

Silver  
Anniversary  
Pow Wow

EARTH  
CEREMONY

UNITY

A 25 YEAR TRADITION

# 25th Annual Pow Wow

California State University of Long Beach  
March 18 & 19, 1995

*presented by*  
Associated Students, Inc. • Division of Student Services • American Indian Student Council  
Alumni Association: Native American Chapter

# American Indian Student Council and CSULB Alumni Association: Native American Chapter

On behalf of the American Indian community at CSULB, we would like to welcome everyone to the 25th Annual CSULB Pow Wow.

We are honored that the White Cloud Singers and Red Tipi Descendants are our host drums this year. These drums have shared their singing talents with us over the entire span of our twenty-five year history. We would like to acknowledge the Golden State Gourd Society who have also participated in our celebrations throughout years.

We are privileged to have a fine head staff as well as the fine dancers, singers, and their families attending this year's celebration. We would like to especially acknowledge our Head Man Dancer, Darin Henry and our Head Lady Dancer, Michelle Garcia. Both of these individuals took leadership roles as students at CSULB and have continued to support the students' efforts here.

We have the unique privilege of gathering at the site of the ancient Gabrielino/Tongva Village of Puvungna. This place has a long history of American Indian people gathering for prayer, celebration, unity and remembrance. As we continue in this tradition, we remember all of those who have shared in our celebrations in the past and welcome those who are here for the first time. This is also a time to remember those who have celebrated with us and passed on to the other side. In this spirit we dedicate this years celebration to Melvin Ahhaitty.

— American Indian Student Council and  
CSULB Alumni Association: Native American Chapter, 1995



CSULB has the unique distinction of being located at Puvungna, the site of the ancient Gabrielino/Tongva village. Puvungna has been said to mean both the Gathering Place as well as the Place from Which All Stems. Tongva/Gabrielinos speak of Puvungna as the place of their origin and regard it as their holiest of holy sites. Other California Indian tribes also recognize Puvungna as a holy place.

Placed on the National Registry of Historic Places in 1974. In 1979 a portion of the University was set aside in perpetuity for the reburial of an ancient Gabrielino man. The sign above indicating the sacred status of Puvungna was erected shortly after the reburial. Located near the reburial site the sign originally read: "Gabrielino Indians once inhabited this site, "Puvungna, Birthplace of Chungichnish, Lawgiver and God." In the summer of 1993 portions of the sign were repainted to read "Gabrielino Indians Inhabit This Site, Birthplace of Chungichnish, Lawgiver and God."

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## Pow Wow Schedule

Saturday, March 18, 1995

11:00 am Gourd Dancing  
3:30pm **Grand Entry:** Flag Song, Invocation,  
Memorial, War Mothers  
**Round of Intertribals**  
**Contest**  
5:00 pm **Specials**  
5:30 pm **Dinner Break**  
6:30 pm **Grand Entry:** Memorial, Victory Song  
**Michelle Garcia Special • Head Lady Dancer**  
**Round of Intertribals**  
8:00 pm **Contest**  
**Round of Intertribals**  
10:30 pm **Closing**

Sunday, March 19, 1995

12:00 pm **Gourd Dancing**, close with Buffalo Dance  
2:15 pm **Grand Entry:** Flag Song, Invocation,  
and Shake Song  
**Round of Intertribals**  
4:30 pm **Darin Henry Special • Head Man Dancer**  
**Round of Intertribals**  
**Contest**  
**Tie breakers**  
**Committe Special**  
9:00 pm **Closing:** Awards, retire colors and dance out

### **CSULB 1995 • Pow Wow Committee**

Mike Burgess  
Mabelle Drake  
Alvar Gonzales  
Bill Jones  
Jerry Kee  
Jorge Lechuga  
Anna Nazarian  
Shannon O'Laughlin  
Craig Stone  
Barbara Teunisse

