The 19th Annual Pow Wow will be held Saturday, March 28 at the Washington University Field House on Olympian Way Drive in St. Louis.

This year’s Pow Wow theme is “Celebrating Community Health and Wellness.” The event is free and open to the public, but donations are welcome.

Activities will be held throughout the day with over $10,000 in prizes.

Vendors will be selling and displaying authentic Native items and concessions will also be available for purchase.

The Host Northern Drum is Little Thunder (Ho-Chunk), while the invited Southern Drum is Redstone Singers of Oklahoma (Kiowa/Cheyenne & Arapaho). Ruben Little Head (Northern Cheyenne) serves as the MC and Tracy Tullie (Dine’) is the Arena Director. The Head Man Dancer is Randy Solomon (Choctaw); the Head Woman Dancer is Carla Feathers (Pawnee/Cherokee), and the Head Gourd Dancer is Jerry Smith (Osage).

Doors will open at 10:00 a.m. with grand entry times at 1:00 p.m. and 6:00 p.m. Youth activities will be held from 1:30 to 6:00 p.m.

The host hotel for the event is the Homestead Suites on Lackland Rd. and can be reached by calling 314-878-8777.

For more information, please contact the Buder Center at 314-935-4510 or email bcais@gwbmail.wustl.edu
Welcome to the 19th Annual Washington University in St. Louis Pow Wow

from co-chairs
Matthew Kull, Electa Hare
Sherri Brooks, & Kellie Szczepaniec

Nawa Akirahu- Hello People!
The Kathryn M. Buder Scholars and Pow Wow Co-Chairs warmly welcome you to the 19th Annual Washington University in St. Louis Pow Wow. This year, we have chosen Celebrate Community Health and Wellness as our theme for the week. We are excited to celebrate contemporary and traditional ways of wellness and healthy life choices. We have been working hard to establish stronger relationships between research and the public through awareness of health issues affecting Indian Country. We have found that each of us has special gifts and knowledge we can contribute to make this year’s Pow Wow a success. Our challenge to you as our guests is to celebrate health and wellness in your own communities all year round, so that next year when you put on your leggings or tie that bustle on you feel good, strong, healthy, and ready to dance! Our traditions are as strong as we are healthy beings. Keep this in mind as you celebrate our strength and our heritage today. Gather new information from the health-related booths and support Native and Indigenous vendors! Also, we ask that you please recycle your beverage containers as you leave on your journey home. If you need anything throughout the day, ask any Buder Scholar- We will all be wearing our green “STAFF” shirts. And if you like our style, you can pick up your own T-shirt from us at the door. All proceeds benefit our upcoming 20th Annual Pow Wow.

ta tura tsiksu! With Much Respect!

Matt Kull
Co-chair
mkull@gwbmail.wustl.edu

Electa Hare
Co-chair
ehare@gwbmail.wustl.edu

Sherri Brooks
Co-chair
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Kellie Szczepaniec
Co-chair
kszczepaniec@gwbmail.wustl.edu

American Indian Awareness Week
“Community Health and Wellness”

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<th>Monday, March 23</th>
<th>Tuesday, March 24</th>
<th>Thursday, March 26</th>
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<td>11:00am-1:00pm</td>
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<td>Buder Scholar Panel Discussion</td>
<td>Movie Night “Unnatural Causes: Is Inequality Making Us Sick?”</td>
<td>* Guest Speaker Albert White Hat (Lakota) Sinte Gleska University</td>
<td>Pow Wow 101 Featuring Buder Scholars and Mr. Albert White Hat</td>
<td>19th Annual Washington University in St. Louis Pow Wow</td>
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<td>Raising Consciousness: Faculty and Peer Awareness of Native Health</td>
<td>Open Discussion To Follow</td>
<td>Brown Lounge</td>
<td>Danforth University Center Fun Room</td>
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<td>19th Annual Wash. U. Pow Wow T-Shirt Sales</td>
<td>Brown School Commons</td>
<td>5:30pm-6:30pm American Indian Food Tasting</td>
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<td>Vendors and Health Information</td>
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<td>Goldfarb Room 132</td>
<td>Goldfarb Room 132</td>
<td>Brown School Commons</td>
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* Sponsored by Mellon Mays Undergraduate Fellowship Program at Washington University
Kathryn M. Buder Center Launches New Website

Our new website provides current information on everything from the Center’s visionary founder, Kathryn M. Buder, to our research, the application process to the Buder Scholars program, our partners, policy news affecting Native American life and upcoming events sponsored by the Center and the University.

