History of the Kathryn M. Buder Center

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.

20th Annual Pow Wow
Saturday, April 10, 2010

Celebrating 20 Years of Native American Leadership through Higher Education and Community Service

The 20th Annual Pow Wow will be held Saturday, April 10 at the Washington University Field House on Olympian Way Drive in St. Louis, MO. 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 concession items will also be available for purchase.

The Host Northern Drum is Mato Pejuta (Dakota), while the invited Southern Drum is Black Bear Creek (Pawnee). Michael Standing-Soldier (Oglala Lakota) serves as the MC and Charles Pourier (Oglala Lakota) is the Arena Director. The Head Man Dancer is Tome Roubideaux (Sicangu Oyate) and the Head Woman Dancer is Noorie Brantmeier (Arapaho/Cherokee/Saponi).

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 Crowne Plaza on Carondelet Ave. and can be reached by calling 314-726-5400.

For more information, please visit our website at buder.wustl.edu or contact the Buder Center at 314-935-4510 or email bcais@wustl.edu.
Welcome to the 20th Annual Washington University in St. Louis Pow Wow.
The Kathryn M. Buder scholars and Pow Wow Co-chairs appreciate your attendance at the events this year. The theme was chosen to commemorate the generosity and vision of Kathryn M. Buder. In its 20th year of existence, the Pow Wow is being preceded by the first ever Buder Alumni Conference. In both events, we are excited to celebrate Native American leadership through higher education and community service. We aim to bring awareness of Indigenous professionals and scholars who are creating change in Indian Country. We believe education can empower Natives to become leaders within their tribal communities. It is our shared responsibility to see our future generations live strong and succeed. As guests, we hope our celebration of achievement will inspire you to give back to your communities. Please walk around the educational information booths and support the Native vendors! Also, we would very much appreciate it if you recycle your containers today. If you need anything throughout the day feel free to ask any Buder Scholar; we will be wearing Brown Pow Wow shirts with “STAFF” on the back. We encourage you to purchase one of these T-shirts at the door!

Lakota Mowrer
Kellie Szczepaniec
Co-chair          Co-chair
lmowrer@gwbmail.wustl.edu  kszczepaniec@gwbmail.wustl.edu

2010 Pow Wow Committee
Co-Chairs
Lakota Mowrer (Cheyenne River Sioux) and Kellie Szczepaniec (Seneca)

Committee Members

Shayne Dickenson-Hall  Mary Beth Jäger  Willeen Whipple
(Oneida)                  (Citizen Potawatomi)  (Blackfeet/Sicangu Lakota)
Margaux Carrimon  Laura Rice  Shannon Effler
(Ho-Chunk)                  (Prairie Band Potawatomi/Yurok)  Evelyn Smith

Buder Center Staff
Stephanie Kettler  Lynn Mitchell
(Oglala Lakota)  Administrative Assistant
Program Manager

Maggie Vogelweid
Administrative Assistant

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

For more information, please contact:
Stephanie Kettler, Program Manager
One Brookings Drive, Campus Box 1196, St. Louis, MO 63130
E-mail: bcais@wustl.edu
Phone: (314) 935-4510 *Fax: (314) 935-8464

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Many Thanks to our Donors

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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.

2010 Pow Wow Agenda

10:00 am
Contest Registration Opens
Vendor Booths Open

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

Intertribal Dancing
Competition Dancing – Youth & Golden Age Categories

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 Special Honorariums
Announce Winners
Closing Song
Take Out Colors
Closing Prayer
2010 Pow Wow Head Staff

Host Northern Drum
Mato Pejuta (Dakota)

Host Southern Drum
Black Bear Creek (Pawnee)

MC
Michael Standing-Soldier (Oglala Lakota)

Arena Director
Charles Pourier (Oglala Lakota)

Head Man Dancer
Tome Roubideaux (Sicangu Oyate)

Head Woman Dancer
Noorie Brantmeier (Arapaho/Cherokee/Saponi)

Meet the Head Staff

Head Man Dancer, Tome L. Roubideaux is an enrolled member of the Sicangu Oyate on the Rosebud Sioux Reservation in SD. He was born on February 29, 1948 and raised in the rural reservation community of Bad Nation by his grand parents, George and Annie White Wing, and Charlie and Louise Roubideaux. Under the parenting of his grand parents and extended family, he was instructed in the Lakota Wicohan, Lakota song and dance, and Tokala Wicohan.

