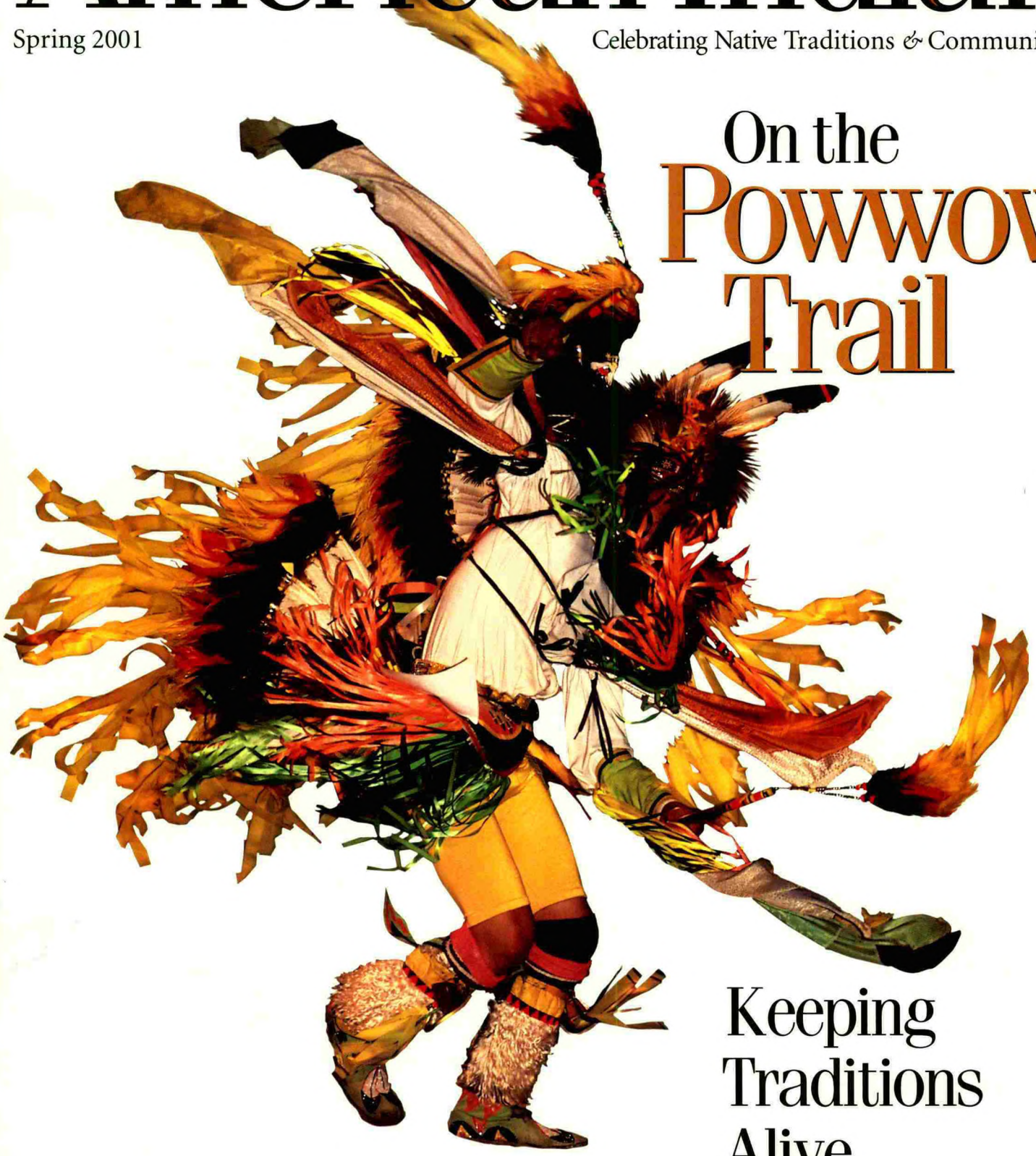
NATIONAL MUSEUM *of the*

American Indian

Spring 2001

Celebrating Native Traditions & Communities



On the Powwow Trail

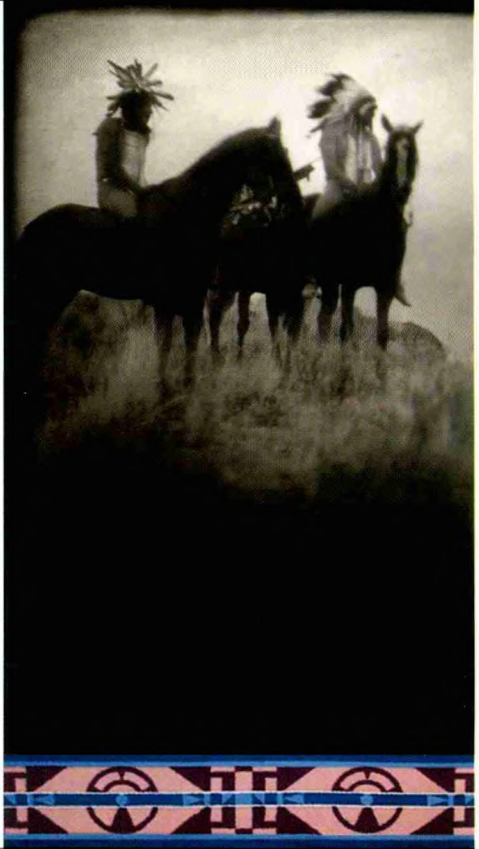
Keeping Traditions Alive

Smithsonian
National Museum of the American Indian

The Spirit Series

The Crow buffalo legacy blanket is the second in the Spirit Series—four double saddle blankets created by prominent Native American artists to honor the spirit of life that runs through a tribe and its people.

The Crow buffalo blanket measures 66" x 39". To learn more about this blanket and other Spirit Series blankets, please visit our Web site at www.collegefund.org or call 1-800-880-5887.



This blanket has a story to tell.

On a day one hundred and fifty years ago, the Crow people came to be surrounded by a fearsome, seemingly insurmountable enemy.