Visit our new website at http://buder.wustl.edu

A Special Thank You!

This project was funded in part by a grant from the Women’s Society of Washington University in St. Louis. The Women’s Society engages women in the life of the University through education, scholarships, student projects, and leadership. We are forever grateful for their continuous support and encouragement.

Kathryn M. Buder Center Launches New Website

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Visit our new website at http://buder.wustl.edu
2009 Pow Wow Agenda

10:00 am  Contest Registration Opens

Noon   Gourd Dancing

1:00 - 5:00 pm  Grand Entry
                Flag Song
                Veteran Song
                Victory Song (Post Colors)
                Invocation
                Introductions

                Intertribal Dancing
                Blanket Dance for Invited Southern Drum
                Competition Dancing – Youth & Golden Age Categories

                Hand Drum Contest

5:00 pm   Dinner Break

6:00 pm   Gourd Dancing

7:00-10:00 pm  Grand Entry
                Flag Song
                Veteran Song
                Victory Song (Post Colors)
                Invocation
                Introductions

                Intertribal Dancing
                Blanket Dance for Invited Southern Drum
                Competition Dancing – Adult Categories

                Pow Wow Committee Special
                Honorariums
                Announce Winners
                Closing Song
                Take Out Colors
                Closing Prayer
Messages from the Head Staff

"Hello and Thank You for attending the 19th Annual Washington University Pow Wow. I am honored to serve as your Headman Dancer for this outstanding event. My name is Randy Solomon and I am from Memphis, TN. I currently reside in Shreveport, LA where I am employed with Fedex Express. I am of the Mississippi Band Choctaw Indians, & I have been dancing since I was a young boy. Through song and dance, I have traveled to many Pow Wows and social gatherings across the United States, Canada, and Europe. If you have any questions, please feel free to ask me. This honor goes to the Pow Wow committee for their outstanding efforts to make this Pow Wow a great success. (yakocek)"

Thank You. Randy Solomon.

Si-yo! My name is Carla Feathers. I am Pawnee and Cherokee of Oklahoma. I grew up on the Zuni reservation in Zuni, New Mexico but I am currently residing in Tama, Iowa. I am the mother of Derius, 3, and Devin 10 months. I am also a mom/auntie to Darold, Chaus, Mya, Ezra, Feathers, and Ty. I am the daughter of Marilyn and Harold Feathers and the sister of Paula, Leila, Bam, and Anthony.

I graduated from Haskell in the Elementary Education program and I am currently working on my Master’s at the University of Kansas in the Global Indigenous Nations Studies Program. I am the Native American Student Liaison at South Tama High School. I have been dancing and an athlete most of my life and these two past times of mine have blessed me with many opportunities and the foundations for living a healthy lifestyle. Pow Wows are a great way to create and maintain community health and wellness, so I am happy to see you all here today.

I’d like to thank the Pow Wow committee for this opportunity to serve as Head Lady. I am very honored and happy to be here. I am also very thankful to have my family here with me, as they are my inspiration. Please enjoy your evening and have safe travels home. Many blessings to you and your family! Wado!

The members of Little Thunder have traveled extensively throughout Indian Country participating at many Pow Wows and celebrations. The group which was formed in 2005, all come from the great Ho-Chunk Nation of Wisconsin. The group’s name derives from the translation of drum owner and lead singer William Collins’ Ho-Chunk name, Wakąja Xuntuńįk (Little Thunder). As one of the many Ho-Chunk ways a drum may be handed down, the drum that we use was handed down by Brady Two Bears (Noji) who had received the drum from Ho-Chunk elder, the late Preston Thompson Sr. (Wat’ehi). Little Thunder sings the traditional songs of the Ho-Chunk. At an early age, most of the Little Thunder singers entered the circle as dancers or singers. Through dancing and singing they were able to gain valuable knowledge of tribal songs as well as the understanding and concept of a good drum beat. The Little Thunder singers credit their music to the teachings of their elders who have taught them the songs, gave them their guidance, and who have shown them the Heruška way of life.