During the Vietnam War, he served multiple combat tours in the Long Range Recon Patrol units, N Company 75th Airborne Ranger, Advisory Team 162, Vietnamese Airborne Division. During the Vietnam War he was initiated into the Lineage Thin Elk Tokala Okolakiciye (Kit Fox Society) and given the Lakota name of Toka Ole (Hunts Enemy).

After the Vietnam War, he served as an operations noncommissioned officer with the U.S. Army Pacific, Directorate of planning, training and intelligence, and in 1974 was selected for the formation of the 1st Battalion of the 75th Infantry (Ranger). As a result of a training accident and previous war injuries, he became a service connected disabled U.S. Army veteran.

After leaving the U.S. Army with the intent to overcome his disabilities, he attended Yale University and transferred to Sinte Gleska University where he graduated with a Baccalaureate Degree.

He served on the Board of Directors of Sinte Gleska University, the South Dakota Indian Education Association, and as the National Indian Education Association. As well being involved with Tribal Government, a member of a National Task Force on Indian Education and as an intern with South Dakota Congressman Tom Daschle.

As a Social Worker Supervisor he headed the Eastern Washington State DSHS Indian Child Welfare and CPS Unit prior to attending graduate School.

He is a Buder Scholar and a 1993 graduate of the George Warren Brown School of Social Work at Washington University in St. Louis, MO.

After graduate school he served as the Director of the Human Services Department of the Benewah Medical Center in Plummer, ID.

He is the recipient of Tribal, State and National awards for his leadership and social work with American Indians.

In 1997, he was diagnosed with a systemic form of cancers and after seven years of medical treatment was determined to be cancer free by his Cancer treatment team at the Mayo Clinic in Scottsdale, AZ.

Although semi retired from social work, he has devoted much of his time to developing the Wicala Institute of Integral...
Studies. The Wicala Institute is a cultural survival advocacy organization that researches, monitors and provides services for those who have been abused and exploited by “New Age” Indian and non-Indian.

Recently, he was informed that he is to be nominated for induction to the U.S. Army Ranger Hall Of Fame by his cohorts in the 75th Ranger Regiment Association.

Among other activities, he continues to perform Northern Traditional Dance, paint, write, and be a devoted horseman. He lives at the speed of life in the high country of Colorado with his wife, Nancy and an assortment of family pets.

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!

St. Louis Community
Schlafly Brewery

KDIX Radio
Starbucks

Christine Dupres
Seneca Gaming Corporation

Stephanie Kettler
West Oak Cleaners

Matthew Kull
St. Louis American Indian Community

Jessica Martin
Student Coordinating Council of the Brown

Monica Matthieu
School of Social Work

Lynn Mitchell
Women’s Society of Washington
University

Estelle Rochman
Art History & Archeology Department

Diane Ryberg
Anthropology Department

Paul Shattuck
Division of Biology & Biomedical Sciences

Margaret Vogelweid
Law School

Lynn Ward
Music Department

Crowne Plaza Hotel
Performing Arts Department

Cold Stone Creamery
Dean Edward F. Lawlor

Headz N Threadz
Faculty, staff, and students of the Brown

Jennifer’s Pharmacy
School community

Ronnoco Coffee
Washington University

Thank you to everyone who was there for us! This wonderful event attracts so many kind and dedicated individuals - simply too many to list! Please know we are grateful and appreciate your ongoing support.

