue this after he finishes his degrees. For fun, Marcus tries to dance Northern Traditional Style anywhere and everywhere he can.

Head Gourd Dancer, Ed Smith (Osage descendant) works at Johnson County Community College for the American Indian Health Research and Education Alliance as a Research Program Coordinator. Ed teaches American Indian culture classes at the Kansas City Indian Center and Haskell Indian Nations University, as well as Tae Kwon Do. He currently lives in Overland Park, KS, with his wife and four children. Ed is a Southern Straight Dancer and he has served as headman dancer and arena director at many of the powwows around the Kansas City area. Furthermore, 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, and he finds being a father and his work with youth the most rewarding. “I enjoy watching these young people learn about their culture, 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.”
MC, Courtney Yarholer (Sac & Fox) is an enrolled member of the Sac & Fox Nation of Oklahoma as well as descendent of the Creek, Pawnee and Otoe Tribes. His fiancée, Courtney Tsotigh, is of the Kiowa Tribe, and they are the proud parents of Jude Scout Yarholar who entered their family in December 2009. Courtney come from a long line of powwow dancers and singers, descendants of Sidney "Bravescout" Moore of the Otoe tribe. He has had the honor of traveling from coast to coast attending powwows throughout the USA and Canada for the past 33 years. Courtney also sings with his family drum group Blackbird, comprised of family and friends that include many tribes. He is also a former Buder scholar, earning his Masters in Social Work from Washington University in 2006. Currently, Courtney works with the State of Oklahoma’s Department of Mental Health & Substance Abuse Services as the coordinator for the Advancement of Culture Competence & Tribal Liaison and is also a national certified instructor of Mental Health First Aid, certified by Mental Health First Aid USA. Moreover, Courtney is passionate about advancing opportunities for tribal communities throughout the nation and is honored to serve as master of ceremonies for the 2011 Washington University Pow Wow. Mvto!

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 2011 Arena Director for the Washington University Pow Wow. He has two children, Priscilla White Antelope and Tyler White Antelope. He and his children love to travel back home for our ceremonies and spending time with each other. John 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 powwows 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.

Dominick Nordin, Hoop Dancer (Navajo) is 14 years old and loves to hoop dance any chance he gets. He learned to hoop dance in 2005 and learned the dance from his mother, Odie Nordin. Dominick is the son of Christopher Nordin, an officer in the United States Army. He is from the Táchii’ni Clan..i (Red-Running-Into-The-Water Clan) and born from Beligana (White). The Odins are Navajos from Black Falls area on the Navajo reservation in Arizona and are a military family that moves around a lot.

Host Southern Drum, Rock’n Horse (Omaha & Ponca) regrouped in 2008, has been bringing their style of southern singing to the powwows in the Midwest. They have had the privilege of being host drum for Iowa Tribe Pow Wow, Northwest Missouri State, SCAT Labor Day Pow Wow, and the University of Nebraska-Omaha to name a few. Lead by head singer Shannon Leroy, their group of singers come from the Omaha and Ponca Nations of Nebraska and Oklahoma. Rock’n Horse would like to thank the Washington University Pow Wow committee for this opportunity.
Meet the Head Staff, continued

Host Northern Drum, Mato Pejuta pronounced Mah-toe Peh-zhu-tah represents the Isanti Dakota Nation with honor and respect to all Indigenous Nations of this Earth. Mato Pejuta (MP) translates to Medicine Bear in the Isanti Dakota Language. Mato Pejuta travels regularly year round participating in many traditional gatherings and ceremonies. Group members include, Redwing Thomas, Jerry Frazier, Andy Zurkurski, Orlando Frazier, Kenneth Provost, Nacho Thomas, Lonnie John Jr., Anthony Yellow-Bank, Harley Upton and Wakinyan Thomas. Further information about Mato Pejuta can be obtained at www.myspace.com/matopejuta or stop by the drum at any celebration and feel free to converse with any of the members. “Sing from the heart or don’t sing at all”