William Collins (Ho-Chunk) – Lead, Jeriah Rave Sr. (Ho-Chunk), Fletcher Collins (Ho-Chunk), Travis Rave (Ho-Chunk), Troy Swallow (Ho-Chunk), Lance Blackdeer (Ho-Chunk/Arapaho/Shoshone), Chavo Stumblingbear (Kiowa/Caddo), Aaron Yellow Old Woman (Siksika/Cree), Bow Lucero (Ho-Chunk/San Felipe Pueblo), Maynard Rave Jr. (Ho-Chunk), Lead back up singer - Tara Swallow (Ho-Chunk)

Let me begin by saying what an honor it is to be asked to serve as the Head Gourd Dancer for this event. My name is Jerry Smith and I am of the Osage Nation. Even though I was not born within my ancestral grounds, I did grow up in the little Central Missouri town of Iberia, MO. We now reside in Fenton, MO. I retired as a Sergeant First Class from the United States Army after serving for 25 years. I am married to my wife Joan, of 36 years and we have one son, Thomas E. (Ed) Smith II. And with the good grace of the Maker, he and his wife, Renalda, have blessed us with four grandchildren.

I did not begin participating in Pow Wows until my son began showing an interest in our Native American ancestry. He began attending Pow Wows while in junior high and convinced me that I should become active. I began Gourd Dancing in the 1990s and have been traveling to Pow Wows throughout the Midwest since then. It is just in the past three years that I have begun to Straight Dance also. When I am not attending Pow Wows, I am active in The Boy Scouts of America and I teach Taekwondo where I am a Seventh Degree Black Belt. I receive the most enjoyment at Pow Wows watching the dancers and listening to the drum. I especially enjoy watching the children dance. They are the future of our world and the future of our race. By teaching them the ways of our people we will ensure that our Indian civilization does not become extinct as so many past civilizations have. I wish that all Pow Wow participants enjoy themselves and that they have great success. I also wish that the spectators will enjoy themselves and perhaps leave today with a better understanding of our Native peoples.
2009 Pow Wow Head Staff

Host Northern Drum
Little Thunder (Ho-Chunk)

Host Southern Drum
Redstone Singers of Oklahoma (Kiowa/Cheyenne & Arapaho)

MC
Ruben Little Head (Northern Cheyenne)

Arena Director
Tracy Tullie (Dine’)

Head Man Dancer
Randy Solomon (Choctaw)

Head Woman Dancer
Carla Feathers (Pawnee/ Cherokee)

Head Gourd Dancer
Jerry Smith (Osage)

Out of respect for the dancers and the drums, please ask permission before taking photographs.

2009 Pow Wow Committee

Co-Chairs
Electa Hare (Pawnee), Sherri Brooks (Lumbee), Kellie Szczepaniec (Seneca), Matthew Kull

Committee Members

Amanda Blackhorse
(Navajo)

Dawn Jordan
(Oneida)

Sheila Rivera
(Mississippi Band of Choctaw)

Margaux Carrimon
(Ho-Chunk)

Jessica Laughlin
(United Houma Nation)

Willeen Whipple
(Blackfeet/Sicangu Lakota)

Tawna Harrison
(Standing Rock Lakota Sioux)

Laura Rice
(Prairie Band Potawatomi/Yurok)

Buder Center Staff

Stephanie Kettler (Oglala Lakota)
Program Manager

Maggie Vogelweid
Administrative Assistant

Lynn Mitchell
Administrative Assistant

Jesse Berg
Work Study Student
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 Graduate Student at GWB).

American Indian Spirituality is based upon the sacred unity of all things and all races of people. This reverence is symbolized by the Circle of the Pow Wow, the Drum, and the ceremonies. The Drum is the essence of spirituality in a Pow Wow and is considered to be sacred. The Drum has been likened to the heartbeat of the Earth and her people, and represents life itself. The singers take on the sacred identity of the Drum for the duration of the Pow Wow ceremony. The Pow Wow dance ground, or arena, is round, representing Mother Earth and the Eternal Circle of Life. Commonly, it is only American Indian men who play the drum.

