The Kathryn M. Buder Center for American Indian Studies promotes preparation of professionals to assume leadership positions in social services and governmental institutions dedicated to improving the lives of American Indians.

**Scholarships**

The Brown School has one of the largest social work financial aid programs in the country including scholarships, loans, and work-study programs.

The Kathryn M. Buder Charitable Foundation offers full scholarships to American Indian/Alaska Native students who plan to practice social work in American Indian communities. These scholarships provide tuition, monthly stipends, professional development opportunities, and books for two years of full-time study.

The Brown School’s Center for Social Development provides a Buder Doctoral Fellowship. This fellowship is awarded to an outstanding doctoral student with expressed interest in American Indian studies and social work.
2016 Pow Wow Agenda

10:00 am
Contest Registration Opens
Vendor Booths Open

11:00 am
Gourd Dancing

12:00 - 4:00 pm
Grand Entry
Flag Song
Veteran Song
Victory Song (Post Colors)
Invocation
Introductions

Intertribal Dancing
Competition Dancing –
Youth, Teen & Golden Age Categories

4:00 pm
Dinner Break

5:00 pm
Gourd Dancing

6:00 - 10:00 pm
Grand Entry
Flag Song
Veteran Song
Victory Song (Post Colors)
Invocation
Introductions

Intertribal Dancing
Competition Dancing – Adult Categories

Pow Wow Committee Recognition
Honorariums
Announce Winners
Closing Song
Take Out Colors
Closing Prayer

A Special Thank You!

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

Dean Edward F. Lawlor
American Indian Student Association
Art History and Archeology Department
Center for Humanities
Diversity Awareness Partnership
East Asian Languages and Cultures Program
Performing Arts Department

Kathryn M. Buder Charitable Foundation
Faculty, Staff, and Students of the Brown School
Washington University in St. Louis
St. Louis Community
St. Louis American Indian Community

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

America's Incredible Pizza Company
Blueberry Hill
Caroline Caligiuri
Craft Alliance
Fabric Work in the Pines
The Gallagher Family
Gateway Grizzlies
Kaldi Coffee
Joe Tovar
Kellie Thompson
The Magic House
McGurks

Menards
Missouri Botanical Garden
Molly Tovar
New Harmony Theater
The Pageant
Parkway Hotel
Pasta House
River City Rascals
St. Louis Art Museum
Suzanne Greminger
TNT
Urban Chestnut Brewery
Waterway Car Wash
Welcome to the 26th Annual Washington University in St. Louis Pow Wow

Aho! (Hello) haʔ slox̌il txʷəł gʷəlapu! (Good day to you people)
Welcome to the 26th Annual Washington University in St. Louis Pow Wow. The Kathryn M. Buder Scholars and Pow Wow Co-Chairs appreciate your attendance at the event this year. This year’s theme for the Pow Wow is “Many Voices, One Message: Honoring Our Languages to Strengthen our Future”. As Native people living in the 21st century, our environment requires us to balance our traditional way of life with mainstream norms. Native languages connection many tribal people to our tribal cultures and traditional knowledge. Native languages help keep the balance of sharing traditional knowledge and stories alive among Native elders, youth, and families.

We welcome you to join us in this wonderful occasion by celebrating the vibrant culture of American Indian and Alaska Native communities. We are here to honor the indigenous way and embrace a link to the past that maintains Native traditions. Please take some time to walk around the information booths and visit the Native arts and crafts vendors. Enjoy some frybread and check out the youth activities area. Please recycle any containers today. If you need anything throughout the day, feel free to ask any Committee Member wearing a blue Pow Wow shirt with “STAFF” printed on the back. We encourage you to view our Pow Wow shirts, which can also be purchased at the front entrance table. We are excited that you are here and hope that you have a great experience being a part of our 26th Annual Pow Wow!