Invited Northern Drum, Maza Kute, Maza Kute, pronounced Mah-zah Koo-teh, was officially established in 1982. Although the drum name was founded in 1982, the singers that formed Maza Kute had already been singing under various group names since the late 1970s. The name Maza Kute was adopted from a long ago warrior of the Dakota Nation. Maza Kute emerged from the depths of the reservation after the devastating effects from colonization and relocation to spark a new era in Santee, an era of culturally significant musical notation and identity. Maza Kute was privileged and honored for being mentored by the renowned Porcupine Singers who give them the proper motivation and encouragement and teachings that still hold evident today. Today, the Maza Kute Singers provide assistance to their community, as well as surrounding communities, whenever they are called upon. Maza Kute still travels the Pow-wow Trail, still loves meeting new people, still loves making new friends and most of all, still loves to sing!

Invited Southern Drum, Omaha Whitetail, Whitetail was formed in 1989 with members of Grant family of the Deer and Buffalotail Clans of the Omaha Nation with the thought of sharing the music of the Omaha Nation in the four directions. As time went on, Whitetail was invited to pow wows across the United States and Canada. Today, they have singers from other nations that have seats at our drum and are honored to bring their blessings to our lives. The members of Whitetail are honored to be a part of this event and would like to thank the committee for the opportunity to share their music with the people. A-ho

Field of Plenty employs local artisans and storytellers to keep the culture alive through traditional teachings, art, theatre and sports. Knowing the importance of community and tradition to a child’s development of self and heritage, along with preserving the culture is what is most important to Field of Plenty. We are honored to work with the most vital resource of American Indian people, our children.

For more information visit our booth & youth activities or go to www.fieldofplenty.org (314) 401-9270.
2011 Pow Wow Committee
Co-Chairs
Lakota Mowrer (Cheyenne River Sioux)
Sarah Nelson (Sault Tribe of Chippewa Indians)

Committee Members

Jackie Edwards (Cherokee Nation of Oklahoma)
Jenna Hailey (Hupa/Yurok/Karuk)
Ashley Ryerse (Hannahville Potawatami descent)
Ryan Santens

Shannon Effler
Raulin Martin (Oglala Sioux)
Sarah Dasenbrock (Cherokee Descent)

Buder Center Staff

Molly Tovar (Comanche/Hispanic descent)
Lynn Mitchell
Kellie Szczepaniec (Seneca)

Pete Coser, Jr. (Muscogee - Creek)
Lindsay Elliott
Mary Beth Jäger (Citizen Potawatomi)

Director
Program Assistant
Research Assistant

Program Manager
Administrative Assistant
Admissions Assistant

Special Thanks to the Missouri Arts Council for their generous support!
Logo Contest Winners

The Pow Wow Committee at Washington University in St. Louis held its 1st Logo Competition for the Kathryn M. Buder Center for American Indian Studies 21st Annual Pow Wow. Here are the winners:

1st Place
Dominic Melchor (Santo Domingo Pueblo), Age 11

The outer design of the logo represents a traditional weaving design -- bringing everyone together in the circle. Native people are represented in the center surrounded by symbols of wellness -- sun, mountains, eagle feathers and sky. People working together will bring wellness to all in the world as represented by the globe.

2nd Place
Daniel Vallie (KBIC Ojibway)

The Jingle dress dancer was included to represent the healing dance within the circle. The sweet grass medicine represents health and wellness in the sacred circle. The men's traditional dancer represents wisdom in the circle.

3rd Place
Kel Ariwite (Shoshone-Bannock)

Kel used mostly Adobe Photoshop CS5 to create the image and lighting effects. The little girl is his daughter (Jade).
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. Also, the MC will remind everyone when it is OK to enter into the arena.
- Please do not sit within the arena. The chairs inside the arena are reserved for the dancers or singers. Use the outside circle 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 Master of Ceremonies 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 there are 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 rude and disrespectful to say, “I don’t know how.” How can you learn if you turn elders down?
- Alcohol, drugs & 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.