Host Northern Drum Mato Pejuta pronounced Mah-toe Peh-zhu-tah represents the Isanti Dakota Nation with honor and respect to all Indigenous Nations of this Earth. Mato Pejuta (MP) translates to Medicine Bear in the Isanti Dakota Language. Mato Pejuta travels regularly year round participating in many traditional gatherings and ceremonies. Group members include, Redwing Thomas, Jerry Frazier, Andy Zurkurski, Orlando Frazier, Kenneth Provost, Nacho Thomas, Lonnie John Jr., Anthony Yellowbird, Harriett Upton and Wakinyan Thomas. Further information about Mato Pejuta can be found at www.myspace.com/matopejuta or stop by the drum at any celebration and feel free to converse with any of the members.

“Sing from the heart or don’t sing at all”
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 “K ids’ Day” in May, the “Contemporary Indian Art Show” in July, and “Rediscover Cahokia Days” in September.
- Cahokia Mounds has been designated as one of the United Nations World Heritage Sites, formally recognizing it as an irreplaceable property of international significance.

Come visit Cahokia Mounds!

cahokiamounds.org

The Pow Wow

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Pow Wow Songs & Dances

GRAND ENTRY is the parade of dancers, which marks the beginning of each Pow Wow session. The dancers enter to the sound of the Drum, and gather to create the Circle.

INVOCATION is a time-honored tradition that calls upon the Creator, the Great Spirit, to bless those who have gathered to participate in the ceremonies.

FLAG SONGS are patriotic songs sung in a Native language, and accompany the raising of the American Flag over the dance arena. During this song, all motion is at a standstill and all are quiet.

MEMORIAL SONGS honor the men and women who have defended and fought for their peoples in various wars. The singers sing a special honoring song to which only veterans, and sometimes their family, may dance. All other spectators stand in silence.

HONOR SONGS are special songs sung to honor either an individual or a group. The drum will sing a special song while the one being honored and the person doing the honoring will begin to dance around the arena. They are usually accompanied by their family and close friend for the first time around the arena. On the second revolution, all the dancers join in and dance around the arena until the song has ended. At this time, many of the dancers line up to congratulate the honored person.

BLANKET DANCES begin by placing a blanket near the Drum in order to collect tokens of appreciation for a specific singer or dancer. Donations are used to assist in the reimbursement of expenses. The audience may participate in this dance regardless of whether they are wearing Indian dress.

Out of respect for the dancers and the drums, please ask permission before taking photographs.
Lakota Mowrer is a first year MSW candidate and a member of the Cheyenne River Sioux Tribe in South Dakota. Lakota graduated from the University of Notre Dame in 2006 with a BA in Sociology. She joined Teach for America and moved to the Rosebud Sioux Reservation in Mission, SD working within the special education department of Todd County High School. Upon graduation, Lakota plans to serve Native American families and individuals with special needs via health care systems. She is honored to be a Buder Scholar.

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Kellie Szczepaniec is a second 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. Kellie 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. While in school she was an active participant in the campus Native American club and also worked for the local YWCA. 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. Kellie 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. Kellie is originally from Niagara Falls, New York.

Willeen Whipple is a second year MSW candidate and an enrolled member of the Blackfeet Nation in Browning, Montana. She is from the Sicangu Lakota Tetuwan Oyate, also known as the Rosebud Sioux Reservation. Willeen is employed by the National Tribal Development Association with the National FSA American Indian Credit Outreach Initiative program. Willeen 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. She and her husband, Sam, are the proud parents of three children; Sam Jr., Dacotah and Wyatt. Willeen enjoys collecting Northern Plains artwork as well as designing and quilling 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.

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.

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. 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 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 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.

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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 pipe bone 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 and flowing motion.

Women’s Jingle Dress is 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 dancing dress, 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 many 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.

Dance Categories
Who Are the Buder Scholars?