We-Wa-Hunn! (Thank You)
ʔəskʷəlidiłəxʷ čəł txʷəł gʷəlapu! (We are thankful for you folks)

Veronica Bruesch
Co-Chair

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

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

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

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

Meet the Head Staff

Head Man Dancer Noel Frazier [Algonquian name: Pequawus (gray fox)] is of Shinnecock, Tsalagi, and Creek descent. He is an enrolled member of the Shinnecock (people of the stony shore) Nation located in Southampton, NY. Noel currently resides in Phoenix, AZ, with his wife and two children. His undergraduate degree is in criminal justice from John Jay College of Criminal Justice in New York, NY, and he received a master’s in social work from Washington University in St. Louis and was a Kathryn M. Buder Scholar and a Morris K. Udall Native American Congressional Intern. Noel is currently pursuing his doctoral degree in organizational leadership with an emphasis in behavioral health from Grand Canyon University. He and his wife have a small behavioral health consulting firm that was started six years ago that provides services to tribal communities and organizations, schools, and behavioral health agencies.

Head Woman Dancer Tashina Tahdooahnippah is a member of the Cheyenne and Arapaho tribes as well as Comanche and Kickapoo of Kansas. She currently resides in El Reno, OK, but is originally from Lawrence, KS. Tashina works for the Cheyenne and Arapaho tribes as an Education Specialist in K-12 schools under federally awarded education grants. She is the daughter of Mike Tahdooahnippah Sr. and Rita Ramirez and a ‘Haskell Rascal’ who graduated in 2009 from Haskell Indian Nations University majoring in Tribal Management. Tashina is currently working towards her Masters of Education from the University of Central Oklahoma and will be graduating in early May. She is the mother of two daughters, Adriana and Khloe. After completing her master’s, Tashina plans to continue advocating towards higher education opportunities for American Indians and striving to address barriers for degree retention and completion.

In 2004, St. Louis artist and designer Nardi Hobler created the first 11 of her painted banners for a project she named “Nations on the Trail”: a tribute to the people encountered by Lewis and Clark on their transcontinental journey of 1804.

Those 11 banners have been displayed annually at the Washington University Pow Wow since 2005. In 2007, Nardi created a new banner to honor and celebrate the 10 Native American graduate students in the University’s Kathryn M. Buder Scholarship program. Each program member brought Nardi something they wanted her to use to represent them as individuals and as members of their own individual nations.

As in the old days, the creation of this newest banner took many hours, many minds, and many hands. It became a vision of the past, the present, and the future. It draws its strength from the power and spirit of all of its participants.
Dance Categories

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

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

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

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

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

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

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

She is very honored to be asked to serve as head lady this year and is grateful to reenter the arena after mourning the loss of her grandmother this past year. In recognition of Tashina’s dance style, Southern Cloth, she and her family will be hosting a dance special in honor of the late Patricia Lois Tahdooaahnippah-Oldbear.

Head Gourd Dancer Virgil Franklin (Cheyenne/Arapahoe/Kiowa Tribes of Oklahoma) attended Haskell University in Lawrence, KS; Oklahoma University in Norman, OK; and Redlands College in El Reno, OK. Virgil works as a Tax Commissioner for the C&A Tribes Of Oklahoma and was born into a Chiefs (Little Raven and Black Coyote) and Ceremonial family. He is a member of The Native American Church and The Church of Latter Day Saints. “My father told me we were a family of service to our people, so I have tried to live my life that way. I want to thank the University and the committee for honoring me in this way.”

Host Northern Drum Ho-Chunk Station Singers have been singing for the people for nearly thirteen years. There are eight singers: Rick, Jr.; Terrance; Delano; David; Buster; Lucas; Levi; and Rick Cleveland, Sr. They say they make these songs for their drum group because it is the style that gets us dancing. This group is from the Ho-Chunk Nation and their clan is Bear Clan. “The drum has taught us a lot and has taken us a lot of places. We sure enjoy it when people dance to our music. Also, through all the teachings and meeting friends and relatives, we have been fortunate to win a few championships. We sing and dance for our people and also our grandparents, Gerald Sr. and Iris Cleveland. Thank you for having us.”