Special Thanks to Kla-Mo-Ya Casino for their generous support!

PROUDLY OWNED AND OPERATED BY THE KLAMATH TRIBES -
KLAMATH, MODOC AND YAHOOISKIN
CHILOQUIN, OREGON
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 powwow arena and drum. The drum carries heavy importance within the powwow 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 as 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 powwow arena, participants, and spectators. Therefore, it is important to observe correct powwow 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 Powwow officials. We hope you have a great time at the 21st Washington University in St. Louis Powwow!
Pow Wow Songs & Dances

**GRAND ENTRY** is the parade of dancers, which 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 family, may dance. All other spectators 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 friend 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, which 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.
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 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** Based upon an Ojibwe man’s dream, the Jingle Dress Dance is revered as a healing dance. 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 A more specific type of women’s dress dancing, the cloth dance 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 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 This dance 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 This dance category represents any dancers under the age of 21. Like tiny tot dancing as well as golden age dancing, junior dancing combines several other dance styles, making it a unique category.

---

Did you know???
Washington University is less than 20 miles from the largest prehistoric Indian site north of Mexico!

Cahokia Mounds

These are just a few facts about Cahokia Mounds...

- Monks Mound is the largest earthen construction in the New World.

- Many special events and activities are planned at Cahokia Mounds including “Kids’ Day” in May, the “Contemporary Indian Art Show” in July, and “Rediscover Cahokia Days” in September.

- Cahokia Mounds has been designated as one of the United Nations World Heritage Sites, formally recognizing it as an irreplaceable property of international significance.

Come visit Cahokia Mounds!
cahokiamounds.org
Special Thanks to the Poarch Creek Indians for their Generous Support!
Look about, and you will see the very special

**Nations on the Trail**

*Painted Tables That Honor The Universe, The Creator, Those of the Air and Sky, Those of the Earth and Beings, Those of the Fire and Smoke, and Those of the Waters.*

*Aho Mitakye Oyasin*  
*(Lakota Sioux: All My Relations)*

_For we of the Air, of the Earth, of the Fire and of the Water are: ALL RELATED*

*The ARIKARA, The BLACKFEET (PEIGAN), The FLATHEAD SALISH, The MANDAN and HIDATSA, The MISSOURI and OTOE, The NEZ PERCE, The OSAGE, The SOSHONE, The SIOUX, Lakota (Teton), Dakota (Santee), Nakota (Yankton), The WASCO and WISHRAM, The WALLA WALLA and YAKAMA*

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 was asked to bring 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. To help express this vision, Nardi had chosen to quote another artist, Julia Cameron from her book, *The Artist’s Way:*

**The Sacred Circle:**

“Art is an act of the soul, not the intellect. When we are dealing with people’s dreams – their visions, really – we are in the realm of the sacred. We are involved with forces and energies larger than our own. We are engaged in a sacred transaction of which we know only a little: the shadow, not the shape.”

Nardi Hobler, Designer – St. Louis, Missouri May 13, 2004
### Who Are the Buder Scholars & Associates?