Before the dancing begins, the drum is blessed. American Indians regard the drum as the oldest thing remembered and it is looked upon as something that has always been with us. The Drum is considered sacred and looked upon with respect and dignity. There shall be no profanity around the Drum and no person shall consume alcoholic beverage, nor approach the Drum if they have been drinking. The Head Dancers begin each dance while other dancers wait respectfully for their cue to begin. Members of the Head Staff are chosen for their abilities, such as performance, and also for their humility, compassion and generosity.

Much American Indian culture is passed down through generations of families in the form of song. Songs are sung in American Indian languages and have special meanings. Some are reminders of the old times and ways. Others are songs of courting, social responsibility, honor, life and death; while others are just for fun. Although they differ in tempo, words and emotions, Pow Wow songs all follow a similar structure.

The Pow Wow is a visual and auditory reenactment of an important aspect of American Indian culture. It reflects the spiritual bond between all people and is one of the principal settings for the transmission and preservation of artistic traditions.

Pow Wow Etiquette

• Please listen to the Master of Ceremonies. Each Pow Wow is different and this is rule number one. All instructions for guests and participants come from the MC.

• 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.

• Stand and remove hats (unless traditional head gear) during the Grand Entry, Flag Songs, Invocation, Memorial Songs, Veterans Songs, and Closing Songs.

• Please do not permit your children to enter the Dance Circle unless they are dancing.

• Please do not touch anyone’s dance regalia without his or her permission. These clothes are not “costumes” and yes, we use things like safety pins because we are a “living” culture. Our regalia are subject to change.

• 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?

• Please ask permission before taking pictures of dancers. Many people are sensitive about pictures, so it is always good to be on the safe side and ask.

• The Pow Wow is a time of joyful gathering and the celebration of life.

• Alcohol and drugs are not welcome.
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 regardless of whether they are wearing Indian dress.

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.

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 provide—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.
Who Are the Buder Scholars?

Amanda Blackhorse is a second year MSW candidate. She grew up on the Dine’ reservation in Arizona and is of the Salt clan born for Red-Streaking into the Water clan. Amanda is the proud mother of two beautiful girls, Nanabaa and Svwenv. Amanda graduated with a Bachelors in Social Work (BSW) from the University of Kansas, School of Social Work, as well as an Associate Degree from Haskell Indian Nations University. As a graduate student, Amanda is concentrating in Mental Health and Social and Economic Development with American Indians. Upon completion of her MSW, Amanda plans to return to the Dine’ reservation to be close to her family and home, as well as work to empower youth through progressive strategies such as decolonization.

Sherri Brooks is a second year MSW candidate and member of the Lumbee tribe. She is honored to have been chosen as a Buder Scholar, because the Center has contributed so much to Indian country. After obtaining her MSW, Sherri hopes to be an advocate for increasing Native sovereignty through policy reform. She also has a passion for encouraging Native American youth to attend institutions of higher education and would also like to be a recruiter at a university at some point. Sherri said, “I look forward to all the great things to come in the next year of my studies at the Brown School. When I graduate in May 2009, I know I will be prepared to tackle the challenges of working in Indian country.”

Margaux Carrimon is a first year MSW candidate. Her concentration is in Social and Economic development. Margaux is an enrolled member of the Ho-Chunk tribe. She was raised in La Crosse, WI. She began her pursuit of a Bachelor of Social Work at the University of Wisconsin-Green Bay where she completed most of her degree work. She completed her Bachelor of Science in Social Work at Viterbo University in La Crosse with a minor in Sociology.

Electa Hare is a second year MSW candidate and a member of Pawnee Nation of Oklahoma, Pitahawirata Band on her mother’s side and Yankton descendant on her Father’s side. Upon graduation, Electa plans to return to her family and community to improve resources available to tribal youth in need. Her elders have encouraged her to become a warrior woman for Indian Country, and this is a challenge she does not take lightly. She is a strong advocate for Native Rights and Sovereignty and the strength of the oppressed. Electa is currently pursuing an individualized degree plan, focusing on Children & Youth and Native Social Welfare. She enjoys jogging, and finds it a great way to rejuvenate her mind and promote well-being.