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## Head Staff

**Host Northern Drum:** **White Cloud Singers**  
Anaheim, California

**Host Southern Drum:** **Red Tipi Descendants**  
Hacienda Heights,  
California

**Head Man Dancer:** **Darin Henry**  
(Jicarilla/Picuris)  
Eugene, Oregon

**Head Lady Dancer:** **Michelle Garcia**  
(Iowa)  
Long Beach, California

**Masters of Ceremonies:** **Tom Phillips**  
(Kiowa/Creek)  
Manteca, California

**Arena Director:** **Calvert Codynah**  
(Comanche)  
Los Angeles, California

**Gourd Dancing:** **Golden State Gourd  
Dance Society**

### **Head Staff Biographies**

#### **Head Man Dancer – Darin Henry**

Mr. Henry represents two tribes, the Jicarilla Apache Nation and Picuris Pueblo Nation. Born and raised in Culver City, California, he attended Venice High School. An alumni of CSULB, Darin served 2 terms as American Indian Student Council President. He majored in Fine Arts and graduated with a Bachelor of Arts Degree in 1986.

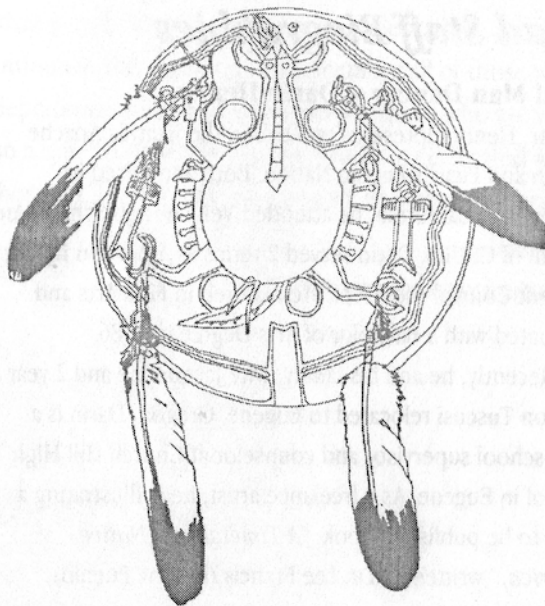
Recently, he and his family, wife Jacqueline and 2 year old son Tuscusi relocated to Eugene, Oregon. Darin is a high school supervisor and counselor at Church Hill High School in Eugene. As a freelance artist, he is illustrating a soon to be published book, "A Timetable of Native America," written by Dr. Lee Francis (Laguna Pueblo).

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## White Cloud Singers

The White Cloud Singers consists of four generations of the Garcia Family. In addition to the Garcia's, the drum also has close friends who are like family, singing along. Collectively the drums tribal affiliations are Laguna Pueblo, Apache, Luiseno, and Sioux. With all current members the drum has been singing for three years. As a family the drum has been together and singing for 11 years. The Garcia family is located in Barstow and the other members are located in Huntington Beach, Anaheim, Lawndale, North Hollywood and Redondo Beach.

The White Cloud Singers have sung at many prominent pow wow's across the country including; the Brotherhood Pow Wow on the Pine Ridge Reservation in South Dakota, Hopi Reservation Pow wow, Stanford University Pow Wow, the Denver, Colorado Pow Wow and the Yuma, Arizona Pow Wow. The members of the drum are brought together not only by family ties but by the desire to meet new and old friends at pow wow's. They enjoy the singing and getting together as a group.



## The Pow Wow... *A Brief History of the Pow Wow:*

Pow Wows are dance celebrations that take place in the United States and Canada. They give Indian people a chance to keep in touch with their traditions. Although dances take place throughout the year, the "pow wow season" is during the summer. Pow wows are held on reservations and various locations throughout Indian Country and last for days. It is not uncommon for the dances to last until early morning or later. One of the most important parts of the pow wow is the dancing. The men dance traditional, fancy, and the grass dance. The women dance traditional, fancy shawl, and the jingle dress. The traditional men's dances tend to be stately and movements are said to mimic animal and bird movements. The fancy dance is free movement and individual express to the song and rhythm of the drum.

