

27th Annual Pow-Wow

California State University of Long Beach

March 15 & 16, 1997

presented by

*Associated Students, Inc. • Division of Student Services • 49er Shops, Inc.
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 27th Annual CSULB Pow-Wow.

We are honored that Earl Bullhead (Standing Rock Lakota/Dakotah), and The Hale Family (Dine'), are our head singers this year. We would like to acknowledge Victor Porter (Seminole/Dine'), and the Golden State Gourd Society who have participated in many of our celebrations throughout the years.

We are privileged to have a fine head staff as well as the many fine dancers, singers, and their families attending this year's celebration. We would like to acknowledge our Head Man Dancer, Berton Rock (Ojibwa), and our Head Lady Dancer, Louisa BluEyes (Dine'). In addition, we would also like to thank other head staff, Michael Burgess (Comanche), Mylo Iron Bear (Spirit Lake Dakotah), and Roy Track (Assiniboine), for their support to the American Indian community and students here at CSULB. We are especially pleased this year to have the Chumash Dolphin Dancers from Santa Ynez. And as always, a thank you to all of our wonderful volunteers who donate their time and hard efforts in helping us with our pow wow.

We have the unique privilege of gathering at the site of the ancient Tongva (Gabrielino) 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.

— American Indian Student Council and
CSULB Alumni Association: Native American Chapter, 1997

Special thanks to our Corporate Sponsors, "Trader Joe's and the 49er Shops Inc." Thank you to Ms. Shannon O'Laughlin for providing hotel accommodations for our Master of Ceremonies.



Head Staff..

Top to bottom: from Honolulu, Hawaii, this years Head Man Dancer, Berton Rock (Ojibwa). Head Lady Dancer Louisa BluEyes (Dine') is currently a student here at CSU Long Beach. Ben Hale (Dine') sings with "Hale and Company."

Pow-Wow Schedule

Saturday, March 15, 1997

11:00 am **Gourd Dancing**
 1:00 pm **Grand Entry**
Tiny Tots: Sponsored by Phillip Hale
 3:00 pm **Registration Deadline**
Contest: Junior dance category
 4:00 pm **Tiny Tots Special:** *in honor of Nathan Logan. Sponsored by the Hale Family*
 5:00 pm **Dinner Break:** Chumash Dolphin Dancers
 6:00 pm **Gourd Dancing**
 7:00 pm **Grand Entry**
Tiny Tots: Sponsored by Phillip Hale
Contest: Teen dance category and Adult dance category
 10:00 pm **Closing:** Retire colors and dance out

Sunday, March 16, 1997

11:00 am **Gourd Dancing**
 1:00 pm **Grand Entry**
Tiny Tots: Sponsored by Phillip Hale
American Indian Student Council Special
Contest: Adult dance category
 6:00 pm **Closing:** Awards, retire colors and dance out
*The M.C. will update the agenda regarding any changes. **Head Staff Special is scheduled for Sunday.** Please check in with the "Giveaway" helper at the MC's tent upon your arrival. Thank you.*

CSULB 1997 • Pow-Wow Committee

Maggie Apoliner	Art Neri
Tonina Brandenburg	Ryan Ramos
Mike Burgess	Doug Richardson
Mabelle Drake	Doris Rodriguez
Stephanie Gibson	Diane Roe
Lena Hallum	April Seale
Bill Jones	April Skinas
Jorge Lechuga	Craig Stone
Kathy Lewis	Laura Stone
Sylvia Montana	Lauren Stone
Anna Nazarian	Travis Yazzie

Head Staff

Host Northern Singer: **Earl Bullhead**
 (Standing Rock Lakota/Dakota)
 Fort Yates, North Dakota

Host Southern Drum: **The Hale Family**
 (Dine')
 Pico Rivera, California

Head Man Dancer: **Berton Rock**
 (Ojibwa)
 Honolulu, Hawaii

Head Lady Dancer: **Louisa BluEyes**
 (Dine')
 Downey, California

Masters of Ceremonies: **Roy Track**
 (Assiniboine)
 Phoenix, Arizona

Arena Directors: **Michael Burgess**
 (Comanche)
 Pasadena, California

Mylo Iron Bear
 (Spirit Lake Dakotah)
 Los Angeles, California

Head Gourd Dancer: **Victor Porter**
 (Seminole/Dine')
 Garden Grove, California

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

Head Staff Biographies

Head Man Dancer - Berton Rock

Berton Rock is an enrolled member of the Chippewa Nation at White Earth, Minnesota. He graduated at Bemidji Sr. High School Minnesota/Bemidji State University. Served in the United States Air Force as an A&P mechanic and received a honorable discharge in 1985. In 1989, Berton moved to Hawaii where he has resided for the past eight years working in construction and being active in the

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Head Singers

Host Southern Drum - Hale and Company

Benjamin Hale, a member of the Dine' Nation, and son of Henry and Lucy Hale. He sings mainly with his family drum, Hale and Company which is comprised of his father Henry, and brothers Phillip, Kevin, Bruce, and Allen. He also sings with Sooner Nation and Bad Medicine from Oklahoma.

Since his first step, when his mother made him an outfit 39 years ago, he has been a part of the Pow Wow circle. An accomplished southern plains fancy dancer and hoop dancer, he has won many championships.

Ben is the director of the family dance group, Eagle Spirit Dancers, which educates non Indians through dance, songs and stories. He has three daughters, Crystal, Tawny, Leya, and resides in Pico Rivera.

