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.
2012 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 & 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

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
Jessica Martin
Michael Sherraden
Department of Anthropology
School of Architecture
Art History Department
History Department
Kathryn M. Buder Charitable Foundation

School of Law
Mechanical, Aerospace & Structural Engineering Department
Music Department
Department of Neurology
Performing Arts Department
Faculty, staff, and students of the Brown School
Washington University in St. Louis
St. Louis Community
St. Louis American Indian Community

The Pow Wow Committee would like to thank those that donated to our Annual Trivia Night’s Silent Auction.

Airedale Antics
Alana Gorman-Knutson
Big Shark Bicycle Company
Bouffant Daddy
Byrd Style Lounge
Cardinals Carwash
Coffee Cartel
Dewey’s Pizza
Firecracker Press
Fitz’s Restaurant
Gateway Grizzlies
Joe Tovar
Landmark Theatres
Libby’s
Linda Fleshman
Looking Glass Designs
The Magic House
Mapleleaf Barber
Mark Glenshaw
McGurks
Missouri Botanical Gardens
Moonrise Hotel
Museum of Transportation
The Pageant
Panway
Parkway Hotel
Paul Mitchell
Ray Kling
Rebekah Coser
River City Rascals
Rothman Furniture
Schlafly Brewing
Square One Brewery
Starbucks
St. Louis Cinema
St. Louis Rams
Style House
The Dollhouse Studios
Tina Sparks
Trova
Upper Limits Rock Gym
Special Thanks to the Haskell Color Guard

This project was funded in part by grants from

AMB Foundation

Creek Nation

Student Coordinating Council of the Brown School

The Women’s Society of Washington University

Boozhoo! Ya’ah’t’eeh! Welcome to the 22nd 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, “The Land Does Not Belong to Us, We Belong to the Land,” was chosen to celebrate the environment and the great beauty that surrounds us in nature. The theme reminds us of the struggles and strengths we have as Native people with land use, as well as how we can use Native practices and ideology to create a more sustainable environment for future generations.

Today, we invite you to celebrate the strength of American Indian and Alaska Native communities by acknowledging our indigenous ways of embracing the environment and recognizing our capacity to affect global change. 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. We would appreciate that you recycle any containers today. If you need anything throughout the day, feel free to ask any Buder Scholar; we will be wearing purple Pow Wow shirts with “STAFF” printed on the back. We encourage you to purchase one of these beautifully designed t-shirts at the door!

Miigwech! A’hee’hee! (Thank You!)

Sarah Nelson
Co-chair
sarahnelson@wustl.edu

Lindsay Belone
Co-chair
lbelone@wustl.edu
2012 Pow Wow Head Staff

Host Northern Drum
Young Buffalo Horse

Host Southern Drum
Omaha Whittetail

Head Man
R.J. Smith
(Ojibway/Assiniboine)

Head Woman
Electa Red Corn
(Pawnee/Yankton Sioux)

Head Gourd
Ed Smith
( Osage)

Arena Director
John White Antelope
( Northern Arapaho)

MC
Ruben Little Head
(Northern Cheyenne)

Head Judge
Steve Byington
(Choctaw)

Meet the Head Staff

Head Man Dancer, R.J. Smith “Boojoo! Hello! Niimi Kumig Nindizhnikaaz, Mishike Nindoodeem, Ojibwe/Assiniboine Anishinabe Indow, Odawa’za'gaagining N’Doonjibaa. My name is R.J. Smith. My mother Faith Smith is from the Lac Courte Oreilles Band of Lake Superior Ojibwe in Northwestern Wisconsin, and my father is John “Johnny O” Olsen, Assiniboine from Fort Peck/Wolf Point, Montana.” R.J. has two wonderful children, Miigwaans & Zhaawon, with his wife Netawn Kiogima, Little Traverse Bay Band Odawa. He is a Northern Traditional dancer and singer, as well as a member of the Three Fires Midewin Society. He is the Lead Singer for WARCLUB Singers. R.J has had the honor of being a part of Pow Wow in many different capacities, including Head Dance Judge, Head Drum Judge, Arena Director, and most recently Master of Ceremonies. He has been fortunate enough to sit with many different drums throughout Indian Country and dance at many celebrations across Turtle Island. R.J. has worked with Native Youth in many different communities as well as being a part of several different dance troupes across the country. R.J. is extremely honored to be invited to this celebration and looks forward to doing what Pow Wow is about, see old friends and make new ones! Miigwetch, thank you.