### *Men's Straight Dance:*

The Oklahoma Straight Dance is a form of the original war dance, and is one of the greatest of honor dances. In early days, only the most renowned warriors from each war society could take part in the dance. It has been said that the red roaches worn by Pawnee straight dancers are symbols of the scalp locks worn by tribal warriors of earlier times. Trailing to the ground on the back of a dancers back and neck is an intricately designed otter hide, which also is the mark of a warrior. Enhancing the head movement is a single eagle feather.

The straight dance outfit is characterized by the leggings, breechcloth and dance trailer made of a very heavy grade wool with a distinctive edge called "trade cloth." These three items are trimmed with matching strips of ribbonwork or sometimes with applied beadwork styled from the ribbon work patterns. Two-beaded edge work is added to each strip.



One to three string of large beads and bone hairpipe are worn over each shoulder and across the chest to serve as bandoliers. Strands are spaced with leather. A taffeta (silk) scarf or a group of hawk (flicker) feathers are tied to each bandolier in the back. A handsome, wide loom beaded belt in geometric design is worn over the shirt and bandoliers at the waist.

The dancer usually wears side tails and garters finger-woven from colored yarns. German silver or beaded armbands, a choker, and a large silk or taffeta scarf, as part of his outfit. Bells are two long straps of sleigh bells wrapped over the garters just below the knee.

Fully beaded moccasins add the finishing touch to this outfit. Hand items carried are an eagle tail, flat fan with beaded handel and a beaded or silvered cane. Dignity and poise are reflected throughout the straight war dance. Each man dances in such a way as to reflect the honor of his position.

### ***Men's Traditional:***

In the early days, when the best warriors would return home, they would imitate their battles and encounters through dance. Throughout time, men's traditional dance has held a respected and significant role in Indian society. Their feathers and style in which they wear them tell us of their families, clans, feats, and accomplishments. Because of this tremendous responsibility, male dancers are looked to as leaders and are highly respected. Northern Traditional dress and Southern Straight dress differs. Northern dancers wear a single bustle of eagle feathers whereas Southern dancers wear an otter hide that trails down their backs. When they dance, they "track" or watch the ground for clues and signs. Many times the dances are prayers in and of themselves. This is why we ask everyone to remove their hats when these men dance.

### ***Women's Traditional:***

The value of women in Indian society is demonstrated by the honor shown for her role as the giver of life and keeper of home, family, and culture. When we watch women traditional dancers, we watch for grace and knowledge of traditions and songs. Traditional dancers usually wear bone breastplates with beaded buckskin dresses or wool dresses, often with long, flowing buckskin fringe hanging from the dresses. These fringes are said to symbolize waterfalls, continually flowing, giving life and persevering, like our Indian mothers. Northern traditional dancers usually dance in one place while Southern traditional dancers usually dance clockwise around the dance arena.

### ***Men's Grass Dance:***

Many say that grass dancing first began when elders would send dancers into the dancing arena to stomp down all the long grass to create a clearing (one story among many). Traditional grass dance movements are much like "grass stomping" because they include stomping and sliding footwork. In the old days, men stuck tufts of sweetgrass into their belts. Later, strips of leather or yarn were incorporated to give an illusion of grass. Grass dancing is one of the older types of dancing with many very old songs very specific for grass dancers.

### ***Women's Jingle Dress:***

As with many other types of dancing, the origin of jingle dress dancing has many stories associated with it. We do know that the jingle dress originated with the Ojibwa people and quickly spread throughout the Northern Plains. It is said that the jingles may represent waves of water as well as thunder... the sounds of the jingles are good luck in that they scare away bad spirits.

Whatever the origin, jingle dress dancers are judged on their knowledge of traditional movements and their grace. The jingles on the dresses are made from tobacco can lids and is very popular among young women and girls.

### ***Men's Fancy:***

The youth of the dancers and the brilliantly colored outfits with double bustles are clues to spectators of this energetic dance. Outfits are color coordinated, and the dancers are extremely coordinated, spinning through what is undoubtedly the most athletic of pow wow dances. Men's fancy dancing was originally established in Oklahoma and quickly spread throughout Indian Country. Men's fancy dancers are judged on their fast footwork, originality, and athleticism.