Plenty Coups, our leader, found all his tactics and wisdom of no use against these imposing warriors. Our people's destruction seemed certain, when from the south we heard a rumbling and saw an approaching dust cloud on the horizon.

The enemy watched in awe as a huge herd of buffalo stampeded towards the battle scene and, without slowing, encircled our beleaguered warriors.

Seeing this fearsome alliance between the Crow and the buffalo, the enemy took flight. Then Plenty Coups knew the truth of the prophecy he had received as a child: "Trust in the buffalo as an ally."

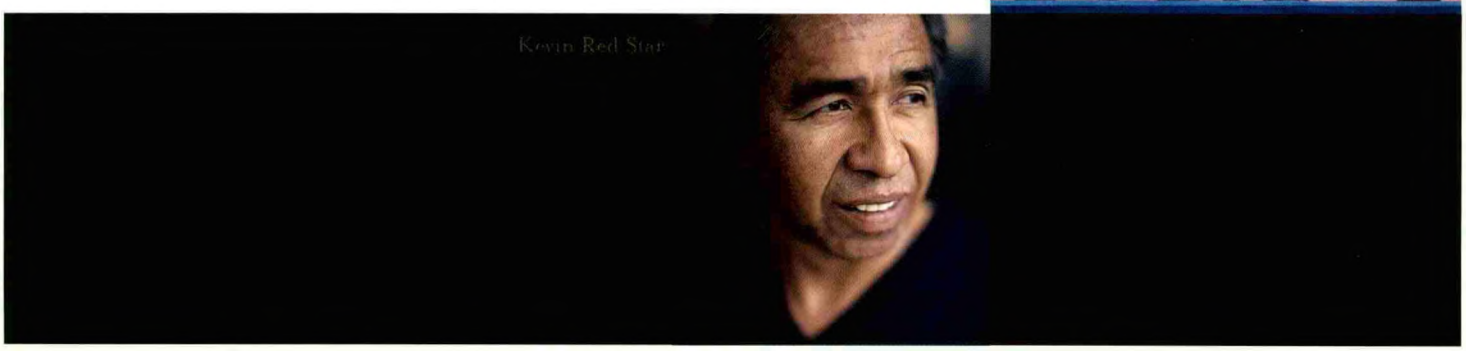
Inspired by this legacy, Crow master artist Kevin Red Star has designed this signed and numbered, limited-edition blanket made exclusively by Pendleton Woolen Mills for the American Indian College Fund.