Host Southern Drum Ottertrail was formed in 1992. This intertribal southern style Pow Wow singing group eventually grew to include many other singers from across the U.S. including Mr. Don Neconie and his son, Pete ‘Echohawk’ Neconie, who were instrumental in the teachings of southern plains music. Ottertrail received their name from a suggestion given to them by the late Johnny Lone Chief Hughes, (Otoe, Kaw). The name symbolizes some aspect of southern style plains culture and it indeed represents a very important item of clothing worn by the southern straight dancer, the otter drag or trail. Their first CD, ‘Live at Hunter Mountain ‘95’, helped establish them across the U.S. They have been invited to participate as host drum at many gatherings as well as entering many drum contests all across Pow Wow country. Along the way, they have garnished many winnings, and most importantly, many friendships and relations. Ottertrail were recipients of a N.A.M.A. (Native American Music Awards) nomination in 1997 for their ‘Family Songs Southern Style’ album and a 1998 award for a CD entitled ‘Various Drums at Gathering of Nations’ under the S.O.A.R. label. Their recording with S.O.A.R. titled ‘Red River Crossing’, which earned them a GRAMMY award for Best Producer of the Year, and one entitled "Brotherhood" by Red Lightning Records out of Canada.
Meet the Head Staff, continued

featuring the Sioux Nation Singers, have established them as a popular drum group in Canada as well. Their last two recordings titled ‘Trailblazin’, produced by Red Blanket Prods, and ‘Live at Ft. Washakie’ by OlyWurld Music, are out now. Al Santos has also been featured as guest artist on various recordings including ‘Brule’ and the motion picture theme song for Tom Cruise’s ‘Mission Impossible’, just to name a few. “To all the folks who have supported us in the past, but most importantly to God, we say thank you and we’ll see you on the Pow Wow trail somewhere!”

Arena Director John White Antelope is an enrolled Northern Arapaho from the Wind River Indian reservation in central Wyoming. John is a single father of two children, Priscilla and Tyler White Antelope. “I am very honored to be asked to help out at the annual Washington University Pow Wow again this year,” John says. John likes to travel on road trips and to Pow Wows, going home to Wyoming to visit family, and meeting other Natives across the country. Please feel free to introduce yourself to him and have a great time at this gathering. Hau-ho.

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

Buder Center Staff

Molly Tovar
(Comanche/Hispanic Descent)
Director and Professor of Practice

Lynn Mitchell
Program Coordinator

Lindsay Elliott
Administrative Assistant

Pow Wow Songs & Dances

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

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

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

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

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

BLANKET DANCES begin by placing a blanket near the drum in order to collect tokens of appreciation for a specific singer or dancer. Donations are used to assist in the reimbursement of expenses. The audience may participate in this dance by respectfully entering the arena and placing their donation on the blanket.

SOCIAL DANCES are dances in which audience participation is encouraged. They include Round Dances, Two Steps, and Crow Hops. The Round Dance is typically held after the opening ceremonies. It is a circular dance, that represents friendship and symbolizes equality to one another. The Two step is a partner dance in which participants are led around the arena by the Head Dancers in a series of different pattern movements. The Crow Hop is a fast-paced and enjoyable dance in which the dancers attempt to imitate the crow.

INTER-TRIBALS are dances in which people of all nations and ages are invited to share in the dancing. Audience participation is encouraged.
The Pow Wow

“Pow Wows are an opportunity for American Indians to come together. American Indians travel many miles to come and participate in this event. This is a wonderful opportunity to make new friends, renew old friendships, honor those you love.” Patty Grant, Eastern Cherokee/Lakota, MSW 2001 Buder Scholar.

American Indian spirituality is based upon the sacred unity of all living beings- people, animals, Earth. This reverence is symbolized by the circle of the Pow Wow arena and drum. The drum carries heavy importance within the Pow Wow, as songs and the ability to sing are believed to be gifts from the Creator (God). It represents life, as the drumbeat is the heartbeat of the Earth and people.

