POWWOW.PSU.EDU

# PENN STATE POWWOW

## 18th Annual Traditional American Indian Powwow

SATURDAY AND SUNDAY, FEBRUARY 24-25, 2024

DOORS OPEN AT 11AM BOTH DAYS

**C3 Sports Complex**
**200 Ellis Place**
**State College, PA 16801**

PennState

Admission is Free and Open to the Public

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| Dancer Grand Entry: | Noon, 6:30 p.m. on Saturday; Ends 9 p.m.<br>Noon on Sunday; Ends 5 p.m. |
| Host Drum: | Maza Napin<br>Yankton, South Dakota |
| Co-host Drum: | Thunder Nation<br>Pittsburgh/Cleveland |
| Co-host Drum: | Medicine Horse Singers<br>Pennsylvania |
| Co-host Drum: | Red Blaket<br>Nanticoke Lenni-Lanape Tribal Nation |
| Co-host Drum: | Iron Lightning<br>South Dakota/Oklahoma/Ohio |
| Head Veteran Dancer: | Robin Bowen<br>Sisseton-Whapeton Dakotah Sioux<br>Sisseton, South Dakota<br>Desert Storm Veteran |
| Head Man Dancer: | Urie Ridgeway<br>Nanticoke, Nanticoke Lenni-Lenape<br>Tribal Nation, Bridgeton, New Jersey |
| Head Woman Dancer: | Cory Ridgeway<br>Nanticoke, Nanticoke Indian Tribe<br>Millsboro, Deleware |
| Arena Director: | Roger Campbell<br>Sisseton / Wahpeton Dakota Sioux<br>Sisseton, South Dakota<br>Vietnam Veteran |
| Emcee: | Guy Jones<br>Lakota, Standing Rock<br>Indian Reservation, Standing Rock,<br>North Dakota |
| Head Cook: | Mike Zerby, Mission Band Potawatomi<br>Wabash River Valley, Indiana |
| Cafetria Supervisor: | Joche Gayles |
| Powwow Coordinator: | John Sanchez, Nde Apache |

**Cover Photo: Azul Sanchezolmos (Northern Arapaho Tribe) Wind River Indian Reservation, Wyoming, age 3, dances at the 2022 Penn State Powwow.**

**American Indian Kitchen and Vendors**
**All vendors comply with the American Indian Arts and Crafts Act of 1990**

The Penn State  campuses are located on the original homelands of the Erie, Haudenosaunee (Seneca, Cayuga, Onondaga, Oneida, Mohawk, and Tuscarora), Lenape (Delaware Nation, Delaware Tribe, Stockbridge-Munsee), Shawnee (Absentee, Eastern, and Oklahoma), Susquehannock, and Wahzhazhe (Osage) Nations. As a land grant institution, we acknowledge and honor the traditional caretakers of these lands and strive to understand and model their responsible stewardship. We also acknowledge the longer history of these lands and our place in that history.

It should also be noted that as a Land Grant University, Penn State's endowment principal from the Morrill Act was gained from the sale of lands expropriated from approximately 114 Native Nations across the western U.S. (https://www.landgrabu.org/universities/pennsylvania-state-university) Learn more from the High Country News story "Land-grab universities: Expropriated Indigenous land is the foundation of the land-grant university system." (https://www.hcn.org/issues/52.4/indigenous-affairs-education-land-grab-universities, 2020)

With the Carlisle Indian Industrial School in our backyard, we are acutely aware of the painful history and legacy of American Indian Boarding Schools. Authorized by the U.S. Congress in 1879, it was the first federal off-reservation boarding school for Native children. The school's first superintendent, Army officer Captain Henry Pratt, selected an abandoned army barracks for the school and modeled it on an education system he had developed for an Indian prison. He is infamous for his philosophy "Kill the Indian in him, and save the man." Pratt's experiment gave rise to over 400 off-reservation boarding schools across the U.S. and more in Canada, a system which operated in the U.S. until 1969 and in Canada until the 1990s. Thousands of Native children were torn from their families and communities to be housed far away, their hair cut short, their traditional clothing taken away, their language forbidden, stripped of their culture, and "civilized" and "educated" to become laborers in the white world. Many died in the process; the rest bore the profound scars of physical and emotional abuse, wounds that Native communities still feel. The world has been shocked as unmarked graves associated with Canadian boarding schools continue to be found. U.S. Secretary of the Interior Deb Haaland (Laguna Pueblo), who is the first Native Cabinet member and whose own grandparents were taken away to the Carlisle School, commissioned a first-of-its-kind investigation into U.S. Indian Boarding Schools. The initial report, issued in 2022, identified 408 federal Indian boarding schools across 37 states.  The investigation identified marked and/or unmarked burial sites at 53 schools. "As the investigation continues, the Department expects the number of identified burial sites to increase." Some scholars expect the number of documented boarding schools deaths could be over 10,000. At Carlisle, which closed in 1918, approximately 180 children are buried; one quarter of those are Apache children.