Tawna Harrison is a second year MSW candidate. Her concentration is in Mental Health with a specialization in Management. She is Lakota from the Standing Rock Sioux Reservation in South Dakota. Tawna graduated from the University of Mary in Bismarck, North Dakota with a Bachelors degree in Social Work and Social Sciences. She has lived and worked on the reservation her entire life, where she owns a cattle ranch. Tawna has four children, Kinzey 15, Mercedes 14, Bray 10, and Rope 6. Tawna was a social worker for nine years at the Little Eagle Day School in Little Eagle, SD and previously worked for Standing Rock Head Start.

Amy Hertel is a member of the Lumbee tribe and is commencing her studies in the Ph.D. program on a Buder sponsored fellowship. Home is in Fayetteville, N.C. for this graduate of the University of North Carolina, Chapel Hill. In addition to her BA (1997) in interpersonal communications, Amy also holds both an MSW (1999) and JD (2002) from Washington University. She is interested in asset building and community development with Native American communities. Amy & her husband Johann have a beautiful new baby girl, Ava Bell.
Dawn Jordan is a second year MSW candidate and an enrolled member of the Oneida Nation. She was born, raised and currently resides in St. Louis. She has a 13 year old son, Carlos Enriquez Jordan. Dawn completed her undergraduate degree at Concordia University, with a BA in Management and a minor in Human Resources. For the past 10 1/2 years, she has been employed with The American Indian Council, Workforce Investment Act Program.

Jessica Laughlin is a third year JD/MSW candidate and a member of the United Houma Nation and grew up in Dulac, Louisiana. She graduated from Stanford University in 2006 with a BS Psychology and Native American Studies. She is specializing in mental health and is also working on the dual Degree in Law and Social Work. The Buder Center for American Indian Studies is what attracted Jessica to the Brown School.

Laura Rice is a first year MSW candidate. She is Prairie Band Potawatomi and Yurok. Laura graduated from Stanford University with a BA in Native American Studies. While Laura was raised in California and in Washington State, she has been living in Topeka, Kansas for the past year and has enjoyed being in close proximity to the Prairie Band Potawatomi reservation. Laura's most recent employment was with the State of Kansas Department of Social and Rehabilitation Services where she worked as a caseworker for Employment and Economic Support programs. Laura is very thankful for the opportunity to continue her education so that she can serve the Native American community.

Sheila Rivera is a second year MSW candidate from the Mississippi Band of Choctaw Indians tribe in Choctaw, Mississippi. Her concentration is in Children, Youth, and Family. She has worked as a Family Preservationist, a Police Officer, and a Female Probation Officer for her tribe. She is married to Noland Rivera and they have a wonderful, sweet four-year-old son, Isaiah. Her hopes are to work for the Chicago Police Department in the Domestic Violence Unit, Human Trafficking Unit, or the Department of Children and Family Services in Chicago, IL. She would like to thank the Buder Center and all the Buder students who offer support and guidance.

Kellie Szczepaniec is a first year MSW candidate and an enrolled member of the Seneca Nation of Indians, Hawk Clan. She is originally from Niagara Falls, New York. Kellie graduated in 2008 from the University of Notre Dame, receiving a BS in Psychology and Gender Studies. While in school she was an active participant in the campus' Native American club and also worked for the local YWCA and SOS Center. At the Brown School, her concentration is Social and Economic Development. She is extremely thankful to the Buder Center and all the members of the Seneca Nation who have assisted her in her pursuit of education. After graduating from the Brown School, she plans on returning to the western NY area to work for her people.

Willeen Whipple is a first year MSW candidate and an enrolled member of the Blackfeet Nation in Browning, Montana. She is also from the Sicangu Lakota Tetuwan Oyate, also known as the Rosebud Sioux Reservation. Wileen is employed by the National Tribal Development Association with the National FSA American Indian Credit Outreach Initiative program as an outreach liaison assisting Native farmers and ranchers with outreach education and technical assistance. She covers an expansive area which includes the states of Missouri, Kansas, Iowa, Nebraska, and Northeast Oklahoma. Wileen holds a Bachelor of Arts degree in Psychology and Sociology from Maryville University, St. Louis and a Master of Arts degree from Webster University, St. Louis. Outside of work, Wileen pursues several hobbies which include traveling, collecting Northern Plains artwork, designing and quilting traditional and non-traditional Star Quilts. She would like to thank the Buder Foundation for this wonderful opportunity which will allow her to continue working with Tribal people.
Ryan Red Corn, designer of this year’s t-shirt