Much of American Indian culture is passed down through generations of families in the form of song. Songs from the singers at the drum also carry major significance as it is believed the songs can heal and breathe life into people. Moreover, these songs are also made for many reasons - such as special songs for returning soldiers from wars overseas - and can vary in tempo, words, and emotions.

Singers take on spiritual and personal trainings in order to sing at the drum. It involves many traditional aspects and requirements to become a singer. Although the singers at the drum are commonly American Indian men, American Indian women have a vital role as singers. They commit their life to the songs and drum. Similarly, dancers follow the same elements of traditional life as singers. It requires a lot of personal and spiritual involvement. Regalia are specific to the dancers’ identities.

Before the dancing begins, a blessing is given to all aspects of the Pow Wow arena, participants, and spectators. Therefore, it is important to observe correct Pow Wow etiquette. This is a great time to be a part of the American Indian community in Saint Louis and Washington University. Please, if you have any questions, do not hesitate to visit with the Washington University Pow Wow officials. We hope you have a great time at the 26th Annual Washington University in St. Louis Pow Wow!

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Laura Newton
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Muzaffar Ismailov

Emily Wolf
Logo Contest Winners

The Pow Wow Committee held its 6th Annual Logo Competition for the 26th Annual Washington University in St. Louis Pow Wow. Here are the winners:

1st Place
Kassie Kussman (Cherokee)
One of the greatest ways to preserve our beautiful languages is through song. I wanted my design to illustrate that as well as incorporate the four colors of the medicine wheel in a style that resembled a traditional sand painting but in a modern way.

2nd Place
Tamara Dawn Faw Faw (Otoe-Missouri)
The three color illustration has a black background using the colors red, tan, and white to represent the Washington University colors. The teepee represents the home of all our peoples. The four natives represent our people from the four directions. The voices of Mother Earth and Father Sky are also represented. They are all using their voices and together they have one message.

3rd Place
Buffalo Gouge

Pow Wow Etiquette

Please respect the dancers and ask permission before taking pictures.

- The Master of Ceremonies (MC) will provide everyone with instructions, rules, and announcements during the Pow Wow. The MC will also remind everyone when it is OK to enter into the arena.
- If you want a dancer to pose for you outside the circle, please ask permission first. You must inform the dancer if you are a professional photographer and must get permission if you plan on using the photograph in a future project. It is nice to offer to send the dancer copies.
- If you want to take a photo of the singers or the drum, please ask permission first. You must inform the singers if you are a professional photographer and must get permission if you plan on using the photograph in a future project.
- Please do not sit within the arena. The chairs inside the arena are reserved for the dancers and singers. Use the bleachers & upstairs seating only.
- If you are not wearing traditional regalia, you may dance during social songs, like Intertribals, Two Steps, Blanket Dances, and Honor Songs. The MC will announce proper times for everyone to dance and participate.
- Stand and remove hats (unless traditional head gear) during the Grand Entry, Flag Songs, Invocation, Memorial Songs, Veterans Songs, and Closing Songs.
- Children are invited to dance and participate. Again, please listen for instructions from the MC or ask a Washington University Pow Wow Committee member if you have any questions.
- Dancers’ outfits are personal, traditional, and unique. Please give the dancers and their regalia proper respect.
- If you are asked to dance by an elder, do so. It is disrespectful to decline and say, “I don’t know how.” This is an opportunity to learn more about the dance and culture.
- Alcohol, drugs, and weapons are not allowed.

The Pow Wow is a time of joyful gathering and the celebration of life. This is a great time to be a part of American Indian culture! If there are any questions, please speak with one of the Washington University Pow Wow Committee members.
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INVOCATION is a time-honored tradition that calls upon the Creator, the Great Spirit, to bless those who have gathered to participate in the ceremonies.

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

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

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

BLANKET DANCES begin by placing a blanket near the drum in order to collect tokens of appreciation for a specific singer or dancer. Donations are used to assist in the reimbursement of expenses. The audience may participate in this dance by respectfully entering the arena and placing their donation on the blanket.