# Penn State NAGPRA Program Updates

The Matson Museum of Anthropology at Penn State is actively working with several Native American Tribes and Nations, as well as foreign countries, to return the small number of ancestral remains in its care. We hope to host representatives of the Klamath Tribes, the Bear River Band of the Rohnerville Rancheria, and the Eastern Band of the Cherokee Indians to campus this spring to transfer approximately 43 ancestors to their descendants. The ongoing NAGPRA program aims to contribute to the creation of an inclusive community for Indigenous faculty, staff, and students while building relationships with these Tribal partners, which will help shape the new Matson Museum of Anthropology opening in fall 2024. For any questions or for updates, visit https://matson.psu.edu/ or email matsonmuseum@psu.edu!

# 18th Annual Traditional American Indian Powwow

American Indian dancers and Native Drum Groups from American Indian reservations and communities across the United States and Canada travel hundreds, some thousands, of miles to State College for one of the finest powwows in or outside of Indian Country. Penn State has recognized it a one of the University's signature cultural events and the Happy Valley Adventure Bureau has recognized it as a premier family-friendly event for the region.

Powwow coordinator John Sanchez (Nde Apache) says, "everyone, Native or non-Native, is welcome and admission is free." In addition to watching traditional Native dancing, there are times when non-Natives are invited into the dance arena to share an inter-tribal dance or a round dance. "Powwows are among the few contemporary Native cultural events that non-Natives can be part of; simply by attending, you are part of the powwow. It is a unique opportunity to experience Native culture," Sanchez says.

American Indian vendors from all over Indian Country such as North Carolina, New Mexico, and South Dakota sell Native-made arts such as beadwork, quillwork, wampum, turquoise and silver, as well as paintings, sculpture, drums and supplies. Native foods such as American Indian frybread, Indian corn soup and buffalo are also available for purchase. Food prices have remained the same since this powwow's beginning in 2004, making trying American Indian food affordable for the entire family.

This powwow typically has more than 6,000 visitors each year and has earned a national reputation as an excellent example of honoring family values and American Indian traditions. Penn State has recognized it as one of the University's signature events. This powwow is sponsored by Penn State and is celebrating its 17th year after a two-year hiatus during the Covid-19 pandemic.

For more about the Penn State Powwow, visit the website powwow.psu.edu, follow on Facebook, and check out YouTube videos posted from the powwow.

# Our History and Legacy

The first Penn State Powwow was held in conjunction with the 30th anniversary of the American Indian Leadership Program, on March 31, 2001. In addition to an academic symposium, the celebration featured a four-hour Saturday evening mini-powwow to wrap up the event. Held in Dean's Hall at the Penn Stater Conference Center and Hotel, the powwow had one drum (Many Voice Singers), about two dozen dancers, and a hand full of vendors. The community interest was overwhelmingly positive!

After three years of planning, securing sponsorships and finding a larger venue, the New Faces of an Ancient People Traditional American Indian Powwow emerged in April 2004 to become an annual event. Co-sponsored by Penn State and the State College Area School District, the event was held in Mount Nittany Middle School as a full two-day traditional powwow. The powwow quickly grew into the signature event it remains today, drawing traditional dancers, drums and vendors from across the continent, and dedicated volunteers from across the Centre Region. In 2014, due to a number of convergent factors, the New Faces of an Ancient People Powwow drew to a close. WPSU-TV produced an award winning documentary about The Penn State Powwow, titled "As Long As We Dance," which aired nationally on PBS and received much acclaim.

A scholarship was founded in honor of the powwow.

After only a one-year hiatus, the powwow was brought back! With encouragement from dancers, drums, vendors, volunteers, Penn State administration and particularly Dean Marie Hardin of the Donald P. Bellisario College of Communications, the powwow was re-established; now wholly sponsored by Penn State, it was renamed simply "The Penn State Powwow." The Covid-19 pandemic put plans on hold for 2020 and 2021 and necessitated a change of date for 2022. In 2023, after 16 years with our former location, the powwow moved to C3 Sports Arena in State College, which offers a much larger space for the dance arena and ample room for vendor booths, while still allowing us to offer a Native kitchen.

We believe the powwow has made an impact in a number of ways. First, as a Native event for Native people, we have grown to become one of the finest traditional powwows in the East with more than 150 dancers participating each year as well as four or more drums, and approximately 25 vendors, many of whom come year after year. We have watched children grow up, and elders walk on, and even a traditional wedding to carry forward our traditions.