Head Woman Dancer Electa Red Corn is a member of the Pawnee Nation of Oklahoma and a Yankton Sioux descendant. She spends her time with her husband Ryan Red Corn, and daughter Pehan Red Corn in Indian Camp, Osage Nation territory, and her parents’ home in Pawnee, OK. She is grateful for the opportunity to serve as this year’s Head Lady Dancer. The Land Does Not Belong To Us, We Belong To The Land is an endearing sentiment to honor and respect our natural way of living and surviving. Electa is looking forward to discovering new ways to appreciate and respect the earth in this coming year. She would especially like to acknowledge the small-scale gardening efforts of her parents Charley and Dawna Hare, and the efforts to shop locally and utilize a greenhouse made by her brother-in-law Studebaker Red Corn.

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 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.
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 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.

She is grateful for those who start and contribute to dialogue on traditional gardening and healthy lifestyles. Electa is working on her licensure to be a licensed clinical social worker working with children, youth, and families of Pawnee Public Schools and tribal community. She thanks everyone for coming and dancing with her and the rest of the head staff this year. “Safe travels to all the akitarul (people) Come see us in Oklahoma. kustutsi erit!!! See you later!”

MC Ruben Little Head, Sr. is a member of the Northern Cheyenne tribe from Tongue River, Montana. He currently lives in Lawrence, Kansas, but is moving back home in April to run for Tribal Council in November 2012. Ruben attended Haskell Indian Nations University, where he earned his Bachelors Degree in American Indian Studies. He also attended the University of Kansas, pursuing a Masters Degree in Education. Ruben and his wife, Matilda, have 3 children, Sonny, Junior, and Baby Girl. They also have 4 dogs and 2 cats.

Ruben would like to thank the Pow Wow committee for asking him to voice for their celebration. It is truly an honor to share his services and help educate those who are in attendance.

Over the last few years, Ruben has traveled throughout the United States and Canada, serving as Master of Ceremonies for tribal and first nation’s celebrations. He also serves as a Motivational Speaker, Peer Mentor, Cultural Advisor, Lifestyle Coach and youth basketball coach.

Some of the events he has emceed are: Gathering of Nations, Shoshone Bannock Festival, Onion Lake, Manito Ahbee, Julyamsh, Browning Indian Days, Coushatta Nation, Honoring Traditions Powwow, Stanford University, Red Earth, and his home celebration, the Northern Cheyenne Chiefs Pow Wow.

In addition, Ruben has spoken at Wellness Conferences, conducted Leadership Workshops, and given Motivational Speeches. He has organized indigenous conferences for Indian Health Services, Leadership Academy, and National Indian Education Association. Ruben enjoys the atmosphere and the spiritual healing at a Pow Wow, and also utilizes the ceremonial balance of his traditional ways through Sweats, Pipe ceremony, and the Native American Church.

He would like to encourage everyone to “get up and dance” at the Pow Wow, during inter-tribals and take part in all social dances to promote exercise and a healthy lifestyle. Also, he would like to encourage our Native youth to learn more about their heritage and learn their language. “It is the way of our forefathers and we need to continue to carry on the traditions and values to the next generations. Aaaahhoooooo.

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 2012 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 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 the Johnson County Community College, 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 headman 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, 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.”

Host Northern Drum, Young Buffalo Horse. The Young Buffalo Horse Singers formed in the state of Oklahoma 2 years ago. “We all come from families which have been former singers, and 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, Omaha Whitetail was formed in 1989 with members of the 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, we have singers from other nations that have seats at our drum and we are honored to bring their blessings to our lives. We are honored to be a part of this event and would like to thank the committee for the opportunity to share our music with the people. A-ho!”

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.

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 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 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, 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.
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 22nd Annual Washington University in St. Louis Pow Wow!