<table>
<thead>
<tr>
<th>Name</th>
<th>Graduate School</th>
<th>Hometown/Background</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Jessica Black</strong></td>
<td>George Warren Brown School of Social Work</td>
<td>Gwich'in Athabascan, Doctoral Student at Washington University in St. Louis. Holds a Bachelor of Arts in Social Work from the University of Alaska Fairbanks and a Master of Social Work which she earned from Washington University. Prior to entering the doctoral program, Ms. Black served as a faculty member at the University of Alaska Fairbanks; in addition to her role as an instructor Ms. Black was in charge of overseeing a grant awarded to the UAF Department of Social Work to work with rural Alaska students to achieve a Bachelors Degree in Social Work through a cohort model of education. Ms. Black’s doctoral interests include issues of sustainability in rural Indigenous communities and what the concept of sustainability means to these communities.</td>
</tr>
<tr>
<td><strong>Shayne Dickenson–Hall</strong></td>
<td></td>
<td>Enrolled member of the Oneida Tribe of Wisconsin and is of Blackfeet descent. Shayne is from Browning, Montana and the Blackfeet Reservation. Shayne and her husband, George, have two beautiful children, Kobe and Kailyn. Shayne graduated from Montana State University - Bozeman in 2004 with a Bachelor of Science in Health and Human Development. Shayne is excited to continue making a positive difference in her Native community.</td>
</tr>
<tr>
<td><strong>Jackie Edwards</strong></td>
<td></td>
<td>Cherokee Nation of Oklahoma. Jackie received her BS at Portland State University in Portland, OR and worked in a local emergency room during and shortly after graduation. Jackie volunteered for a year at Raphael House of Portland, a domestic violence shelter working on the crisis line and with the women and children housed temporarily. Jackie’s interests include working within the health/mental health field and working with all women suffering domestic abuse, particularly the Native American community.</td>
</tr>
<tr>
<td><strong>Shannon Effler</strong></td>
<td></td>
<td>Second year MSW student concentrating in American Indian and Alaska Native Social Policy with an emphasis in Elder Policy and Advocacy. She holds a Bachelor of Arts in Human Development and Social Relations from Earlham College in Richmond, Indiana. Shannon served the Native American community of Portland, Oregon as an AmeriCorps VISTA at the Native American Youth and Family Center for two years prior to entering the Masters program. She is firmly committed to supporting the strengths and resilience of Indian Country.</td>
</tr>
<tr>
<td><strong>Jenna Hailey</strong></td>
<td></td>
<td>First year MSW student from the Hoopa Valley Indian Reservation in Northern California and is from the Hupa, Yurok and Karuk tribes. Jenna graduated from Stanford University in June with a BA in Feminist Studies and a minor in Native American Studies. Her concentration will focus on violence committed against Native women. Upon graduation, Jenna plans to work with Native communities to end violence against Native women.</td>
</tr>
</tbody>
</table>
Amy Hertel, (Lumbee/Coharie), is a doctoral student at the George Warren Brown School of Social Work at Washington University in St. Louis and is currently a Project Manager at the University’s Center for Social Development. She is particularly interested in exploring the appropriateness of mainstream asset building policies in Indian Country. Prior to entering the doctoral program, Mrs. Hertel served as Corporate Council for a publicly traded company in St. Louis. She holds a B.A. in Interpersonal Communications from the University of North Chapel Hill and an MSW and JD from Washington University.

Raulin Martin is a first year MSW student, an enrolled member of the Oglala Sioux Tribe, and grew up in Pine Ridge, South Dakota. Raulin received a BS in Human Services in 2007 at Oglala Lakota College in Rapid City, South Dakota. While at Washington University, Raulin will focus on mental health. Raulin’s clinical work experience in the Oglala Sioux Tribe’s Native Substance Abuse healing program has given him a strong life commitment to social work. He has plans to develop, open & manage a Native Substance Abuse healing program within the Pine Ridge Reservation.

Lakota Mower is a second year MSW student and a member of the Cheyenne River Sioux Tribe in South Dakota. Lakota graduated from the University of Notre Dame in 2006 with a BA in Sociology. She joined Teach for America and moved to the Rosebud Sioux Reservation in Mission, SD working within the special education department of Todd County High School. Upon graduation, she is looking forward to returning to Indian Country and serving her people.

Sarah Nelson is a first year dual-degree MSW and MPH student and a member of the Sault Tribe of Chippewa Indians. She grew up in the Upper Peninsula of Michigan and graduated from Michigan Tech University in 2009 with a BS in Psychology. During her time as an undergraduate, Sarah was a teaching assistant for several courses and conducted research in a variety of settings. Sarah is interested in making family planning and financial literacy services available to Native American communities.