As with all traditional powwows, we honor veterans as part of the opening ceremonies, and we have taken this farther by specifically honoring veterans from World War II at the 2010 powwow. It was heartwarming to see a dozen local men and women, some of whom were moved to tears, featured in the arena, and to join them afterward for a meal in the cafeteria as they reminisced for hours. In 2014, our Head Veteran Dancer was a woman, Robin Bowen (Sisseton/Wahpeton Dakota) U.S. Army Desert Storm veteran; to the best of our knowledge, this was the first time that a female veteran has served as a Head Veteran Dancer. We continued by having Robin in this role again in 2016, Denise Wynn-Domingue (Chickahominy) in 2019, and Mitchelene BigMan (Crow) in 2022. Also in 2022, Native American Women Warriors served as our color guard. Founded by Mitchelene BigMan (Crow) in 2010, NAWW is recognized as the first all-female Native American Color Guard and has served at many powwows and other notable events, including two Presidential inaugurations and the dedication of the National Native American Veterans Memorial in Washington, D.C. The group became a non-profit in 2012 to advocate for Native American women veterans.

We regularly honor our graduating high school and college students – fewer than 10 percent of American Indians go to college, so it is always an important occasion. We have honored cancer survivors and their loved ones for being stronger than their disease. We welcome our children into the dance arena for the first time; for many they would have no other opportunity to participate in a traditional coming out, and we have had many say that they have felt an overwhelming sense of belonging for the first time because of the experience.

From an educational perspective, the powwow has helped the Centre Region learn about Native peoples, experience a contemporary American Indian event, and get a taste of Indian Country from the Native kitchen. Wishing to engage further, community members contributed to a book drive in conjunction with the 2010 powwow, which collected new books for the Takini Indian School library. Books were collected, cataloged and delivered to the school, located on the West end of the Cheyenne River Reservation in South Dakota, which serves 188 K-12 students and the surrounding community. Powwow organizers, drums, dancers and storytellers have held professional development workshops with SCASD teachers and programs with students in elementary and middle school grades, as well as Park Forest Preschool.

As a community event, we've earned the reputation of being one of the University's most significant diversity events and one of the Centre Region's best family-friendly events. More than 150 volunteers help us make the powwow happen each year and many of them, too, return time after time. What has warmed our hearts most is when our volunteers and community visitors tell us what a wonderful event it has been and how much they've enjoyed interacting with the Native community, and when our dancers, drums and vendors tell us that outside of their powwow "back home," ours is their favorite because of the good feeling of a traditional event and the friendliness of our volunteers and community.

## Powwow Trustee Scholarship

We have worked with Penn State leaders to establish a scholarship named in honor of this event that has inspired all of us and showcased our culture for tens of thousands of Pennsylvanians annually since 2004. The scholarship generates earnings of approximately $7,500 annually. Consideration for this scholarship is given to all undergraduate students enrolled or planning to enroll at Penn State who have a demonstrated financial need. The Office of Student Aid is responsible for identifying the eligible pool of students. To the extent permitted by law, students from the eligible pool who are American Indian will be considered favorably, along with other factors. Fewer than 20 percent of American Indians earn a bachelor's degree or higher and less than one percent of Penn State's undergraduate student population are American Indian or Alaska Native. So, this scholarship will provide many opportunities to deserving students over the years.

We are tremendously grateful for the creation of this scholarship and humbled by the University's generosity in establishing this lasting legacy – a united effort of the Office of the President, the Penn State Alumni Association, the Office of University Development, the Office of the Vice Provost for Educational Equity, the College of Education, and Penn State Outreach. We also have worked with Penn State's Office of Undergraduate Admissions to develop initiatives to recruit more Native students to study at the University, and to create an environment that welcomes them and supports their success.

**If you are interested in donating to further grow the New Faces of an Ancient People Traditional Powwow Trustee Scholarship for Educational Equity, use the QR code to visit us online or contact Penn State Development by phone 1-888-800-9163 (toll-free) or email AnnualGiving@psu.edu.**

## Powwow

Powwows are American Indian celebrations of community and culture, featuring American Indian drum and dance, as well as American Indian vendors offering Native-made arts.

The exact origin of the contemporary powwow is difficult to pinpoint, but has its roots in traditional gatherings and tribal dances for particular situations. As American Indians were moved onto reservations, their dancing was curtailed by government regulations and so became a powerful symbol of Indian identity. Since the turn of the 20th century, the intertribal powwow has rapidly developed into a form of expression recognizable to American Indians throughout the continent. The dance and dress styles characteristic of the contemporary powwow owe much to the Northern and Southern Plains peoples, but have spread and adapted to the changes within Indian cultures, powerfully symbolizing both tribally specific and American Indian identity.

The contemporary powwow is a social event, like a big family reunion where everyone comes to renew acquaintances and to dance. It is a time for people to come together in song and dance, a time to put aside tribal differences and help bridge the gap between the American Indian and the non-Indian worlds. However, powwows are not simply secular opportunities for fun; they are a prayer to the Creator, a celebration of spirituality, and a connection with Indianness of past, present, and future.