Jessica Black is Gwich'in Athabascan from the villages of Fort Yukon and Nenana, AK and is pursuing her doctorate in the Ph.D. program on the Kathryn M. Buder Doctoral Fellowship. Jessica received her BSW from the University of Alaska in Fairbanks in 2001 and her MSW from Washington University in 2004 as a Buder Scholar. She taught for the last 2 years at the University of Alaska Fairbanks in the BSW program. Jessica is appreciative of the financial aid and encouragement provided by the Buder Center as she pushes to reach her potential in higher education.

Shayne Dickenson-Hall is a first year MSW candidate and an enrolled member of the Oneida Tribes of Wisconsin of Blackfeet descent and hails from the Blackfeet Reservation in Browning, MT. Shayne is a graduate of Montana State University in Bozeman in 2004 with a BS in Health and Human Development. Upon completion of her MSW, she plans to pursue her doctoral degree. As a Buder Scholar, Shayne is thankful for the opportunity to grow academically and give back to her Native community.

Amy Locklear Hertel is a member of the Lumbee tribe and is in the Ph.D. program on the Kathryn M. Buder Doctoral Fellowship. Home is 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. Amy and her husband Johann have a beautiful baby girl, Ava Bell. Amy is interested in asset building and community development with Native American communities.

Mary Elizabeth Jager is a first year MSW candidate, a member of the Citizen Potawatomi Nation and grew up in Bend, OR. In 2006, she graduated with a BA in Teaching English to Speakers of Other Languages from Carroll College in Helena, MT. Also in 2006, Mary Beth married her husband, Jedediah, an Episcopal Minister. Mary Beth is a transfer student from Fordham University with a concentration in Social and Economic Development. Her special interest is in various policy areas. Mary Beth is grateful for the assistance of the Buder Foundation and Citizen Potawatomi Nation, as well as the supportive welcome she received from the Buder Center staff and scholars.

Jessica Laughlin is a fourth year JD/MSW candidate, a member of the United Houma Nation and grew up in Dulac, Louisiana. She graduated from Stanford University in 2006 with a BS in Psychology and Native American Studies. She is specializing in mental health and is also working on the dual Degree in Law and Social Work. Jessica is participating in a study abroad program this spring in Lisbon, Portugal through the Universidad Catolica. Upon graduation, she will be practicing Indian Law at a prominent national firm. The Buder Center for American Indian Studies is what attracted Jessica to the Brown School.

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.
Blackfeet Warriors Society

The Blackfeet Warriors Society is honored to present and post the colors for the 20th Annual Washington University Powwow in St. Louis. The Blackfeet Warriors Society is from the Blackfeet Reservation in Browning, Montana. This Society consists of 2000 living veterans and 120 active duty, men and women serving in all branches of the military. Members of this Society have fought in every major campaign, including WWI and WWII and currently have members fighting the war in Afghanistan and Iraq.

The Blackfeet Warriors Society upholds the traditions and values of the Crazy Dog Society, a traditional Blackfeet Society. The Crazy Dog Society policed the large Blackfeet encampments before and after European contact. The Crazy Dogs also sent their warriors to fight in battles for the Blackfeet Nation. Some members of the Blackfeet Warrior Society wear the traditional "straight-up" Warbonnet as a tribute to their great tribal nation and to honor the Crazy Dog Society. The Blackfeet Nation is the only Tribe to wear this type of Warbonnet.

The Blackfeet Nation is also home to society member, Minnie Spotted Wolf who was the first Native American female to enlist in the United States Marine Corps. Minnie Spotted Wolf enlisted in the Marine Corps July 24th, 1943. Minnie, from Heart Butte, Montana, is a member of the Blackfeet tribe. Prior to joining the Marines, she had worked on her father's ranch doing such chores as cutting fence posts, driving a two-ton truck, and breaking horses. Her comment on Marine boot camp: "It was hard but when it was over, I was proud of myself and all that I accomplished." Minnie passed away in 1988 and has inspired a large number of women from Blackfeet Country to enlist in the military.

