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.
2015 Pow Wow Agenda

10:00 am  Contest Registration Opens
Vendor Booths Open

11:00 am  Gourd Dancing

12:00 - 4:00 pm  Grand Entry
Flag Song
Veteran Song
Victory Song (Post Colors)
Invocation
Introductions
Intertribal Dancing
Competition Dancing – Youth, Teen & Golden Age Categories

4:00 pm  Hand Drum Contest
Dinner Break

5:00 pm  Gourd Dancing

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
American Indian Student Association Art History & Archeology Department
Biology Department
Center for Diversity Inclusion
Center for Humanities
Diversity Awareness Partnership
East Asian Languages & Cultures Program
First Unitarian Church of St. Louis
Kemper Art Museum
Metro St. Louis
Music Department
Performing Arts Department
Kathryn M. Buder Charitable Foundation
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 who donated to our Annual Trivia Night’s Silent Auction:

Avalon Exchange
Barnes and Noble
Blueberry Hill
Clayton Car Wash
Dewey’s Pizza
Garden Heights
Gateway Grizzlies
Gourd Jewels
Isaiah Stewart
Jane Fitzgerald
Janice Begay
Joe Tovar
The Maher Family
Manny King
Massage Envy
Melanie Law
Missouri Botanical Garden
Molly Tovar
Parkway Hotel
Phoenix Rising
Pi Pizza
The Purple Cow
River City Rascals
Salt & Smoke
Sandra Zak
Schlafly
Shanondora Billiot
Sharon Waldmann
Sherry Taluc
Subterranean books
Swing Around Fun Town
The Taffa Family
Thomas & Susan LaSarge
Traveling Tea
Tropicana Lanes
Tutti Frutti
Upper Limits
Urban Chestnut Brewery
Von Fass
Wizard’s Wagon

Special Thank You!
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Ya’at’eeh! Aho! Welcome to the 25th 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 Elders Through Tradition” As Native people living in the 21st century, our environment requires us to balance our traditional way of life with mainstream norms. Our Native elders in tribal communities are seen as respectable role models. Native elders help keep the balance of sharing traditional knowledge and stories alive among Native youth and families.

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 red 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 25th Annual Powwow!

A’hee’hee! We-Wa-Hunn! (Thank You!)

Wynette Whitegoat
Co-chair

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

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

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

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

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**Meet the Head Staff**

**Head Man Dancer Adrian Primeaux** is an enrolled member of the Ihanktowan Dakota Tribe (Yankton Sioux). Adrian currently resides in Lawrence, KS with his baby son. Adrian Primeaux, is a respected young leader & dancer in Indian Country. He has his BA in Indigenous & American Indian Studies from Haskell Indian Nations University. In 2010-2011, he was the Haskell Brave title holder & ambassador at Haskell. Adrian was brought up and raised in the Native American Church religion, where his practices Native Songs (NAC Songs) & ceremonies around the United States. He also began dancing early in life at different powwows with his family. He was brought into the arena having his cultural right to dance as a “grass-dancer”. Adrian is honored and pleased to be head man dancer for Washington University in St. Louis 25th Annual Powwow.

**Head Woman Dancer Jordan Lee Harmon** is an enrolled member of the Muscogee (Creek) Nation, descended from Koweta Tribal Town, and is of the deer clan. She currently serves as the 2014-2015 Miss Indian Oklahoma & passionately champions her platform of Native Americans in Education in all areas of her life. Jordan graduated from Oklahoma State University with a B.A. in Political Science & a double minor in Spanish & American Indian Studies. During her time at OSU, Jordan worked for Stillwater Public Schools Indian Education as a coordinator for cultural activities & as a tutor for Native students in K-12. She also served as an executive member of the Native American Student Association & served as the 2011-2012 Miss American Indian OSU. Jordan currently attends law school at the University of Tulsa College of Law, where she will graduate with a concentration in Native American Law. Upon graduation, Jordan hopes to represent the interests of tribes and Indian people in the area of natural resources and environmental law.