There are two types of powwows: the traditional or honoring powwow, and the non-traditional or contest powwow. Honorings are an important part of the traditional powwow such as ours.

## Head Staff

The powwow head staff includes the Host Drums, Head Veteran Dancer, Head Male Dancer, Head Female Dancer, Emcee, Arena Director, and Head Cook. These individuals have the responsibility of being exemplary role models with outstanding traditional qualities. They must be present throughout the whole powwow.

## Host Drum

The Host Drum is the lead drum for the powwow. This drum is used for the Grand Entry, Flag Songs, and Veterans Songs that open the powwow and the Flag Song and Retreat Song that close the powwow. The Host Drum leads off the rotation for intertribal dances and may be called upon for specials sponsored by the powwow. This is a very important position as the drum is responsible for keeping the traditions of our cultures alive.

**Maza Napin** (Iron Necklace). Ihanktonwan Nakota (Yankton Sioux), is a family drum that grew

with Daniel “Walking Elk Boy” Necklace who, at an early age, told his father he wanted to sing. Through the years his sister and brother, along with many relatives, have learned songs and other aspects of their culture through the drum. Parnell Necklace, the initial drum carrier, became known as a master drum maker, world renowned for his outstanding craftsmanship, and as a drum carrier dedicated to keeping the tradition alive for future generations. The drum is now carried by Parnell’s son Sam Necklace. Maza Napin sings the Sioux National Anthem, Veteran’s Song, powwow traditional songs, and Honoring Songs. They are a nationally recognized American Indian drum and sing at many traditional and contest powwows in and out of Indian country.

## Co-Host Drum

**Thunder Nation**, a Southern style drum hailing from parts of the Cleveland and Pittsburgh areas, is a co-host drum. An intertribal group with “too many tribes to mention,” the drum originated in 2001 with close family and friends. Among the group’s members are six singers who have grown up together traveling on the red road: Rick Cwalina, Michael Simms, Howie Lemieux, Brian Roman, Shawn Beachy and Michael Edwards. “We have evolved tremendously within our group; slowly Thunder Nation grows with the arrival of our descendants. Today our goal is to show our children and the world what we like to do, so that it continues in the generations to come. It is our duty to demonstrate perseverance (or to be an example of perseverance). We are very thankful for this and strive to do our very best each time we sing, traveling throughout the United States. It is our goal each time we sing to make people feel good, make them tap their feet as they sit around the arena; make ’em dance. Thunder Nation is about families, especially our little ones, our elders, and our friends. We would like to share with you our songs. Pleae accept our most heartfelt greetings.”

## Co-Host Drum

**Medicine Horse Singers** are a contemporary Northern Drum. Members are from Pennsylvania, Delaware, Maryland, and Virginia, representing the Ojibwe, Cherokee, Tuscarora, Nanticoke, and Lenni-lenape nations. After many years traveling the East Coast to dance at Powwows, Shawn Haddaway & Robert Boyd III decided to unite their 2 drums. Medicine Horse was created. Our goal is to travel with our family and friends, to dance and to sing for the people. The Drum has given us all great opportunities. Over the years singing together we have traveled throughout the East Coast and out to Illinois, both as Host, and as Guest Drum at Powwows. We looking forward to seeing all the other singers and dancers. Come listen to us sing. I come to sing from my heart. When the people dance, my heart feels that power. In return, I sing to give them more.

## Co-Host Drum

**Red Blanket Singers** are a southern-style Native American drum group based out of Bridgeton, New Jersey. Comprised mainly of citizens of the Nanticoke Lenni-Lenape Nation, Red Blanket has been singing together since the mid 90’s. They have traveled across the United States and into Canada sharing their original compositions as well as traditional Nanticoke and Lenape music. Red Blanket released their third album in June of 2018 titled: Red Blanket Singers - Pow-wow Songs of the Nanticoke Lenape.

## Co-Host Drum

**Iron Lightning**. We are a group that consist of several different tribes. The Drum Keeper family origin is originally from Rosebud/Pine Ridge Lakota Sioux nations of South Dakota. The rest of the drum also consist of Lakota Sioux, Chowanoke, Cherokee, and Seminole nations. I am a 4th generation singer there's Great Grandpa Ring Thunder; Grandpa Blue Thunder; my dad; me (Lawrence Reddest); and my son.

## Head Dancers

In the Grand Entry, the Head Veteran Dancer, Head Man Dancer, and Head Woman Dancer follow the flags and lead the dancers into the arena. Throughout the powwow the Head Dancers are the first to begin each dance. They also assist with specials and honorings and lead the honor dances. They serve as role models and must be very knowledgeable about the traditional songs, dances, honorings, and other powwow events. The Head Veteran Dancer must be a veteran with U.S. military service.