Ryan is an Osage who spent his early years on the Osage Reservation in the largest of the three existing traditional Osage Indian Villages, the Wa.hxa.ko.lin district. He is a member of the Tsi.zho Wa.shta.ke Clan (Peace maker/Gentle Sky Clan) and was named accordingly at age five. Ever since age six, he has been a participant in the Osage In.lon.shka dance. Ryan attended the University of Kansas, where he graduated in 2003 with a B.F.A in Graphic Design. Ryan's graphic design clientele is almost exclusively Native American tribes, Native-owned businesses and Native American non-profit groups. He is very familiar with protocol and the proper use of imagery of Native American populations and producing work on a national level through the integration of tribally specific designs to each one of their respective communities. Ryan bridges the long standing gap between traditional Native communities and the graphic design world that is used to represent them to the general public. He has earned the trust and respect of indigenous communities throughout the country with his hands-on communal level approach and understanding of specific tribal aesthetic designs system and symbols. This is why we chose Ryan to create our design for this year's Pow Wow. This design signifies health & wellness. The bird speaks to healing and strength of community and the unity that communities gatherings represent.

Shirts are short sleeve, American Apparel brand, and 100% cotton. Buffalo Nickel Press printed the shirts in a sweatshop-free, organic environment on Osage Indian Territory. Ryan currently lives and runs his company, Red Hand Media, among his people of the traditional Osage community in Pawhuska, Oklahoma. To learn more, please visit our t-shirt booth at the front of the gym. T-shirts are $15 and 100% of the profits support the 19th Annual Washington University Pow Wow.

Bringing American Indian graphic representation into the 21st century with a no-holds-barred unapologetic philosophy, Ryan aims to disassemble the public perception of Indigenous peoples.
The 2.5 million Native Americans living in the United States face significant health problems, including high rates of infant mortality, diabetes, and alcoholism. Conquest and the resulting system of reservations characterized by poverty and hopelessness go far in explaining the compromised health of Native Americans, but many factors are at work.

Solutions to the health problems of Native Americans have been elusive. Since the 1800s, the United States government has had the obligation to provide health care services for American Indians. Before the 1950s, this obligation was characterized by extreme neglect, and worse. Even with the establishment of the Indian Health Service in 1955, resources have remained scarce.

Native American groups form sovereign nations and have their own beliefs and traditions. Programs designed to improve the health of Native Americans, if they are to be effective, must respect these beliefs and traditions and be culturally sensitive. With these precepts in mind, The Robert Wood Johnson Foundation funded two national programs to improve the health of American Indians.

In this chapter, Paul Brodeur, a veteran writer for The New Yorker and a frequent contributor to the Anthology series, examines these two programs. The first, Improving the Health of Native Americans, allowed grantees to develop projects addressing any type of health problem they chose.

The second, Healthy Nations, focused on substance abuse. Both programs gave tribes and Indian organizations wide latitude in developing strategies consistent with their own values. This degree of flexibility was unusual for the Foundation. Even so, it has not always been easy to bridge the divide between a large, modern East Coast foundation and tribal groups having their own traditional approaches. The programs have raised a number of important issues, such as: How important is it to establish measurable goals? How can programs be evaluated objectively? Given the intractable social problems, what is an appropriate time period to look for results? How can a foundation best develop capacity within the tribes so that something is left when the project ends? Are programs like these simply drops in the bucket from a distant philanthropy?

These issues have implications beyond programs to improve the health of Native Americans. Indeed, they are relevant for any program where a donor is working across cultures with groups that have different outlooks, priorities, and values.

For the expanded article in full, please see the information table.
Interdisciplinary Initiative for American Indian Affairs at Washington University

This collaborative is comprised of Departments and Schools of Washington University in an effort to increase scholarly endeavors including research, teaching and professional consultation on American Indian issues. While seeking to enhance American Indian Studies offerings at Washington University, this initiative is also committed to creating advocacy and sustaining interested scholars on their academic journey.

Partners in this effort include the Schools and Departments of Anthropology, English, History, Law, Medicine, Music, & Social Work.