### ***Women's Fancy Shawl:***

Elaborately designed dresses, moccasins, and leggings are complemented by beautifully embroidered or decorated long fringed shawls. The colorful outfits match the spirited twirling and prancing of this exuberant dance. One origin story is that when a male butterfly was killed in battle, the female mourned and when into a cocoon... her shawl. She travels all over the world in sadness, stepping on every rock until she finds beauty in a single rock and is then able to see her new life without her mate. With this in mind, it is easy to see that the judging of women's fancy is based on fluidity of movement as well as fancy footwork.

### ***Honoring and Honoring Songs:***

Derived from a request for a special song; to honor a person or a special type of dance. A specific song which is sung to fulfill a request by an individual or a family to highlight and focus attention on individual accomplishments. The song itself, sung by particular group of singers may be one of tribal, family, or individualistic significance.

### ***Blanket Dance:***

Refers more to purpose rather than a specific dance. A blanket or shawl is carried around the perimeter of the dance area to accept monetary contributions. Spectators may contribute voluntarily and in whatever amount they deem appropriate. The purpose is announced prior to the singing of the song(s) for this dance.

### ***Flag Song:***

Song composed and sung to honor the Eagle Staff as well as the United States flag. Everyone must remain standing and remove their hats as a sign of respect.

### ***Head Dancer:***

A designated dancer who is appointed to lead all other dancers. This position is one honor with all other dancers affording the deserved respect. For any given set of songs, no other dancer will dance until the head dancer commences.

### ***Host Drum:***

A particular group of singers who are designated as the first group to start the pow wow. Intertribal: General term referring to open pow wow dancing by all participating.

### ***Snake and Buffalo Dance:***

A series of social song and dances depicting serpentine movements and then emulating the buffalo. Strictly a social dance not to be confused with dances performed by other tribes in the Southwest.

### ***Contest Song:***

This is a song for a specific dance category, the song that is sung for judging purposes.

### ***Veteran's Song:***

A song specially composed to honor all Veterans of all wars (Indian Wars, WWI, WWII, Korean, Vietnam, Desert Storm), or a single war veteran. Many tribes accord special

recognition to their veterans and pay special tribute to the men and women who have served and are serving in the armed forces.

## ***The Gourd Dance***

Gourd Dance Songs were originally a part of the Cheyenne Bow Society Songs, but the Kiowas adapted it for their Sun Dance and it remained as a spiritual ceremony performed by the Kiowa tribe each summer when the red skunk berries ("tiahpiah gaw") were in bloom. Some Gourd Dance groups are called Tiahpiah Societies.

The dance remained a part of the Kiowa ceremonies. It almost disappeared after the 1900s. But, the dance was revived in 1955 when a group of Kiowa elders performed it for the American Indian Exposition at Anadarko, Oklahoma. Since

then, the dance has grown in popularity and is performed by other tribes in several different states.

The songs of warriors and others who have gone on are preserved with honor throughout the dancers and singers of the Gourd Dance Societies. Women are permitted to sing and sit at the drum only if they know the songs and have earned the honor through their husbands. All other women will dance behind the men.

Two other very important primary items are the gourd shaker and a loose or flat style fan. The shakers are decorated with ribbons and beadwork and the shaker portion usually of metal. All items except the fan, shaker, sash bandoliers and blankets are optional. Many veterans will proudly display their medals and ribbons.

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## ***Head Staff Biographies*** from page 7

Jacqueline is a student at Lane Community College, and running her own business "*Simple Biology*."

Darin has been dancing Southern Fancy for the past thirteen years and has been head man dancer for 2 previous pow wows at CSULB. He is honored to be the head man dancer for the 25th Silver Anniversary Pow Wow.