SOCIAL DANCES are dances in which audience participation is encouraged. They include Round Dances, Two Steps, and Crow Hops. The Round Dance is typically held after the opening ceremonies. It is a circular dance, that represents friendship and symbolizes equality to one another. The Two step is a partner dance in which participants are led around the arena by the Head Dancers in a series of different pattern movements. The Crow Hop is a fast-paced and enjoyable dance in which the dancers attempt to imitate the crow.

INTER-TRIBALS are dances in which people of all nations and ages are invited to share in the dancing. Audience participation is encouraged.

Buder Center Staff

Molly Tovar
(Comanche/Hispanic Descent)
Director and Professor of Practice

Lynn Mitchell
Program Coordinator

Lindsay Elliott
Administrative Assistant

Arena Director John White Antelope is an enrolled Northern Arapaho from the Wind River Indian reservation in central Wyoming. John is a single father of two children, Priscilla and Tyler White Antelope. “I am very honored to be asked to help out at the annual Washington University Pow Wow again this year,” John says. John likes to travel on road trips and to Pow Wows, going home to Wyoming to visit family, and meeting other Natives across the country. Please feel free to introduce yourself to him and have a great time at this gathering. Hau-ho.

Head Judge Steve Byington (Choctaw, Delaware, Navajo) resides in Lawrence, KS, with his wife, Michelle, and two sons, Ethan and Noah. He is a graduate of the University of Kansas and is currently employed at Haskell Indian Nations University. Steve began dancing the grass dance style at 14 and has traveled all across the country attending Pow Wows ever since. He also enjoys singing and is a member of the southern style singing group Sizzortail of Shawnee, OK. Steve is honored to be selected as the Head Dance Judge for this year’s Washington University Pow Wow.
She is very honored to be asked to serve as head lady this year and is grateful to reenter the arena after mourning the loss of her grandmother this past year. In recognition of Tashina’s dance style, Southern Cloth, she and her family will be hosting a dance special in honor of the late Patricia Lois Tahdoohahnippah-Oldbear.

**Head Gourd Dancer Virgil Franklin** (Cheyenne/Arapahoe/Kiowa Tribes of Oklahoma) attended Haskell University in Lawrence, KS; Oklahoma University in Norman, OK; and Redlands College in El Reno, OK. Virgil works as a Tax Commissioner for the C&A Tribes Of Oklahoma and was born into a Chiefs (Little Raven and Black Coyote) and Ceremonial family. He is a member of The Native American Church and The Church of Latter Day Saints. “My father told me we were a family of service to our people, so I have tried to live my life that way. I want to thank the University and the committee for honoring me in this way.”

**Host Northern Drum Ho-Chunk Station Singers** have been singing for the people for nearly thirteen years. There are eight singers: Rick, Jr.; Terrance; Delano; David; Buster; Lucas; Levi; and Rick Cleveland, Sr. They say they make these songs for their drum group because it is the style that gets us dancing. This group is from the Ho-Chunk Nation and their clan is Bear Clan. “The drum has taught us a lot and has taken us a lot of places. We sure enjoy it when people dance to our music. Also, through all the teachings and meeting friends and relatives, we have been fortunate to win a few championships. We sing and dance for our people and also our grandparents, Gerald Sr. and Iris Cleveland. Thank you for having us.”

**Host Southern Drum Ottertrail** was formed in 1992. This intertribal southern style Pow Wow singing group eventually grew to include many other singers from across the U.S. including Mr. Don Neconie and his son, Pete ‘Echohawk’ Neconie, who were instrumental in the teachings of southern plains music. Ottertrail received their name from a suggestion given to them by the late Johnny Lone Chief Hughes, (Otoe, Kaw). The name symbolizes some aspect of southern style plains culture and it indeed represents a very important item of clothing worn by the southern straight dancer, the otter drag or trail. Their first CD, ‘Live at Hunter Mountain ‘95’, helped establish them across the U.S. They have been invited to participate as host drum at many gatherings as well as entering many drum contests all across Pow Wow country. Along the way, they have garnished many winnings, and most importantly, many friendships and relations. Ottertrail were recipients of a N.A.M.A. (Native American Music Awards) nomination in 1997 for their ‘Family Songs Southern Style’ album and a 1998 award for a CD entitled ‘Various Drums at Gathering of Nations’ under the S.O.A.R. label. Their recording with S.O.A.R. titled ‘Red River Crossing’, which earned them a GRAMMY award for Best Producer of the Year, and one entitled "Brotherhood" by Red Lightning Records out of Canada.
2016 Pow Wow Head Staff