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**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.
Head Gourd Dancer Tim Robinson Sr. is a member of the Omaha Tribe of Nebraska and an active member of the Lawrence, KS community where he resides with his family. He enjoys attending Haskell Light House Lutheran Ministries and bringing hope, attention and care to our younger generation. Tim is a graduate of Haskell Indian Nations University and is working on finishing his Bachelors at Washburn University with an emphasis on Drug and Alcohol counseling. In the last few years he has worked tirelessly to bring a Indian Center to the Lawrence native community and serves as President of the Indigenous Community Center board of directors. Along with his passion to serve others in his community his other love is the powwow trail! Tim is never happier then when he is sitting behind the drum with his brothers singing or dancing his favorite dance styles the mens Southern Straight and the Gourd Dance. Timothy is a member of the Kiowa Gourd Dance Society and the Omaha Ti-pah Society and is a whistle carrier. He has had the honor of being asked to be Head Man and Head Gourd dancer over the last several years for many different committees and tribes. He hopes everyone enjoys there time at the Powwow and he will see you down the road. Aho

**Dance Categories**

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

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

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

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

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

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

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

**Host Northern Drum Little Soldier.** The Little Soldier Singers are a second generation group. We are the sons and nephews of the original Little Soldier Singers that started the group in the 1970’s. We all grew up on the Prairie Band Potawatomi Reservation near Mayetta, Kansas and this is where we call our home. We all love to sing at powwows and in our traditional ceremonies and all have been doing so since we were a very young age. Many of the singers have children who are starting to follow in the footsteps of their Grandfathers and Dads and Uncles and they will continue to carry on the traditions that they have been learning since they were young. The Little Soldier Singers are honored to have been asked and to serve as the host drum for Washington University's 25th annual powwow.

**Host Southern Drum Lightning Horse Singers.** The Lightning Horse Singers consist of a combination of accomplished singers representing various tribes. Most of them come from the North-Central Oklahoma area. The group has served as Host Drum for many gatherings within Oklahoma, Kansas, and Nebraska. The group specializes in songs of the Ponca Tribe and Southern Style Singing.
Meet the Head Staff, continued

Master of Ceremonies Isaiah Stewart: Isaiah is Oglala Lakota from Pine Ridge. He currently resides in Lawrence, Kansas where he attended Haskell Indian Nations University and earned his Associates Degree. Soon after, Isaiah attended the University of Kansas, where he pursued his Bachelors Degree in Fine Arts and is now in the process of earning his Masters Degree. Isaiah is also a Native artist and competitive Prairie Chicken Dancer. He has a lovely wife and a daughter.

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 2015 Arena Director for the Washington University Pow Wow. John is married to Victoria Niwot-White Antelope and has two children, Priscilla White Antelope and Tyler White Antelope. He and his children love to travel back home for their ceremonies and they enjoy spending time with each other. He hopes everyone enjoys this event and says to please feel free to introduce yourself at the Pow Wow.

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

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.

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(Comanche/Hispanic descent)
Director

Pete Coser, Jr.
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Program Manager

Lynn Mitchell
Program Assistant

Lindsay Elliott
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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 25th Annual Washington University in St. Louis Pow Wow!
Logo Contest Winners

The Pow Wow Committee held its 5th Annual Logo Competition for the 25th Annual Washington University in St. Louis Pow Wow. Here are the winners:

1st Place
Ashley Thompson (Cherokee)
This logo incorporates the Buder Center’s logo and signature colors. It also displays an elder to further signify the Buder Center’s theme of honoring the elders in Indian Country.

2nd Place
Orlando Begay (Navajo)
For the center design, I have kids sitting in a circle watching an elder dance the Traditional style dance. It represents teaching by showing and doing. Also, they are sitting on a drum to represent powwows. The colors are to represent an old school feel and style. The bold look is to represent the youth and the modern style.

3rd Place
Rhonda Coursey-Pratt (Nanticoke) & Nakomis Maher (Mashpee Wampanoag)
The Elders at Cahokia Woodhenge

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

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

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

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

WOMEN'S JINGLE DRESS dances are revered as a healing dance and based upon an Ojibwe man’s dream. Cones shaped from chewing tobacco lids are positioned upon masterfully designed dresses. Traditionally, 365 cones have been placed on the dresses to represent the days of the year.
WOMEN’S CLOTH dances are a more specific type of women’s dress dancing and can be traced to both northern and southern roots. Women’s cloth dance regalia is crucial to its identification as a unique dance type. The regalia worn ranges from intricately sewn, ribbon-work cloth dresses to hide-beaded dresses covered with cowry shells, elk teeth, silver, and other adornments. Some dancers will dance clockwise, while others will stand in one place, turning to either side from time to time.

