

# 26<sup>th</sup> Annual Pow-Wow

California State University of Long Beach

March 16 & 17, 1996

*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 26th Annual CSULB Pow-Wow.

We are honored to have the Wildhorse Drum as our Host Northern Drum and Mr. Glenn Ahhaitty as our Head Southern Singer. These singers and their families have been a part of our celebrations at CSULB throughout the past years. We would also like to acknowledge our Head Gourd Dancer, Larry Brown, and the Golden State Gourd Society that has been a part of our celebration since the early 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 acknowledge our Head Man Dancer, Sylvan Beautiful Bald Eagle and our Head Lady Dancer, Paula Starr. In addition, we would also like to thank our other head staff, Mike Burgess, Jim Red Eagle and Roy Track for their continuing support to the American Indian community and students here at CSULB.

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 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 year's celebration to Hotona Roebuck and Gordon Wasteste.

*-American Indian Student Council and  
CSULB Alumni Association: Native American Chapter, 1996*



*This pow wow is dedicated to Hotona Roebuck (Choctaw) and Gordon Wasteste (Dakota). We consider Hotona as our "mother" of the American Indian Studies Program at CSULB. She was the founder of AIS and created courses which were the first of their type in the CSU System.*

*Gordon was the "drum keeper" of Elk's Whistle Drum of Regina, Saskatchewan, Canada. He is responsible for composing the CSULB student honoring song. This song was meant to encourage the students to finish their education and retain their spiritual ways and responsibilities.*

*It is always with great sorrow to acknowledge the passing of our community elders. Hotona and Gordon left us with many gifts. But most important of all, they instilled us with a gracious and traditional approach to life. We bid their physical presence good-bye. But we welcome their spirits into our hearts forever.*

## Pow-Wow Schedule

### Saturday, March 16, 1996

- 11:00 am **Gourd Dancing**  
 1:00 pm **Grand Entry**  
 3:00 pm **Registration Deadline**  
**Contest:** Children's dance category  
 5:00 pm **Dinner Break**  
 6:00 pm **Gourd Dancing**  
 7:00 pm **Grand Entry**  
**Contest:** Junior dance category and Adult dance category  
 10:00 pm **Closing:** Retire colors and dance out

### Sunday, March 17, 1996

- 11:00 am **Gourd Dancing**  
 1:00 pm **Grand Entry**  
**American Indian Student Council Special**  
**Contest:** Adult dance category  
 6:00 pm **Closing:** Awards, retire colors and dance out

*The Master of Ceremonies will update the agenda on the public address system regarding any major changes. Please check in with the "Giveaway" helper at the MC's tent upon your arrival. Thank you.*

## CSULB 1996 • Pow-Wow Committee

<i>Tonina Brandenburg</i>	<i>Shannon O'Laughlin</i>
<i>Mike Burgess</i>	<i>Doug Richardson</i>
<i>Mabelle Drake</i>	<i>Doris Rodriguez</i>
<i>Stephanie Gibson</i>	<i>Diane Roe</i>
<i>Bill Jones</i>	<i>April Skinas</i>
<i>Jorge Lechuga</i>	<i>Craig Stone</i>
<i>Kathy Lewis</i>	<i>Laura Stone</i>
<i>Anna Nazarian</i>	<i>Lauren Stone</i>
<i>Art Neri</i>	

## Head Staff

- Host Northern Drum:** **Wildhorse Singers**  
San Pedro, California
- Head Southern Singer:** **Glenn Ahhaitty**  
(Kiowa/Comanche/Cherokee)  
Phoenix, Arizona
- Head Man Dancer:** **Sylvan Beautiful Bald Eagle**  
(Lakota)  
San Fernando Valley,  
California
- Head Lady Dancer:** **Paula Starr**  
(Cheyenne/Arapaho)  
Lake Elsinore, California
- Masters of Ceremonies:** **Roy Track**  
(Assiniboine/Sioux)  
Phoenix, Arizona
- Arena Directors:** **Mike Burgess**  
(Comanche)  
Los Angeles, California
- Jim Red Eagle**  
(Assiniboine)  
Moreno Valley, California
- Head Gourd Dancer:** **Larry Brown**  
(Apache)  
Buena Park, California

## Head Staff Biographies

### Head Southern Singer - Glenn Ahhaitty

Born and raised in Southern California, (currently residing in Phoenix, AZ), Glenn Ahhaitty is from the Kiowa, Comanche and Cherokee Tribes of Oklahoma. His father is the late Melvin Ahhaitty and his mother, is Glenda Ahhaitty. He has three siblings, brothers Daron and Walter and sister Shannon. Glenn learned to sing and dance at a young age and has been doing both for over twenty years.