The Blackfeet Warriors Society has traveled across the United States to participate in Powwows and Veteran-related events. Each year the society travels to Sacaton, Arizona to honor Pima Indian, Ira Hayes who fought in the Battle of Iwo Jima and other WWII Veterans. The society has also actively participated in Living History Day in Portland, Oregon which is an event sponsored by Milwaukee High School to honor Veterans of all eras. The Blackfeet Warriors Society is honored and proudly represents the Blackfeet Confederacy or Niitsítapi (original people).

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Laura Rice is a second year MSW candidate and a member of the Prairie Band Potawatomi and Yurok tribes. Laura graduated from Stanford University with a BA in Native American Studies. While Laura was raised in California and Washington State, she also lived in Topeka, Kansas where she 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.

Kellie Szczepanici is a second 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. At the Brown School, her concentration is in Social and Economic Development. Upon graduation, Kellie plans on returning to the western NY area to work for her people. She is extremely thankful to the Buder Center and all the members of the Seneca Nation who have assisted her in her pursuit of higher education.

Willeen Whipple is a second year MSW candidate and an enrolled member of the Blackfeet Nation in Browning, Montana. She is from the Sicangu Lakota Tetuwan Oyate, also known as the Rosebud Sioux Reservation. Willeen 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. She and husband Sam are the proud parents of three children; Sam Jr., Dacotah and Wyatt. Willeen enjoys collecting Northern Plains artwork as well as 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.

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.

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 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 dance provides - children are taught at a young age that ceremony should be valued.

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

Dance Categories

Women’s Buckskin

Women’s Golden Age

Women’s Fancy

Women’s Jingle Dress

Women’s Cloth

Women’s Fancy Shawl

Tiny Tots Dancing

Junior 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 Graduate Student at GWU).

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 beverages, 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 Songs & Dances

**GRAND ENTRY** is the parade of dancers, which marks the beginning of each Pow Wow session. The dancers enter to the sound of the Drum, and gather to create the Circle.

**INVOCATION** is a time-honored tradition that calls upon the Creator, the Great Spirit, to bless those who have gathered to participate in the ceremonies.

**FLAG SONGS** are patriotic songs sung in a Native language, and accompany the raising of the American Flag over the dance arena. During this song, all motion is at a standstill and all are quiet.

**MEMORIAL SONGS** honor the men and women who have defended and fought for their peoples in various wars. The singers sing a special honoring song to which only veterans, and sometimes their family, may dance. All other spectators stand in silence.

**HONOR SONGS** are special songs sung to honor either an individual or a group. The drum will sing a special song while the one being honored and the person doing the honoring will begin to dance around the arena. They are usually accompanied by their family and close friend for the first time around the arena. On the second revolution, all the dancers join in and dance around the arena until the song has ended. At this time, many of the dancers line up to congratulate the honored person.

**BLANKET DANCES** begin by placing a blanket near the Drum in order to collect tokens of appreciation for a specific singer or dancer. Donations are used to assist in the reimbursement of expenses. The audience may participate in this dance regardless of whether they are wearing Indian dress.

Field of Plenty

Field of Plenty provides camps for Native American children and youth in urban and reservation areas to build self-esteem, emphasize traditional values and preserve 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, and building capacities 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.

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!

cahokiamounds.org
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!

St. Louis Community Schlafly Brewery
KDIX Radio Starbucks
Christine Dupres Seneca Gaming Corporation
Stephanie Kettler West Oak Cleaners
Matthew Kull St. Louis American Indian Community
Jessica Martin Student Coordinating Council of the Brown
Monica Matthieu School of Social Work
Lynn Mitchell Women’s Society of Washington University
Estelle Rochman Art History & Archeology Department
Diane Ryberg Anthropology Department
Paul Shattuck Division of Biology & Biomedical Sciences
Margaret Vogelweid Law School
Lynn Ward Music Department
Crowne Plaza Hotel Performing Arts Department
Cold Stone Creamery Dean Edward F. Lawlor
Headz N Threadz Faculty, staff, and students of the Brown
Jennifer’s Pharmacy School community
Ronnoco Coffee Washington University

Thank you to everyone who was there for us! This wonderful event attracts so many kind and dedicated individuals - simply too many to list! Please know we are grateful and appreciate your ongoing support.