## Head Veteran Dancer

**Robin Bowen,** Sisseton-Whapeton Dakotah Sioux Oyate, Sisseton, South Dakota, Desert Storm Veteran
Robin is a Women's Traditional Dancer and a U.S. Army Desert Storm disabled veteran, having served two terms as Military Police. She currently lives in Waubay, South Dakota, on the Sisseto-Wahpeton Lake Traverse Reservation and is a well known and respected traditional American Indian dancer. Per capita, more American Indians volunteer for service in the United States military forces than any other U.S. group. Robin served as Head Veteran Dancer for the Penn State Powwow in 2014; to the best of our knowledge, that was the first time that a female veteran has served as a Head Veteran Dancer.

## Head Man Dancer

**Urie Ridgeway,** Nanticoke, Nanticoke Lenni-Lenape Tribal Nation
Urie is a citizen and the elected Chief of the Nanticoke Lenni-Lenape Tribal Nation located in Bridgeton, New Jersey. Known throughout the Pow-wow trail as the "Tasmanian Devil" due to his fancy dance style, Urie has served on numerous pow-wow committees as Head Dancer, Areana Director, Master of Ceremonies, Sound Man, and Event Coordinator. Outside the "Arts," Urie is a civil engineer and owner of Sparrow Landscapes. He and his wife Cory reside in Southern New Jersey and travel the pow-wow trail with his seven children.

## Head Woman Dancer

**Cory Ridgeway**, Nanticoke, Nanticoke Indian Tribe, Millsboro, Delaware
Cory Ridgeway is Nanticoke from Millsboro, Delaware. She graduated from the University of Delaware with a Bachelors of Arts and Science, double majoring in Anthropology and Women's studies. Today, she is the designer and owner of Ridgeway Clan designs and creates regalia for dancers all over the east coast. Cory is an avid believer of giving back to our communities and spends her time teaching tribal youth sewing and powwow style dances.

## Arena Director

**Roger Campbell**, Sisseton/Wahpeton Dakota Sioux, Lake Traverse Reservation, South Dakota
Roger is from the Lake Traverse Reservation, South Dakota, and is a veteran of the U.S. Air Force of the Vietnam Era. He has been on the red road for over 25 years and run inipi or sweat cereamonies. He is a grass dancer but switched to northern traditional these last few years. His hobbies consist of walking the red road daily and teaching our children our religion and culture.

## Emcee

The Emcee is the voice of the powwow and keeps the activities of the powwow arena running smoothly. Working with the Arena Director, the Emcee sets the schedule of events, maintains the drum rotation, calls the specific dances and other events within the arena, and keeps the singers, dancers, and general public informed as to what is happening in the arena. The Emcee provides a wealth of information to those in attendance and is responsible to the elders for ensuring that the powwow keeps going in a traditional way.

**Guy Jones**, Hunkpapa Lakota, Standing Rock Indian Reservation, North Dakota
Guy is a full blood member of the Standing Rock tribe from the Standing Rock Indian Reservation in North Dakota. He was born at Fort Yates, North Dakota and spent his early years in Wakpala, South Dakota, later moving with his family to McLaughlin, South Dakota. Guy is a direct descendant of Pizi (Chief Gall), who led the frontal charge against the 7th Calvary at Greasy Grass (Little Big Horn). He is an outspoken advocate on American Indian issues of spirituality, sacred burial sites, repatriation of American Indian remains, mascots, and social justice and founded the Miami Valley Council for Native Americans in Dayton, Ohio.

## Head Cook

**Mike Zerby**, Mission Bend Potawatomi, Wabash River Valley, Indiana
The Head Cook is responsible for preparation of the menu of Native foods served at the powwow. The Head Cook must be knowledgeable about traditional foods and about serving a crowd through the powwow kitchen. The Head Cook works with powwow staff and volunteers to make sure that everyone who visits the kitchen has an authentic taste of Indian Country. Mike Zerby is widely renowned for his ability to run a powwow kitchen and his frybread is legendary. Hunter Gardner (Yankton Sioux, Yankton South Dakota) serves as assistant cook.

## Powwow Coordinator

**John Sanchez**, Nde Apache, State College, Pennsylvania
John is one of only a handful of American Indian professors at Penn State. He is a tenured associate professor in the Donald P. Bellisario College of Communications, teaching courses in gender, diversity, and the media, and media ethics, and also is a Distinguished Professor in the Schreyer Honors College at Penn State. He has worked with local and state governments to protect sacred American Indian burial sites. He is the editor of the textbook, *American Indians and the Mass Media*, the first book of its kind that looks at how American Indian imagery is used by the media. John has been the powwow coordinator since its inception and is responsible for making it happen. He works with his family and a small committee of volunteers to produce the powwow and manages all aspects of planning, coordination, logistics, fundraising, and budget. The powwow takes a full year of planning and preparation to be successful.

## Photography, Audio Recording, and Video Recording

The American Indian Powwow is an excellent time to create photographs or to make a record of this very important cultural event. However, there are times when photography or recordings should not be made because of American Indian cultural traditions and beliefs involving respect for the honoring or for the ceremony. Please offer your highest respect when using your cameras or tape recorders.