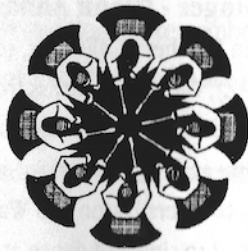
Glenn sings with his family drum group, The Red Tipi Descendants, and two other drum groups, Rosehill and

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## Wildhorse Singers

Wildhorse Singers would like to thank the community for selecting us for the Host Northern Drum at the 26th Annual CSULB Pow wow. We are a Los Angeles based drum group who have been performing in the Southwest, Midwest and Hawaii for the past seven years. We are committed to our way of life, our singing and helping our people within the Native American Community. We proudly promote an alcohol and drug free lifestyle and try to raise our families in this clean and sober tradition. We not only perform at Pow wows but at a variety of charity events, school functions, and aid in providing moral and spiritual support for our brothers and sisters who are incarcerated in our penal system. We extend our appreciation and gratitude to the community that has honored us in this way.

*Wildhorse Singers*



## 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. Dingity 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 1900's. 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***

Bad Medicine Singers. Besides his singing, he enjoys dancing at various Pow Wows throughout the United States and Canada as well. Glenn is very honored to be selected as this years head singer, and wishes the committee much success during this years celebration.

#### **Head Lady Dancer - Paula Starr**

Ms. Starr is an enrolled member of the Cheyenne and Arapaho Tribes of Oklahoma. Paula has a Bachelor of Arts from the University of California, Irvine and attended graduate school at California State University of Long Beach with an emphasis in Lighting Design. Currently she is a local board member for FEMA in Los Angeles County, an alternate board member of Orange County Community Development Council, Senior Partner for Drew University's Interethnic Children's Commission, the Huntington Library Women's Studies Advisory Board, and a representative for the Urban

American Indian White House Policy Task Force. She has been an elementary teacher for ABC, Garden Grove, and Lynwood Unified School Districts, as well as a Commissioner for L.A.U.S.D.'s Indian Education Commission. Paula was the Health Educator for the American Indian Free Clinic, with a special focus on Indian youth in Los Angeles County. She was appointed to the City of Los Angeles's Family Diversity Task Force. She has received many awards including the Los Angeles County Board of Supervisors and the Daughters of the American Revolution. She has appeared on several local radio and television shows and newspaper articles discussing various issues on health, education and issues of American Indians. She was the resident designer for the Native American Theatre Ensemble and has received the Los Angeles Drama Critics Circle Award for Lighting Design in 1977. She is currently the Assistant Executive Director of

## Head Staff Biographies

one of the largest Urban Indian Centers in the country. Paula has a 16 year old daughter, H. Star Robideau whom she is very proud of.

### Master of Ceremonies - Roy C. Track

From Phoenix, Arizona, Mr. Track is an enrolled member of the Fort Peck Assiniboine/Sioux Nations of Montana. A husband of 34 years, with two sons and five grandchildren. He produces industrial video tapes and single event coordination on a freelance basis. In addition, he not only produces, but is a host of one of the longest running Indian television (22 years) shows in the country, "The 21st Century Native American." Probably the first Indian from the reservation, Roy Track is an owner of a radio station and part owner and Vice President of New Mountain Broadcasting II Corporation, (which owns radio station KTWC/103.5 FM, Phoenix, Arizona).

### Arena Director - Mike Burgess

Mike Burgess, Comanche, is the Native American Program Supervisor for E.O.N.A.. (Educational Opportunities for Native Americans), of the Special Projects Office of Long Beach Unified School District. He is a former lecturer from CSU Long Beach, Native American Studies Department.

A 14 year resident of Los Angeles, Mike has been employed by Southern California Indian Center, Inc., and its predecessor, Indian Centers, Inc. Both agencies were designed to help American Indians with educational, social and legal problems or special needs that the family or individual may encounter in the urban areas.

Mr. Burgess is a graduate of Oklahoma State University, in Business Management & Organization and currently attends classes at UCLA. He is quite active in the Indian community, having served as Master of Ceremonies, Arena Director and Headman Dancer..

Mike is quite active in the civic area of the Indian community as well. He serves as a community elected member to the Los Angeles City/County American Indian Commission, a chairman of the Presbyterian Native American Ministry Steering Committee and Whipman of the Golden State Gourd Dance Society. Mike is active in the national scene of Indian organizations such as the National Indian Education Association and keeps membership in the Native American Journalist Association, an organization of which he is a founding board member. While on the Board of N.A.J.A., Mike served the organization as Secretary, Parliamentarian, Treasurer, Vice President and President.

### Head Gourd Dancer - Larry Brown

Mr. Larry Brown is of the Descheen Clan of Apache originally from San Carlos, Arizona. He the oldest son of Ira Brown and Violet Little. His paternal grandparents are the late Douglas and Nana Patten. His maternal grandparents were the late Dennison and Lucy Astor. And his maternal great grandparents, the late Mabel and "Big John" Johnson are of the Chiracuahua Band which were forcibly removed from their ancestral homelands (1870's), and were forced to settle on the San Carlos Apache Reservation.

Larry is a member of the Golden State Gourd Society. He also has been dancing the Southern Straight style for over twenty years. Now a resident of Buena Park, he enjoys traveling to Pow Wows with his nephew and nieces. Larry extends his best wishes for a successful Pow Wow!

Cover artwork by Art Neri. Pow-Wow program and graphics coordinated by April Skinas and Kristina Keller.