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

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

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

Meet the Head Staff

Head Man Dancer Adrian Primeaux is an enrolled member of the Ihanktowan Dakota Tribe (Yankton Sioux). Adrian currently resides in Lawrence, KS with his baby son. Adrian Primeaux, is a respected young leader & dancer in Indian Country. He has his BA in Indigenous & American Indian Studies from Haskell Indian Nations University. In 2010-2011, he was the Haskell Brave title holder & ambassador at Haskell. Adrian was brought up and raised in the Native American Church religion, where his practices Native Songs (NAC Songs) & ceremonies around the United States. He also began dancing early in life at different powwows with his family. He was brought into the arena having his cultural right to dance as a “grass-dancer”. Adrian is honored and pleased to be head man dancer for Washington University in St. Louis 25th Annual Powwow.

Head Woman Dancer Jordan Lee Harmon is an enrolled member of the Muscogee (Creek) Nation, descended from Koweta Tribal Town, and is of the deer clan. She currently serves as the 2014-2015 Miss Indian Oklahoma & passionately champions her platform of Native Americans in Education in all areas of her life. Jordan graduated from Oklahoma State University with a B.A. in Political Science & a double minor in Spanish & American Indian Studies. During her time at OSU, Jordan worked for Stillwater Public Schools Indian Education as a coordinator for cultural activities & as a tutor for Native students in K-12. She also served as an executive member of the Native American Student Association & served as the 2011-2012 Miss American Indian OSU. Jordan currently attends law school at the University of Tulsa College of Law, where she will graduate with a concentration in Native American Law. Upon graduation, Jordan hopes to represent the interests of tribes and Indian people in the area of natural resources and environmental law.

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 25th Annual Washington University in St. Louis Pow Wow

This project was funded in part by grants from the following:

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

Special Thanks to
Hobi & Sadie Haque
for Printing Our Pow Wow T-Shirts
www.skyyscreenprinting.com

Ya’at’eeh! Aho! Welcome to the 25th 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 Elders Through Tradition” As Native people living in the 21st century, our environment requires us to balance our traditional way of life with mainstream norms. Our Native elders in tribal communities are seen as respectable role models. Native elders help keep the balance of sharing traditional knowledge and stories alive among Native youth and families.

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 red 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 25th Annual Powwow!

A’hee’hee! We-Wa-Hunn! (Thank You!)

Wynette Whitegoat
Co-chair

Veronica Bruesch
Co-chair
2015 Pow Wow Agenda

10:00 am  Contest Registration Opens
Vendor Booths Open
11:00 am  Gourd Dancing
12:00 - 4:00 pm  Grand Entry
Flag Song
Veteran Song
Victory Song (Post Colors)
Invocation
Introductions
Intertribal Dancing
Competition Dancing – Youth, Teen & Golden Age Categories
4:00 pm  Hand Drum Contest
Dinner Break
5:00 pm  Gourd Dancing
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
American Indian Student Association
Art History & Archaeology Department
Biology Department
Center for Diversity Inclusion
Center for Humanities
Diversity Awareness Partnership
East Asian Languages & Cultures Program
First Unitarian Church of St. Louis

Kemper Art Museum
Metro St. Louis
Music Department
Performing Arts Department
Kathryn M. Buder Charitable Foundation
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 who donated to our Annual Trivia Night’s Silent Auction:

Avalon Exchange
Barnes and Noble
Blueberry Hill
Clayton Car Wash
Dewey’s Pizza
Garden Heights
Gateway Grizzlies
Gourd Jewels
Isaiah Stewart
Jane Fitzgerald
Janice Begay
Joe Tovar
The Maher Family
Manny King
Massage Envy
Melanie Law
Missouri Botanical Garden
Molly Tovar
Parkway Hotel
Phoenix Rising

Pi Pizza
The Purple Cow
River City Rascals
Salt & Smoke
Sandra Zak
Schlafly
Shanondora Billiot
Sharon Waldmann
Sherry Taluc
Subterranean Books
Swing Around Fun Town
The Taffa Family
Thomas & Susan LaSarge
Traveling Tea
Tropicana Lanes
Tutti Fruitti
Upper Limits
Urban Chestnut Brewery
Von Fass
Wizard’s Wagon
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.