70% of the proceeds from the sale of this blanket go to fund our colleges and scholarship programs, crucial in helping our people learn the skills they need to be self-sufficient.

The Crow buffalo legacy is not myth or legend. It is reality as experienced by our ancestors. We are part of a living, evolving culture, and today we again look to the buffalo to help sustain us.

American Indian College Fund

Educating the mind and spirit



Kevin Red Star

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Cover photograph: JJ Foxx/NYC

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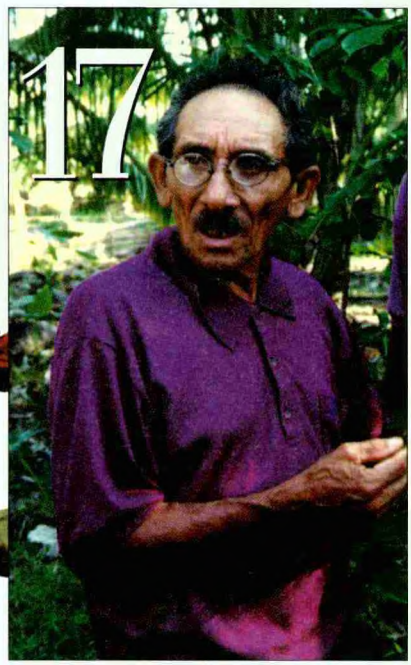

FEATURES

Note: *On page 14 of the last issue (Volume 2, Number 1), Bernard Lewis, tribal interpreter for the Pueblo of Acoma, was incorrectly identified as Everett Garcia, caretaker. We sincerely regret the error.*

NATIONAL MUSEUM of the

American Indian

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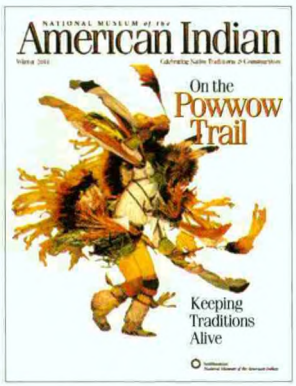

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Of One Blood and One Heart

by Emil Her Many Horses

When Machi Yolanda Curinao was asked, "What was your most memorable moment here in Washington?" she responded, "When Emil dressed in his Native dress." Machi Gerardo Queupucura added, "It showed that we are all of one blood and of one heart; we are brothers."

As lead curator for the *Our Universes* exhibition, I have had the distinct pleasure to meet and work with spiritual leaders and elderly community members from eight Native groups from throughout the Western Hemisphere. The eight groups are Mapuche, Q'eqchi' Maya, Quechua, Hupa, Santa Clara Pueblo, Anishinabe, Lakota and Yup'ik. The machis are spiritual leaders for the Mapuche people from Chile. I am grateful that Machi Yolanda and Machi Gerardo agreed to curate the Mapuche portion of *Our Universes*, one of three major exhibitions being developed for the new National Museum of the American Indian (NMAI) currently under construction on the National Mall in Washington, D.C.

On March 20, Machi Gerardo and Machi Yolanda, accompanied by Maria Catrileo, a Mapuche linguist from the University Austral of Chile who served as our translator, and Rene San Martin, an anthropologist and close friend of Machi Gerardo, flew to Washington, D.C., to view NMAI's Mapuche collections. The goal was to select Mapuche objects for inclusion in their gallery. Flying to Washington was Machi Yolanda's first experience in a plane. Guided by a dream, she agreed to make this long journey from her home in Chumbio, Chile.

Fellow NMAI staff members Ramiro Matos (Quechua) and Carmen Arrellano accompanied me as we greeted our Mapuche team members at Ronald Reagan Washington National Airport. The two machis wore their traditional Mapuche dress, as the machis do every day, which included fine examples of Mapuche silver jewelry and colorful textiles. Although they knew that Ramiro is Quechua from Peru and that I am Oglala Lakota from South Dakota, they asked at times if they would see other Native peoples. They found it difficult to identify other Natives in Washington, because Native peoples in the Northern Hemisphere wear their traditional dress only on special occasions. In fact, just such a special occasion was planned.