### **Head Lady Dancer – Michelle Garcia**

Ms. Garcia of the Iowa Nation of Oklahoma, (Bear Clan). She currently resides in the city of Long Beach. The daughter of Don and Alice Garcia, and younger sister to three brothers: Michael, Mark and Douglas. Michelle's parents are retired and reside in Indio, California. Her father was born in Pawnee, Oklahoma and her mother born in Perkins, Oklahoma. Alice Lincoln Garcia is a Haskell graduate - Class of 1956. Michelle's late grandfather, Jack Lincoln, was the first Tribal Chairman of the Iowa Tribe of Oklahoma. Her grandmother Kate Lincoln, is the oldest Ioway elder at 90 years of age, born in 1904.

An alumni of CSULB, Michelle graduated in Spring 1992, with a Bachelor of Arts Degree in Political Science and a Minor in American Indian Studies. In June 1991, she entered Southern California Edison Company's Recent College Graduate Program. Employed with SCE for 3.5 years, formerly a Governmental Affairs Consultant, she is now an Equal Opportunity Representative and the American Indian Liaison. In addition to employment, Michelle serves as a City Commissioner, to the Los Angeles City and County Native American Indian Commission and as an Advisory Council Member to the National Center for American Indian Economic Development. She is honored to be called upon as Head Lady Dancer at her alma mater's 25th Annual Pow Wow. Michelle and her family offer their heart-felt gratitude to all of those who worked to make this Pow Wow successful!

### **Master of Ceremonies – Thomas Phillips**

From Lawton, Oklahoma, Mr. Phillips is of the Kiowa Nation and Creek Nation. Tom was raised in the Kiowa

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## Head Staff Biographies from page 7



Indian tradition and is the grandson of Carlisle Calisay and Bessie Kokom Calisay from the Zodle-tone area near Rainy Mountain, Oklahoma. Knowledgeable of the culture, tradition and custom of the plains Indian tribes he has served as Master of Ceremonies, Head Dancer, Arena Director and a lecturer of American Indian culture for many years.

Thomas has four children, all of whom dance and are involved in their cultural heritage, and his wife is from the Hualapai Nation of the Grand Canyon region of northwestern Arizona. Tom is presently the Program Administrator of the San Joaquin Council for the American Indian, Inc. – Three Rivers Lodge in Manteca, California. In addition, he will be completing his graduate studies at UC Berkeley – School of Social Welfare, Spring 1995.

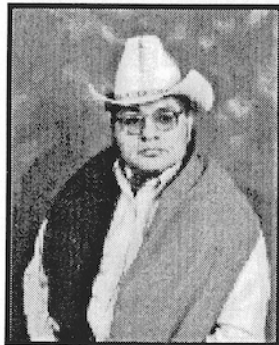
Mr. Phillips advocates and promotes a positive image of the American Indians whenever he is involved in the Pow Wow area, giving lectures, presentations or in his daily walk. He is honored to serve as this year's Master of Ceremonies for the 25th Silver Anniversary Pow Wow here at California State University of Long Beach and extends his best wishes for a successful Pow Wow!

### **Arena Director – Calvert Codynah**



Cal, a proud member of the Comanche Nation of Oklahoma whom presently resides in Los Angeles, California. He has worked and served in the American Indian community for many years and continues to do so. At present, Cal is the Site Supervisor of the Los Angeles office of Southern California Indian Center Incorporated. He has attended CSU Long Beach, majoring in Manpower Management and is a long standing member of the Golden State Gourd Society. Also, he is a Local Board Member of FEMA in Los Angeles County. Cal is honored to serve as Arena Director for CSULB's 25th Annual Pow Wow.

### **The Golden State Gourd Dance Society – Les Hand, President**



Southern California is represented by the Golden State Gourd Dance Society which was founded in 1972. Each year initiates new members during its annual Gourd Dance Pow Wow held the third Saturday of February (President's day weekend). Prospective members are welcome to submit their names for consideration into the Gourd Dance Society.

This Gourd Dance Society, which is an intertribal group, has been invited to perform at many Pow Wows throughout Southern and Northern California. Their red and blue blankets, beaded gourds and fans, coupled with their songs, make for a very impressive sight.