Please do not take photographs or video recordings of individuals outside the Arena without first getting their permission.

Please do not audio record the songs unless the Head Singer of a Drum gives permission. Even if permission has been granted, the Emcee may request that specific songs not be recorded.

You may photograph and record the Grand Entry, intertribal dancing, and exhibition dancing, unless otherwise noted by the Emcee.

Photographing or recording of the opening ceremonies following the Grand Entry or the traditional ceremony to recover a fallen Eagle Feather is strictly forbidden and we are asking you to please leave your equipment off or put away.

Listen carefully to the Emcee; he will kindly let you know when photography and recording is not allowed. There are also Powwow staff around the arena that may ask you to please not record or photograph if you may have missed the Emcee's announcement.

## Powwow Etiquette

Because powwows are sacred events steeped in tradition and protocol, the powwow committee has provided etiquette information so as not to mistakenly offend anyone or appear disrespectful.

- The powwow is a traditional celebration and ceremony, to which you have been invited.
- Drugs and alcohol are strictly forbidden on powwow grounds. Violators will be removed. Smoking is also strictly prohibited inside.
- The first row of seating around the perimeter of the Dance Arena is reserved for the dancers.
- Dancers enter and exit the Dance Arena from the east. Please be respectful and avoid obstructing their pathway. Also, avoid standing in front of someone preparing to dance or those singing.
- Do not touch any item of clothing, jewelry, or accessories of the dancers. Many of these items are fragile or sacred. Many are very old and have been handed down from generation to generation.
- Listen carefully to our Emcee. He will explain what each song, dance, and ceremony means. He will also give information about when photography, audiotaping, and videotaping are allowed, and when visitors are invited to join the dancing.
- It is respectful to stand and remove your hat when the Eagle Staff is brought into, or taken from the Arena. It is also respectful to stand during the opening ceremonies, the closing song, and other ceremonial songs. Listen to the Emcee for instructions.
- All veterans—Native and non-Native—should participate in the Veteran's Dance, which is part of the opening ceremonies following the Grand Entry. All traditional powwows begin with honoring veterans.
- Visitors are welcome to enter the Dance Arena during Intertribal Dancing, and by invitation during special songs. Listen carefully to the Emcee. He will tell you when visitors are permitted to enter the Arena and join in the dancing. At other times, please respect the Arena by not entering it.
- Appropriate dress for women is a long skirt or dress or pants, and a top that covers the shoulders and torso (such as a t-shirt). Men should wear shirts with sleeves, and pants. Short shorts or revealing clothing are not appropriate. Costumes are not appropriate. Visitors dressed in an offensive manner will be kindly asked to change clothing.
- Random walking, running or playing in the Dance Arena is strictly prohibited.
- Pointing with a finger, particularly the index finger, is considered impolite. If you must indicate a specific individual, do so with the eyes or a nod of the head.
- Do not touch an Eagle Feather that has fallen to the ground. If you discover a fallen Eagle Feather, guard it and notify a member of the powwow staff. There are ceremonies that have to be performed to return the fallen Eagle Feather.
- Feel free to talk to the dancers and powwow staff outside of the Arena. They usually are very happy to answer your questions about their clothing, dances, and culture.

## Arena

The circle is very important to American Indian peoples. Creation is a circle, the Sacred Hoop, never ending, constantly renewing. The center of the hoop is the center of Creation. All Creation moves in a circle, divided into four related parts (four seasons, four directions, four races, four beings (two-legged, four-legged, winged, swimmers). The Dance Arena is a sacred circle, and within that circle all things exist and are equal. As they dance, the dancers in the Arena create

a circle, which represents the sacred circle of life and gives testimony to the Creator and to the ancestors that they carry the traditional ways in their hearts.

## Grand Entry

The powwow begins with Grand Entry, in which all of the dancers participate. The procession is led by the Eagle staff. The Eagle staff represents our nations, our elders, our way of life. Honored veterans are flag bearers and are followed by the dancers, by style and then from elder to younger. Following the Head Veteran Dancer is the Head Man Dancer, then Men Traditional (first bustle, then straight), Grass Dancers, and Fancy Dancers, then Women Traditional (first buckskin then cloth dress), Jingle Dancers and Fancy Shawl Dancers, then Children (in roughly the same order). Dancers enter the arena from an opening at the East, dancing in many stylistic variations to the heart-beat of the drum. After the dancers have entered the arena, the flag song will be sung. The song honors the Eagle staff and the American flag. After the follow-up song, a prayer will be offered by a respected spiritual leader or respected elder. All gatherings are begun with a word of thanks and a prayer to the Creator. After the Eagle staff and the flags have been posted, there will be a Victory song to honor all veterans. All veterans — Native and non-Native — should participate in the Veterans Dance. Following the Grand Entry and opening ceremonies are four intertribal dances in which all dancers and powwow guests may participate.