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Program Manager

Lindsay Elliott
Administrative Assistant
Logo Contest Winners

The Pow Wow Committee held its 2nd Annual Logo Competition for the 22nd Annual Washington University in St. Louis Pow Wow. Here are the winners:

1st Place
Jessica Moore (Otoe-Missouria/Osage/Pawnee/Sac & Fox)
We belong to the land, its beauty, and its elegance. From the four directions, our natural resources are vibrant and luminous. This logo portrays just this; the beauty of our land and its natural resources as it lays in conjunction with our people. As Native Americans, we continue to enhance the land with our own traditions as we exhibit our culture and heritage, always honoring her Earth.

2nd Place
Daniel Vallie (Mekita/KBIC Ojibwa)
The land does not belong to us, we belong to the land. In the end its in our hands. The hope is that in the future when people make decisions they will consider the earth first.

3rd Place
Kel Ariwite (Shoshone-Bannock)

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, & 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.*
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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 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 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, 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.

Host Northern Drum, Young Buffalo Horse. The Young Buffalo Horse Singers formed in the state of Oklahoma 2 years ago. “We all come from families which have been former singers, and 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, Omaha Whitetail was formed in 1989 with members of the Grant family of the Deer and Buffalo tail 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, we have singers from other nations that have seats at our drum and we are honored to bring their blessings to our lives. We are honored to be a part of this event and would like to thank the committee for the opportunity to share our music with the people. A-ho!”

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.
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 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.

She is grateful for those who start and contribute to dialogue on traditional gardening and healthy lifestyles. Electa is working on her licensure to be a licensed clinical social worker working with children, youth, and families of Pawnee Public Schools and tribal community. She thanks everyone for coming and dancing with her and the rest of the head staff this year. “Safe travels to all the akitarul (people) Come see us in Oklahoma. kustutsi erit!!! See you later!”

MC Ruben Little Head, Sr. is a member of the Northern Cheyenne tribe from Tongue River, Montana. He currently lives in Lawrence, Kansas, but is moving back home in April to run for Tribal Council in November 2012. Ruben attended Haskell Indian Nations University, where he earned his Bachelors Degree in American Indian Studies. He also attended the University of Kansas, pursuing a Masters Degree in Education. Ruben and his wife, Matilda, have 3 children, Sonny, Junior, and Baby Girl. They also have 4 dogs and 2 cats.

Ruben would like to thank the Pow Wow committee for asking him to voice for their celebration. It is truly an honor to share his services and help educate those who are in attendance.

Over the last few years, Ruben has traveled throughout the United States and Canada, serving as Master of Ceremonies for tribal and first nation’s celebrations. He also serves as a Motivational Speaker, Peer Mentor, Cultural Advisor, Lifestyle Coach and youth basketball coach.

Some of the events he has emceed are: Gathering of Nations, Shoshone Bannock Festival, Onion Lake, Manito Ahbee, Julyamsh, Browning Indian Days, Coushatta Nation, Honoring Traditions Powwow, Stanford University, Red Earth, and his home celebration, the Northern Cheyenne Chiefs Pow Wow.

In addition, Ruben has spoken at Wellness Conferences, conducted Leadership Workshops, and given Motivational Speeches. He has organized indigenous conferences for Indian Health Services, Leadership Academy, and National Indian Education Association. Ruben enjoys the atmosphere and the spiritual healing at a Pow Wow, and also utilizes the ceremonial balance of his traditional ways through Sweats, Pipe ceremony, and the Native American Church.

He would like to encourage everyone to “get up and dance” at the Pow Wow, during inter-tribals and take part in all social dances to promote exercise and a healthy lifestyle. Also, he would like to encourage our Native youth to learn more about their heritage and learn their language. “It is the way of our forefathers and we need to continue to carry on the traditions and values to the next generations. Aaahhhuoooooooo.”