Studies. The Wicala Institute is a cultural survival advocacy organization that researches, monitors and provides services for those who have been abused and exploited by “New Age” Indian and non-Indian.

Recently, he was informed that he is to be nominated for induction to the U.S. Army Ranger Hall Of Fame by his cohorts in the 75th Ranger Regiment Association.

Among other activities, he continues to perform Northern Traditional Dance, paint, write, and be a devoted horseman. He lives at the speed of life in the high country of Colorado with his wife, Nancy and an assortment of family pets.

Head woman Noorie Brantmeier (Arapaho/Cherokee/Saponi) is an adjunct faculty member at Colorado State University in the Ethnic Studies Department and a PhD Student in the School of Education focusing on Research Methodology and Native Studies. Formerly, she was a Program Manager for Financial Education and Asset Building and a Research & Policy Associate at Owecota Corporation.

She has gained experience in regards to Native asset building initiatives on a national scale while coordinating youth financial education research initiatives; University based asset building efforts; as part of community-based Earned Income Tax Credit research projects; and through coordination and evaluation of asset convenings co-sponsored by the Center for Social Development at Washington University. Noorie has worked as an independent consultant working with Native organizations and communities in the areas of research, curriculum development, social work with Native families, and asset building. She previously worked as a consultant to First Nations Development Institute and the National Congress of American Indians Policy Research Center working on issues related to tribal governance and research in Native communities. She is also the former coordinator of the Native Financial Education Coalition (NFEC), a national coalition of organizations dedicated to financial education for Native communities. As part of her role she had the opportunity to coordinate national policy briefings with Senators, Representatives, their staff people and non-profit leaders. She also has experience working with the Bureau of Indian Education’s Family and Child Education (FACE) program on issues related to genetic violence and evaluation.

Before returning for her master’s degree, Noorie engaged in direct practice social work as an AmeriCorps member working in family preservation, juvenile justice, child protection, and as a Guardian et Litem.

Noorie holds a bachelor’s degree in social work from Indiana University-Bloomington, and a master’s degree in social work from Washington University in St. Louis where she studied as a Kathryn M. Buder Scholar in American Indian Studies. Noorie is married to Edward Brantmeier and they have two little boys-Noah (4) and Ian (20 months). The currently reside in Loveland, CO.

A Special Thank You to płyn from the heart or don’t sing at all
Meet the Head Staff

Head Man Dancer, Tome L. Roubideaux is an enrolled member of the Sicangu Oyate on the Rosebud Sioux Reservation in SD. He was born on February 29, 1948 and raised in the rural reservation community of Bad Nation by his grandparents, George and Annie White Wing, and Charlie and Louise Roubideaux. Under the parenting of his grand parents and extended family, he was instructed in the Lakota Wicohan, Lakota song and dance, and Tokala Wicohan.

During the Vietnam War, he served multiple combat tours in the Long Range Recon Patrol units, N Company 75th Airborne Ranger, Advisory Team 162, Vietnamese Airborne Division. During the Vietnam War he was initiated into the Lineage Thin Elk Tokala Okolakiciye (Kit Fox Society) and given the Lakota name of Toka Ole (Hunts Enemy).

After the Vietnam War, he served as an operations noncommissioned officer with the U.S. Army Pacific, Directorate of planning, training and intelligence, and in 1974 was selected for the formation of the 1st Battalion of the 75th Infantry (Ranger). As a result of a training accident and previous war injuries, he became a service connected disabled U.S. Army veteran.

After leaving the U.S. Army with the intent to overcome his disabilities, he attended Yale University and transferred to Sinte Gleska University where he graduated with a Baccalaureate Degree.