## The Traditional Drum

The drumbeat is the heartbeat of Mother Earth and of Native Peoples' way of life. The traditional drum is a highly respected ancient and sacred instrument. Traditional drums have no steel on them and are covered with deer, elk, moose or buffalo hide. There are usually at least four singers on the drum, giving testimony to the four directions. The drum is never left unattended. Nothing is ever set on the drum, nor is anyone allowed to reach across the drum. The drum carrier and singers have spent many years learning the traditions and the songs. Some songs are very old, and have been passed down from generation to generation. Some songs are contemporary.

At times during a song, there will be honor beats. These are louder beats in a slower tempo, and are done out of respect for the drum. There are two styles of drums: Northern and Southern. Northern drums sing in a higher pitch and have a longer set of four to eight honor beats. Southern Drums sing in a lower pitch and quicker pace with a distinctive set of 3 honor beats. Dancers acknowledge the honor beats according to their dance style.

There are many songs and dances in American Indian cultures. Some songs have words, (honor songs, for instance); others have "vocables," a melody to dance to. Many are strictly traditional and are danced to in traditional fashion; some are contemporary and are danced to in more recent fashion.

## Honorings

Honorings are an important part of the Traditional Powwow. The Honor Dance shows respect and honor to someone for their character or achievement. A drum is selected to sing a special honor song, usually either the Host Drum or a drum with a significant connection to the person being honored or the person calling for the honor. There is usually some announcement explaining the reason for the honoring, then the person being honored and the sponsoring person are danced once around the arena by the head dancers. After one revolution, other dancers and powwow guests who wish to show their respect form a line to shake hands and then dance behind the group.

## Regalia

The clothing worn by the dancers in the arena is called regalia. It is not a "costume" and it is impolite to refer to dance regalia as "costume." A costume is something one puts on when pretending to be someone or something else. American Indian powwow dancers are not pretending; they are practicing their culture, honoring their past traditions and carrying them forward into the future. Each dancer's regalia is determined by a combination of dance style, tribal tradition, and individual creativity.

## Dance Styles, Songs and Dances

- **Men's Traditional Dance**. This is one of the oldest dances, and has many different patterns and styles, which represent the man's Native nation, family, and individuality. Often, items of the Traditional Dancer's clothing or items he dances with have great significance or are heirlooms passed down through the generations. Traditional dancers may wear a circular bustle of Eagle feathers, representing the circle of life.
- **Men's Grass Dance**. A traditional dance that was done for many years on the prairies, the Grass Dance was done to make a circle before the Creator and clear the way for the other dancers. Grass Dancers originally wore outfits made from grass. They would begin to dance, making a circle in the tall grass by gracefully pressing the grass down. Their movements resembled the swaying of the prairie grasses. Today, many Grass Dance outfits are made from yarn and ribbons and many dancers carry a braid of sweetgrass.
- **Men's Fancy Dance**. The flashiest and most athletic of Men's dances, the Men's Fancy Dance is a modern interpretation of the older Traditional and Grass Dances. This dance style is characterized by bright, colorful beadwork, brilliant hued double feather bustles and knee bells for keeping time. Dancers use intricate, rapid footwork and quick spins.
- **Women's Traditional Dance.** This dance is in honor of the woman's role as giver of life and keeper of the home, family, and culture. Women's traditional dance styles reflect women's close connection to Mother Earth by never allowing their feet to completely leave the ground. Northern traditional dancers usually dance in one place at the perimeter of the arena; Southern traditional dancers usually dance clockwise around the dance arena.
- **Women's Jingle Dress Dance.** Originating from the Ojibway people of the Great Lakes area, this dance spread rapidly through the Northern Plains. The dance is said to have

originated as a healing dance that was given in a dream to the parents of a young lady who was sick and subsequently recovered after performing the dance as prescribed. The jingles on the dresses are made from tobacco can lids, and make a pleasing sound as the dancer moves. Tobacco is sacred, and the jingle dance asks for good health for the people. It is said that there is good medicine when a jingle dancer is present.