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 2012 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 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

Head Man Dancer, R.J. Smith  “Boojoo! Hello! Niimi Kumig Nindizhnikaaz, Mishike Nindoodem, Ojibwe/Assiniboine Anishinabe Indow, Odawa’za’gaagning N’Doonjibaa. My name is R.J. Smith. My mother Faith Smith is from the Lac Courte Oreilles Band of Lake Superior Ojibwe in Northwestern Wisconsin, and my father is John “Johnny O” Olsen, Assiniboine from Fort Peck/Wolf Point, Montana.” R.J. has two wonderful children, Miigwaans & Zhaawon, with his wife Netawn Kiogima, Little Traverse Bay Band Odawa. He is a Northern Traditional dancer and singer, as well as a member of the Three Fires Midewin Society. He is the Lead Singer for WARCLUB Singers. R.J. has had the honor of being a part of Pow Wow in many different capacities, including Head Dance Judge, Head Drum Judge, Arena Director, and most recently Master of Ceremonies. He has been fortunate enough to sit with many different drums throughout Indian Country and dance at many celebrations across Turtle Island. R.J. has worked with Native Youth in many different communities as well as being a part of several different dance troupes across the country. R.J. is extremely honored to be invited to this celebration and looks forward to doing what Pow Wow is about, see old friends and make new ones! Miigwetch, thank you.

Head Woman Dancer Electa Red Corn is a member of the Pawnee Nation of Oklahoma and a Yankton Sioux descendant. She spends her time with her husband Ryan Red Corn, and daughter Pehan Red Corn in Indian Camp, Osage Nation territory, and her parents’ home in Pawnee, OK. She is grateful for the opportunity to serve as this year’s Head Lady Dancer. The Land Does Not Belong To Us, We Belong To The Land is an endearing sentiment to honor and respect our natural way of living and surviving. Electa is looking forward to discovering new ways to appreciate and respect the earth in this coming year. She would especially like to acknowledge the small-scale gardening efforts of her parents Charley and Dawna Hare, and the efforts to shop locally and utilize a greenhouse made by her brother-in-law Studebaker Red Corn.

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 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.
Welcome to the 22nd Annual Washington University in St. Louis Pow Wow

Boozhoo! Ya’aht’eeh! Welcome to the 22nd 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, “The Land Does Not Belong to Us, We Belong to the Land,” was chosen to celebrate the environment and the great beauty that surrounds us in nature. The theme reminds us of the struggles and strengths we have as Native people with land use, as well as how we can use Native practices and ideology to create a more sustainable environment for future generations.

Today, we invite you to celebrate the strength of American Indian and Alaska Native communities by acknowledging our indigenous ways of embracing the environment and recognizing our capacity to affect global change. 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. We would appreciate that you recycle any containers today. If you need anything throughout the day, feel free to ask any Buder Scholar; we will be wearing purple Pow Wow shirts with “STAFF” printed on the back. We encourage you to purchase one of these beautifully designed t-shirts at the door!

Miigwech! A’hee’hee! (Thank You!)

Sarah Nelson
Co-chair
sarahnelson@wustl.edu

Lindsay Belone
Co-chair
lbelone@wustl.edu

Special Thanks to the Haskell Color Guard

This project was funded in part by grants from

AMB Foundation
Creek Nation
Student Coordinating Council of the Brown School
The Women’s Society of Washington University
2012 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 & 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

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
Jessica Martin
Michael Sherraden
Department of Anthropology
School of Architecture
Art History Department
History Department
Kathryn M. Buder Charitable Foundation

School of Law
Mechanical, Aerospace & Structural Engineering Department
Music Department
Department of Neurology
Performing Arts Department
Faculty, staff, and students of the Brown School
Washington University in St. Louis
St. Louis Community
St. Louis American Indian Community

The Pow Wow Committee would like to thank those that donated to our Annual Trivia Night’s Silent Auction.

Airedale Antics
Alana Gorman-Knutson
Big Shark Bicycle Company
Bouffant Daddy
Byrd Style Lounge
Cardinals Carwash
Coffee Cartel
Dewey’s Pizza
Firecracker Press
Fitz’s Restaurant
Gateway Grizzlies
Joe Tovar
Landmark Theatres
Libby’s
Linda Fleshman
Looking Glass Designs
The Magic House
Mapleleaf Barber
Mark Glenshaw
McGurks
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The Pageant
Pan
Parkway Hotel
Paul Mitchell
Ray Kling
Rebekah Coser
River City Rascals
Rothman Furniture
Schlafly Brewing
Square One Brewery
Starbucks
St. Louis Cinema
St. Louis Rams
Style House
The Dollhouse Studios
Tina Sparks
Trova
Upper Limits Rock Gym
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.