Host Northern Drum
Ho-Chunk Station

Host Southern Drum
Ottertrail

Head Man
Noel Frazier
(Shinnecock)

Head Woman
Tashina Tahdooahnippah
(Cheyenne/Comanche)

Head Gourd
Virgil Franklin
(Arapaho/Kiowa)

Arena Director
John White Antelope
(Northern Arapaho)

Head Judge
Steve Byington
(Choctaw/Delaware/Navajo)

MC
Wayne Silas, Jr.
(Oneida/Menominee)

Meet the Head Staff

Head Man Dancer Noel Frazier [Algonquian name: Pequawus (gray fox)] is of Shinnecock, Tsalagi, and Creek descent. He is an enrolled member of the Shinnecock (people of the stony shore) Nation located in Southampton, NY. Noel currently resides in Phoenix, AZ, with his wife and two children. His undergraduate degree is in criminal justice from John Jay College of Criminal Justice in New York, NY, and he received a master’s in social work from Washington University in St. Louis and was a Kathryn M. Buder Scholar and a Morris K. Udall Native American Congressional Intern. Noel is currently pursuing his doctoral degree in organizational leadership with an emphasis in behavioral health from Grand Canyon University. He and his wife have a small behavioral health consulting firm that was started six years ago that provides services to tribal communities and organizations, schools, and behavioral health agencies.

Head Woman Dancer Tashina Tahdooahnippah is a member of the Cheyenne and Arapaho tribes as well as Comanche and Kickapoo of Kansas. She currently resides in El Reno, OK, but is originally from Lawrence, KS. Tashina works for the Cheyenne and Arapaho tribes as an Education Specialist in K-12 schools under federally awarded education grants. She is the daughter of Mike Tahdooahnippah Sr. and Rita Ramirez and a "Haskell Rascal" who graduated in 2009 from Haskell Indian Nations University majoring in Tribal Management. Tashina is currently working towards her Masters of Education from the University of Central Oklahoma and will be graduating in early May. She is the mother of two daughters, Adriana and Khloe. After completing her master’s, Tashina plans to continue advocating towards higher education opportunities for American Indians and striving to address barriers for degree retention and completion.

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

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

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

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

Look above and you will see the very special Nations on the Trail

In 2004, St. Louis artist and designer Nardi Hobler created the first 11 of her painted banners for a project she named “Nations on the Trail”: a tribute to the people encountered by Lewis and Clark on their transcontinental journey of 1804.

Those 11 banners have been displayed annually at the Washington University Pow Wow since 2005. In 2007, Nardi created a new banner to honor and celebrate the 10 Native American graduate students in the University’s Kathryn M. Buder Scholarship program. Each program member brought Nardi something they wanted her to use to represent them as individuals and as members of their own individual nations.

As in the old days, the creation of this newest banner took many hours, many minds, and many hands. It became a vision of the past, the present, and the future. It draws its strength from the power and spirit of all of its participants.
Welcome to the 26th Annual Washington University in St. Louis Pow Wow

Aho! (Hello) haʔ slox̌il txʷəl gʷəlapu! (Good day to you people)
Welcome to the 26th Annual Washington University in St. Louis Pow Wow. The Kathryn M. Buder Scholars and Pow Wow Co-Chairs appreciate your attendance at the event this year. This year’s theme for the Pow Wow is “Many Voices, One Message: Honoring Our Languages to Strengthen our Future”. As Native people living in the 21st century, our environment requires us to balance our traditional way of life with mainstream norms. Native languages connection many tribal people to our tribal cultures and traditional knowledge. Native languages help keep the balance of sharing traditional knowledge and stories alive among Native elders, youth, and families.