Head Northern Singer - Earl Bullhead

We are honored to have from St. Michaels, North Dakota, Mr. Earl Bullhead (Standing Rock Lakota/Dakota) as our Head Northern Singer. He is widely renowned as a composer, singer, historian and educator. His singing and cultural presentations have taken him to Denmark, Hawaii and across the United States. Earl promotes the use of traditional songs to preserve language, sober life styles, the importance of education, and 7th generation healing. He has made a connection with the ancestral Lakota/Dakota way through the medium of the sacred Drum and the songs he sing's for many different occasions. You can find Mr. Bullhead and Common Man recordings on CD, by SOAR productions.

There is a "sacred way," a way to survive in relative peace, a way to cope with today's problems. Hope, comfort and love can exist in balance amongst the strife that is evident in life and it is attainable by all who search, all who allow the "spirit of song" to flow.

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 men's traditional dances tend to be stately and movements are said to mimic animal and bird movements. The fancy dance is free movement and individual expression 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 dancer's back and neck is an intricately designed otter hide, which is also 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 strings 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 handle 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 went 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. *Please, no cameras or videotaping at this time.*

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. *Please, no cameras or videotaping at this time..*

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. *Please, no cameras or videotaping at this time.*

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. *No cameras or videotaping at this time.*

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 with 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.

Head Staff Biographies from page 3

American Indian community. Where they have several pow wows a year .

Mr. Rock has been dancing for the past 12 years as well as singing and drumming. He has committed to Sundancing for the remainder of his life on Mother Earth. He is a pipe carrier and is open to help people who come to him, for he finds it hard to turn them away. In his own words he states, *"I'm honored in being asked as Head Man Dancer at this year's pow wow, miigwech."*

Head Lady Dancer - Louisa BluEyes

Ms. BluEyes is of the Towering House Clan, Northern Dine' Nation, originally from Shiprock, New Mexico. She has been employed in law enforcement for 17 years, currently a proud member of the L.A. County Probation Departments Pretrial Services as an Adult Investigator. Her preference, however, is working with juveniles because, *"as an officer, you still have that slight chance of molding a positive future, at least for one ward."* Louisa has held numerous positions for the department: to name a couple,

liaison to the Committee on Organizational Diversity and Recruitment Officer for Native American Employees.

Ms. BluEyes is an alumni of USC, "Class of 86" in Child Psychology and currently attends CSULB to further, *"my knowledge in sociology due to current sociological trends and turmoils."* Louisa is honored to be asked to be the Head Lady Dancer this year and says *"Abebee"* to all and enjoy!

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 35 years, with two sons and five grandchildren. He produces industrial videotapes 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 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

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Head Staff Biographies *continued from page 7*

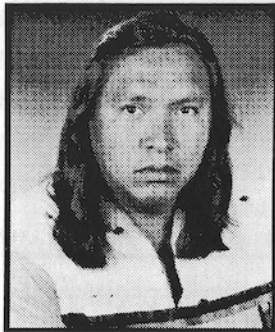


Broadcasting II Corporation, which owns radio station KTWC/103.5 FM, Phoenix, Arizona.

Southern Arena Director - Michael Burgess

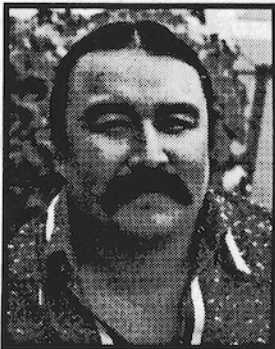
Mike Burgess, Comanche, is the Native American Program Supervisor for E.O.N.A. (Educational Opportunities for Native Americans), of the Special Projects Office of Long Beach Unified School District. He is also a lecturer here at CSU Long Beach, for the American Indian Studies Department.

A 14 year resident of Los Angeles, Mr. Burgess is quite active in both the civic area and national level of the Indian community. He serves as a member to the Los Angeles City/County American Indian Commission, a chairman of the Presbyterian Native American Ministry Steering Committee, Whipman of the Golden State Gourd Dance Society, the National Indian Education Association and keeps membership in the Native American Journalist Association.



Northern Arena Director - Mylo Iron Bear

A member of the Spirit Lake (Mni Wakan) Dakotah Nation formerly known as the Devils Lake Sioux Tribe, from Fort Totten, North Dakota. Mylo has been active in his traditional heritage as well as a presence in the pow wow circle for many years, through singing and Northern Traditional dancing, as well as acting as a master of ceremonies and an arena director. He has traveled to many pow wow celebrations throughout the United States and Canada. He is a member of Wild Horse Drum, which has traveled to Greece and to Hawaii over the past year and will take part in the Big Island Pow Wow as the "Master of Ceremonies" in September of 1997. Mylo devotes much of his time to helping children understand what it is to be a Native American. He feels that children need to take pride in their heritage, take charge of their future and be strong leaders in the future. Mylo welcomes you to the circle today and encourages you to ask questions. Who knows?... He may have an answer for you!



Head Gourd Dancer - Victor Porter

Mr. Victor Porter, Seminole/Navajo, enrolled at Northrop University and transferred to CSU Long Beach in 1980. He's currently employed with Boeing North American (formerly Rockwell) and has been employed there for over 16 years on the space shuttle program.

He resides in Garden Grove with his wife Debbie and three children, Forrest, Farrah and Fallon. Victor is an Ordained Minister through the American Indian Unity Church of Garden Grove. Victor and his family thank the American Indian Student Council for the honor of being Head Gourd Dancer this year. We also thank the CSULB Native American Alumni & Friends Chapter for their support. "Today we dance for those who have gone before us and for those that will come after." Peace and Balance... for all my relations.

Head Staff...

Top to bottom: Arena Directors Michael Burgess (Comanche) and Milo Iron Bear (Spirit Lake Dakotah). Head Gourd Dancer Victor Porter (Seminole/Dine') Cover is based upon artwork created by CSULB student Art Neri. Pow-Wow program and graphics coordinated by alumni April Skinas.