ABOVE: *Darin Henry, (Jicarilla/Picuris), Head Man Dancer.* CENTER: *Head Lady Dancer, Ms. Michelle Garcia, (Iowa).* BELOW: *Tom Phillips, (Kiowa/Creek), Master of Ceremonies.* Pow wow program and graphics coordinated by April Skinas and Kristina Keller. Special thanks to Southern California Indian Center, Inc. Cover artwork by Darin Henry. © 3/95 • U.S.A.





people across Oklahoma. After graduating from Haskell Institute in Lawrence, Kansas, Melvin enlisted in the Marine Corps and was a peace time Lance Corporal. While in the Marine Corps, Melvin worked at Disneyland, paddling canoes. It was there at Disneyland that he was befriended by John and Lois Knifechief. John and Lois are of the Pawnee people and were instrumental in the formation and early direction of what has now become Southern California Indian Center, Incorporated. John and Lois took Melvin as a son, and John shared with Melvin the tribal songs of the Pawnee people.

Melvin Ahhaitty was a kind, loving and humble man. It was rare to hear his voice on the microphone. When asked to speak or pray, he would usually instruct his eldest son on what was to be said. Melvin never turned down anyone who would ask. People would call for prayer and ask to be cedared, he would never say no. When asked to be head singer or to bring the drum and his boys, he never said no. Melvin was not a "medicine man" nor did he have any power beyond the power of prayer. He feared and loved his Lord and Savior. He never asked for or expected to be compensated. He taught his sons that God keeps the accounts and God will reimburse as he desires. Over the last 24 years, Melvin Ahhaitty has been head singer for the Indian students at Cal State Long Beach a number of times. Down through the years, he has brought his family to the campus to perform and share Southern Plains culture and tradition with the students and faculty.

Melvin Ahhaitty was asked to be head singer by the students of Cal State Long Beach at this year's dance. His sons are here this weekend to honor that commitment. If you wish to remember Melvin, do so by enjoying the dance. If you wish to honor his memory, then do so by loving one another.

*– Daron Ahhaitty*

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## The Red Tipi Descendants

In the mid 1980's, the face of the Pow Wow arena began to change. A strong influence from the northern plains began to take hold across California and the southwest. People ceased to ask for a Head Singer and began to call for drum groups. Pow Wow committees would ask for "the name of your drum group." When the late Melvin Ahhaitty was confronted with that question, he decided he would use the name of Red Tipi in whom he and his father, the late Walter Ahhaitty, was extremely proud. In reality, his drum "the Red Tipi Descendants" was always open to anyone who wanted to sing with Melvin (performing the responsibility of a head singer). It is an adaptation that is now common and successful for tribal people from Oklahoma who travel and are asked to sing.

The actual Red Tipi Descendant core singers are the sons of the Melvin Ahhaitty, Daron, Walter and Glen Ahhaitty. This is the essence of the traveling group, though others also come and participate. The songs primarily used by this drum come from the Kiowas, the Comanches and the Pawnees. When other tribal people also participate, it is not uncommon to hear songs of the Ponca, Otoe, or Sac and Fox.

## Melvin Ahhaitty

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There is an empty seat at the drum. There is an emptiness in the hearts of many. On January 15, 1995, Melvin Ahhaitty was carried into eternity. Melvin was the oldest son of Irene and the late Walter Ahhaitty of Apache, Oklahoma. He was proud of the warrior heritage of his beloved Kiowa and Comanche people. A descendant of Red Tipi of the Kiowa and Yellowfish of the Comanche, Melvin was raised by his great-grandparents on the Comanche side. As a result, he was fluent in the Comanche language as that was the only language spoken at home. He often mused with his children about how he had to "carry water or chop wood" for his great-grandparents. When they went to town, Melvin had to get the wagon and team ready. His great-grand father, old man Peabow, had first hand knowledge of his Comanche people when they were at war with the United States Government and the Mexican Federal Government. Melvin Ahhaitty's knowledge of his Comanche people comes from the time they were free upon the plains. His father, the late Walter Ahhaitty was a leader in the Native American Church and was an "Indian doctor," helping Indian

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