We welcome you to join us in this wonderful occasion by celebrating the vibrant culture of American Indian and Alaska Native communities. We are here to honor the indigenous way and embrace a link to the past that maintains Native traditions. Please take some time to walk around the information booths and visit the Native arts and crafts vendors. Enjoy some frybread and check out the youth activities area. Please recycle any containers today. If you need anything throughout the day, feel free to ask any Committee Member wearing a blue Pow Wow shirt with “STAFF” printed on the back. We encourage you to view our Pow Wow shirts, which can also be purchased at the front entrance table. We are excited that you are here and hope that you have a great experience being a part of our 26th Annual Pow Wow!

We-Wa-Hunn! (Thank You) ʔəskwədiidəxʷ čəł txʷəl gʷəlapu! (We are thankful for you folks)

Veronica Bruesch
Co-Chair

Olivia Ferrara
Co-Chair

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Student Coordinating Council of the Brown School

The Women’s Society of Washington University

Special Thanks to

Hobi & Sadie Haque
for Printing Our Pow Wow T-Shirts

www.skyyscreenprinting.com

The Kathryn M. Buder Center for American Indian Studies is sponsoring this program in partnership with the Missouri Humanities Council and with support from the National Endowment for the Humanities.
2016 Pow Wow Agenda

10:00 am  Contest Registration Opens
Vendor Booths Open
11:00 am  Gourd Dancing
12:00 - 4:00 pm  Grand Entry
Flag Song
Veteran Song
Victory Song (Post Colors)
Invocation
Introductions
Intertribal Dancing
Competition Dancing –
Youth, Teen & Golden Age Categories
4:00 pm  Dinner Break
5:00 pm  Gourd Dancing
6:00 - 10:00 pm  Grand Entry
Flag Song
Veteran Song
Victory Song (Post Colors)
Invocation
Introductions
Intertribal Dancing
Competition Dancing – Adult Categories
Pow Wow Committee Recognition
Honorariums
Announce Winners
Closing Song
Take Out Colors
Closing Prayer

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

America’s Incredible Pizza Company
Blueberry Hill
Caroline Caligiuri
Craft Alliance
Fabric Work in the Pines
The Gallagher Family
Gateway Grizzlies
Kaldi Coffee
Joe Tovar
Kellie Thompson
The Magic House
McGurks
Menards
Missouri Botanical Garden
Molly Tovar
New Harmony Theater
The Pageant
Parkway Hotel
Pasta House
River City Rascals
St. Louis Art Museum
Suzanne Greminger
TNT
Urban Chestnut Brewery
Waterway Car Wash

A Special Thank You!

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

Dean Edward F. Lawlor
American Indian Student Association
Art History and Archeology Department
Center for Humanities
Diversity Awareness Partnership
East Asian Languages and Cultures Program
Performing Arts Department
Kathryn M. Buder Charitable Foundation
Faculty, Staff, and Students of the Brown School
Washington University in St. Louis
St. Louis Community
St. Louis American Indian Community
The Kathryn M. Buder Center for American Indian Studies promotes preparation of professionals to assume leadership positions in social services and governmental institutions dedicated to improving the lives of American Indians.

Scholarships

The Brown School has one of the largest social work financial aid programs in the country including scholarships, loans, and work-study programs.

The Kathryn M. Buder Charitable Foundation offers full scholarships to American Indian/Alaska Native students who plan to practice social work in American Indian communities. These scholarships provide tuition, monthly stipends, professional development opportunities, and books for two years of full-time study.

The Brown School’s Center for Social Development provides a Buder Doctoral Fellowship. This fellowship is awarded to an outstanding doctoral student with expressed interest in American Indian studies and social work.