He served on the Board of Directors of Sinte Gleska University, the South Dakota Indian Education Association, and as the National Indian Education Association. As well being involved with Tribal Government, a member of a National Task Force on Indian Education and as an intern with South Dakota Congressman Tom Daschle.

As a Social Worker Supervisor he headed the Eastern Washington State DSHS Indian Child Welfare and CPS Unit prior to attending graduate School.

He is a Buder Scholar and a 1993 graduate of the George Warren Brown School of Social Work at Washington University in St. Louis, MO.

After graduate school he served as the Director of the Human Services Department of the Benewah Medical Center in Plummer, ID.

He is the recipient of Tribal, State and National awards for his leadership and social work with American Indians. In 1997, he was diagnosed with a systemic form of cancers and after seven years of medical treatment was determined to be cancer free by his Cancer treatment team at the Mayo Clinic in Scottsdale, AZ.

Although semi retired from social work, he has devoted much of his time to developing the Wicala Institute of Integral
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.
Welcome to the 20th Annual Washington University in St. Louis Pow Wow

from co-chairs
Lakota Mowrer and Kellie Szczepaniec

Welcome to the 20th Annual Washington University in St. Louis Pow Wow.
The Kathryn M. Buder scholars and Pow Wow Co-chairs appreciate your attendance at the events this year. The theme was chosen to commemorate the generosity and vision of Kathryn M. Buder. In its 20th year of existence, the Pow Wow is being preceded by the first ever Buder Alumni Conference. In both events, we are excited to celebrate Native American leadership through higher education and community service. We aim to bring awareness of Indigenous professionals and scholars who are creating change in Indian Country. We believe education can empower Natives to become leaders within their tribal communities. It is our shared responsibility to see our future generations live strong and succeed. As guests, we hope our celebration of achievement will inspire you to give back to your communities. Please walk around the educational information booths and support the Native vendors! Also, we would very much appreciate it if you recycle your containers today. If you need anything throughout the day feel free to ask any Buder Scholar; we will be wearing Brown Pow Wow shirts with “STAFF” on the back. We encourage you to purchase one of these T-shirts at the door!

Lakota Mowrer
Kellie Szczepaniec
Co-chair Co-chair
lmowrer@gwbmail.wustl.edu kszczepaniec@gwbmail.wustl.edu

2010 Pow Wow Committee
Co-Chairs
Lakota Mowrer (Cheyenne River Sioux) and Kellie Szczepaniec (Seneca)

Committee Members
Shayne Dickenson-Hall (Oneida)
Mary Beth Jäger (Citizen Potawatomi)
Wileen Whipple (Blackfeet/Sicangu Lakota)
Margaux Carrimon (Ho-Chunk)
Laura Rice (Prairie Band Potawatomi/Yurok)
Shannon Effler
Evelyn Smith

Buder Center Staff
Stephanie Kettler (Oglala Lakota) Program Manager
Maggie Vogelweid Administrative Assistant

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

For more information, please contact:
Stephanie Kettler, Program Manager
One Brookings Drive, Campus Box 1196, St. Louis, MO 63130
E-mail: bcais@wustl.edu
Phone: (314) 935-4510 *Fax: (314) 935-8464
History of the Kathryn M. Buder Center

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.

The 20th Annual Pow Wow will be held Saturday, April 10 at the Washington University Field House on Olympian Way Drive in St. Louis, MO.

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 concession items will also be available for purchase.

The Host Northern Drum is Mato Pejuta (Dakota), while the invited Southern Drum is Black Bear Creek (Pawnee). Michael Standing-Soldier (Oglala Lakota) serves as the MC and Charles Pourier (Oglala Lakota) is the Arena Director. The Head Man Dancer is Tome Roubideaux (Sicangu Oyate) and the Head Woman Dancer is Noorie Brantmeier (Arapaho/Cherokee/Saponi).

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 Crowne Plaza on Carondelet Ave. and can be reached by calling 314-726-5400.

For more information, please visit our website at buder.wustl.edu or contact the Buder Center at 314-935-4510 or email bcais@wustl.edu.