Through the leadership of the Interdisciplinary Initiative a one year grant was awarded in 2008 by the Center for Programs in Humanities and Social Sciences for ventures involving two or more departments or programs. This money, intended to be seed money, supports our Witaya Lecture Series, which focuses on sharing research and scholarly debates in key areas of concern relating to Native America.

This Initiative provides a vital site of cross-disciplinary collaboration both within and among schools at the University. Furthermore, we expect this momentum to yield an enhanced interdisciplinary course offering related to American Indian societies, cultures and values, as well as generate numerous benefits in research, curriculum, recruitment and community outreach.

For more information, please visit our website at http://buder.wustl.edu or call Stephanie Kettler at (314) 935-5896.

Witaya Lecture Series

Sponsored by the Interfaculty Initiative for American Indian Affairs

Albert White Hat, Sr., Sinte Gleska University

Thursday, March 26, 2009 Brown Lounge 4:00 pm

Syntax of Subcultures of Lakota Language and How it Affects Lakota People

Lori Arviso Alvord, M. D., Dartmouth Medical School

Wednesday, April 15, 2009 Brown 118 4:00 pm

Native American Ceremonies: Ancient Wisdom for Modern Times
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…

- Cahokia Mounds’ 69 remaining man-made earthen mounds, wooden sun calendar, and world-class Interpretive Center present a coherent account of the sophisticated culture whose city was centered here.

- 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!

Field of Plenty provides camps for Native American children and youth in urban and reservation areas that build self-esteem, emphasize traditional values and preserve their culture and heritage. Field of Plenty has camps in Pine Springs, Arizona and St. Louis, Missouri as well as partial support for other Native communities throughout the United States. Field of Plenty employs local artisans and storytellers to keep the culture alive through traditional teachings, art, theatre and sports. We do this by: providing a constructive summer camp experience where none exists for children in Native American communities; building awareness of and pride in the heritage and traditions of American Indian children; building capacity of local Native American communities to conduct camps independently. We also identify and develop collaborations with like-minded organizations for children and their families. Field of Plenty is driven by the values of integrity, trust, respect and knowledge.

Field of Plenty has provided a summer arts and crafts camp for the children of Holbrook, Arizona since the summer of 2001. During 2005, Field of Plenty began to host a similar camp for the children in Pine Springs on the Navajo reservation. The summer camps are for children aged 5 to 17 and take place during the summer break for 1 to 2 weeks. We receive cash and in-kind donations to fund the payment of artisans and most of the art supplies. All travel expenses have been incurred by the volunteers. We are working on writing grants to help fund the growth and ongoing expenses involved with running the camps, recruiting and training volunteers and counselors, and fundraising activities. By continuing these camps year after year, we have developed relationships that are cross-cultural and mutually beneficial.

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.
Acknowledgments

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

A Special Thank You!

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Faculty, staff, and students of the Brown School community

Thank you to everyone else 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.
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The Buder Center for American Indian Studies promotes the higher education of American Indians, preparing you to assume leadership positions in social service and governmental institutions dedicated to improving the lives of American Indians.

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 and partial scholarships to American Indians from the Kathryn M. Buder Charitable Foundation.

For more information, please contact:
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E-mail: bcais@wustl.edu
Phone: (314) 935-4510 *Fax: (314) 935-8464
The donor and founder of the Kathryn M. Buder Center for American Indian Studies respected and admired American Indians from childhood. Kathryn Buder's belief that education is a key factor in empowering American Indian communities and her commitment to an education that honors the American Indian culture led her to establish the Center in 1990. Originally founded to provide scholarships for American Indians, the Buder Center has grown into one of the most respected centers in the nation for the academic advancement and study of American Indian issues related to social work. The Center offers one American Indian course per semester, which Buder Scholars are required to take. Additionally, the Center is charged with developing Buder Scholars into leaders who will serve Indian Country.

Scholarships:
Numerous scholarships and other financial assistance including: tuition remission, work-study positions, and low-interest loans are available through the George Warren Brown School of Social Work. More information is available at https://insidebrown.gwb.wustl.edu/Pages/Default.aspx. In addition, the independent G.A., Jr. and Kathryn M. Buder Charitable Foundation offers full scholarships to qualified American Indians who intend to practice social work in American Indian communities. These foundation scholarships cover tuition, living expenses and books for two years of full-time study. Information on these scholarships is available by contacting the Buder Center.