Ashley Ryerse is a first year MSW student and is of Hannahville Potawatomi descent. Ashley holds a BASW from Michigan State University with certificates in Diversity and Child Welfare, and a specialization in American Indian Studies. During her time at MSU, Ashley was involved in the Indigenous Student Organizations and did research in the area of American Indian Boarding Schools and their impact on subsequent generations, as well as Indian Child Welfare. At the Brown School, Ashley is concentrating in Children, Youth, and Families, and hopes to bring her knowledge back to Michigan when finished.

Kristen Wagner is a doctoral Student at the George Warren Brown School of Social Work at Washington University in St. Louis and is currently a Research Associate with the University’s Center for Social Development. Ms. Wagner’s main research interests center on the role of asset building in social and economic development. Her current research focuses on policies and programs that support the economic security of working families. She is also interested in participatory research and development. Ms. Wagner holds an M.S.W. and a B.A. in Psychology.
**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.*

St. Louis Community  
St. Louis American Indian Community  
KDHX Radio  
School of Architecture  
School of Law  
Mechanical, Aerospace & Structural Engineering Department  
Music Department  
Performing Arts Department  
Division of Biology & Biomedical Sciences  
Provost Office  
Robin Barnstead-Long  
Best Western  
Marlene Black  
Siomari Collazo  
Drury Hotel  
Rachel Effler  
Eleven Eleven, Vin de Set  
Kim Freels  
Gateway Grizzlies  
Ginger Bay Salon  
Grace United Methodist Church & their Members  
Mark Glenshaw  
Alana Gorman-Knutson  
Mr. & Mrs. Hart  
Ellie Hesse & Eva Hoeft  
Karen Hudgins  
John Paul Designs & Collectibles  
Mike Jones  
Kla-mo-ya Casino  
Caitlin Lamb  
The Magic House  
Monica Matthieu  
Missouri Botanical Gardens  
Betul Ozmat  
Missouri Arts Council  
Sweenie Mowrer  
Museum of Transportation  
Parkway Hotel  
Poarch Band of Creek Indians  
Laura Rice  
Rigazzi’s  
River City Rascals  
Edwin Rivera  
Ronnoco Coffee  
Rothman Furniture  
Teresa Sarai  
Schlafly Brewery  
Kirk & Carol Schuermann  
Dr. Erick & Mrs. Lauren Schuermann  
Seneca Gaming Corporation  
Michael Sherraden  
Square One Brewery  
St. Louis Cardinals  
St. Louis Spinning  
Style House  
Jim & Sherry Taluc  
The Tan Company  
Tower Tee  
Virginia Whitekiller  
Student Coordinating Council of the Brown School of Social Work  
Jessica Martin  
Dean Edward F. Lawlor  
Faculty, staff, and students of the Brown School community  
Washington University in St. Louis

**Thank you to everyone who was there for us!**  This wonderful event attracts so many kind and dedicated individuals - simply too many to list! Please know we are grateful and appreciate your ongoing support.
The Buder Center for American Indian Studies is a premier graduate program in Social Work. We are committed to preparing and supporting future American Indian leaders to practice in tribal and urban settings, making significant contributions to health, wellness, and the sustained future of Indian Country.

Among the Buder Center’s special advantages are:

- A variety of academic concentrations.
- Course work focused on social work practice with American Indians.
- Fieldwork with American Indian communities in your area of concentration.
- Excellent assistance in job placement.
- Dual degree-programs with law, business, architecture, and health/hospital administration.
- Opportunities for full scholarships to American Indians from the Kathryn M. Buder Charitable Foundation

For more information, please contact:

Molly Tovar, Director
One Brookings Drive, Campus Box 1196, St. Louis, MO 63130
E-mail: bcais@wustl.edu
Phone: (314) 935-4510
Website: buder.wustl.edu

Washington University in St. Louis
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.