- **Women's Fancy Shawl Dance.** This modern style dance features elaborate footwork and athletic movement similar to that of the Men's Fancy Dance, but with more movement, especially spinning. The women wear decorated fringed shawls and brightly colored matching beadwork. This dance is sometimes called the Butterfly Dance because the women open and close their shawls like butterfly wings.
- **Intertribal Songs.** Intertribal songs can be very old or very contemporary. During Intertribal Dances, all dancers, including visitors, may dance. Intertribals allow all nations, styles, ages and genders to dance, and are the most common songs at a traditional intertribal powwow such as this one. The Emcee will announce which songs are Intertribals.
- **Honor Songs.** Usually sung in honor of a particular person, honor songs are also sung for groups or sacred items. During an honor song, it is respectful to stand and remove your hat.
- **Round Dance.** The Round Dance is a social dance in which all dancers and visitors can participate. Dancers move clockwise in a circle around the arena, in a step-up fashion, with faster moving lines in the center, and slower moving lines on the outside. The Round Dance represents unity.
- **Two-Step.** The Two-Step is a social dance with male and female dancers dancing as partners. Visitors may also be invited to join. Led by the head dancers, couples follow. This is the only dance in which men and women dance together as partners.
- **Crow-Hop.** The Crow-Hop is danced by both men and women and is said to have originated in the Crow Nation. This dance has a very distinctive musical beat and is unlike any of the other songs.
- **Smoke Dance.** The Smoke Dance is a longhouse dance of the Haudenosaunee people, which has become very popular as an exhibition dance at powwows because of its intricate footwork and intense speed. Both men and women dance the contemporary exhibition Smoke Dance.
- **Hoop Dance.** The Hoop Dance is an exhibition dance performed by a single dancer with a stack of up to 30 hoops. As the dancer dances, he uses the hoops to create the images of various shapes, animals, and stories in time with the drum.
- **Snake Dance.** One of the oldest dances, the Snake Dance imitates the journey of a snake. Led by the Head Man Dancer, the dancers follow each other in a single line, winding in and out in a snake-like manner.
- **Chicken Dance**. An older traditional men's dance that is becoming popular in contemporary powwows, the Chicken Dance portrays the mating dance of the prairie chicken.
- **Duck and Dive.** A Men's Traditional Dance, the Duck and Dive portrays a battle scene, with the loud drum beats representing cannon fire, which the dancers duck and dive to avoid.
- **Blanket Dance.** Named for purpose rather than a specific dance style, a Blanket Dance is an opportunity for those present to make a donation as a blanket or shawl is carried around the perimeter of the dance arena. The purpose is announced prior to the singing of the

song for this dance, and visitors may contribute voluntarily and in whatever amount they deem appropriate.

- **Candy Dance**. This is a fun dance for children. The arena floor is strewn with candy and children are provided with sacks before the song starts. Children dance while the drum sings — then when it stops they scramble for candy before it starts again.

## American Indian Arts and Crafts Act of 1990

The American Indian Arts and Crafts Act of 1990 states that "it is unlawful to offer or display for sale any good . . . in a manner that falsely suggests it is Indian produced, an Indian product, or the product of a particular Indian, or Indian tribe or Indian arts and crafts organization, resident within the United States." This means that a trader must be able to prove that any item that is offered for sale as American Indian made was indeed made by someone who is a member of an Indian tribe. By definition in the Indian Arts and Crafts Act of 1990, "Indian tribe" means "any Indian tribe, band, nation, Alaska Native village, or other organized group or community which is recognized as eligible for the special programs and services provided by the United States because of their status as Indians." It also includes any Indian group that has been formally recognized by a state legislature or by similar organization legislatively vested with state tribal recognition authority.

As defined in the law, Indian artists and crafts persons need a tribal enrollment document, or a letter from a tribe stating that the artist is recognized by that tribe, in order to claim that items they make are Indian made. Anyone who is selling items that were made by others must be able to prove that the items were Indian made, if they are being offered for sale as Indian items. If a trader is selling items that are not Indian made, as defined in the Indian Arts and Crafts Act of 1990, the trader must clearly indicate this, so that buyers do not purchase items thinking that they are Indian made when in fact they are not. The law provides very serious penalties for infringement. The law calls for a fine of not more than $250,000 or imprisonment for not more than five years, or both, for the first intentional infraction. Subsequent violations involve fines of not more than $3,000,000 and imprisonment of not more than 15 years.

## Planning Committee

The planning committee for the 2024 Penn State Powwow includes: John Sanchez (Nde Apache), Powwow Coordinator; Victoria Sanchez, Assistant Coordinator; Kayla Cwalina (Cheyenne River Lakota); Shelby Cwalina (Cheyenne River Lakota); Joche Gayles, kitchen and cafeteria coordinator; Dorie Glunt, financial coordinator; Sally Horn, dancer tracker coordinator; Tom Horn, facilities coordinator; Joseph Pelick, IT coordinator; Kathryn Pletcher (Bad River Ojibway); Andrea Ragonese, kitchen and cafeteria; Ron Redwing (Oglala), kitchen and cafeteria; Chris Sanchez; Dakota Sanchez (Nde Apache), security coordinator; Elsa Sanchez; Kerri Sanchez, vendor coordinator; Elaine Stella, dancer registration coordinator; Bruce Teeple, volunteer coordinator.

The powwow planning committee extends a heartfelt "thank you" to the many individuals who contributed to the success of this celebration. These include the staff of C3 Sports and our many wonderful volunteers.

# Sponsors

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# PENN STATE POWWOW

18th Annual Traditional American Indian Powwow