Photo by Ramiro Matos

Machi Gerardo Queupucura and Machi Yolanda Curinao agreed to curate the Mapuche portion of the Our Universes *exhibition, one of three major Mall exhibitions. The Machis, Mapuche spiritual leaders, stand near a* ruka, *a traditional Mapuche house in Chile.*

W. Richard West (Southern Cheyenne), NMAI director, held a reception for our Mapuche team members during their visit to Washington. The reception took place at the Cultural Resources Center, which houses the NMAI collections. The development of these exhibits involved many departments of the museum, and the reception gave everyone an opportunity to meet our Mapuche visitors. I decided to wear my traditional dress for our guests. As I walked into the curatorial conference room where our Mapuche team members were waiting to enter the reception area, everyone was thrilled to see me in my traditional dress. Almost immediately, Machi Yolanda asked Rene to take a photograph of us together. As we entered the reception, Machi Gerardo turned to me and said that he would like me by his side during the reception.

I felt it was an honor to dress in my traditional clothing for our Mapuche visitors. It has also been an honor to learn about the Mapuche understanding of the universe from Machi Yolanda, Machi Gerardo, Maria, and Rene. Along with our Mapuche team members, Ramiro, Carmen, and I consider ourselves a very close team. We look forward to educating future visitors to NMAI about the Mapuche people's rich and complex Native philosophy and celebrating the indigenous peoples represented in *Our Universes.* ■

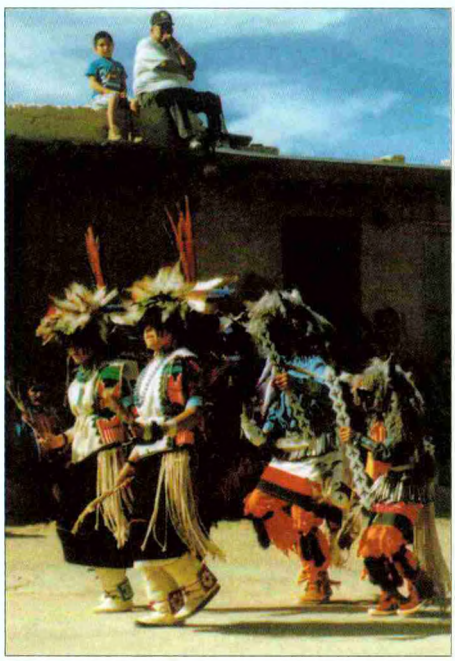
Emil Her Many Horses (Oglala Lakota) is curator of the exhibit Our Universes *for the National Museum of the American Indian.*

Smithsonian Study Tours Offer Two New

A Native American Adventure for Families, *scheduled for August, will take visitors to the Grand Canyon, Canyon de Chelly's ancient ruins, and the Rio Grande. Harvest and Blue Corn dances and a feast will welcome visitors to pueblo life at the Santa Clara Pueblo.*

Smithsonian Study Tours will offer two new destinations this summer, exploring some of the most important Native sites in the American Southwest. In June, *New Mexico: Native Land and People* will trace the histories of the Navajo and the Pueblo from ancient times to the present. *Canyons, Mesas and Pueblos: A Native American Adventure for Families,* scheduled for August, will take visitors to the Grand Canyon, Canyon de Chelly's ancient ruins, and the Rio Grande. Harvest and Blue Corn dances and a feast will welcome visitors to pueblo life at the Santa Clara Pueblo. Bruce Bernstein and Susan Secakuku from the National Museum of the American Indian (NMAI) will lead the study tours.

"I like to show people New Mexico," says Bernstein, assistant director of cultural resources, about the New Mexico tour. "Ancestral grounds like Mesa Verde show the continuity of Native culture." The June 8 to 16 tour will make a stop at Mesa Verde, one of the world's best preserved cliff dwellings. Other destinations, like Chaco Canyon National Historic Park, will introduce guests to Pueblo Bonito and Chetro Ketl, centers of classic Pueblo culture.



Hopi Buffalo Dance, Supawlori Village, c. 1989

From August 4 to 12, Secakuku (Hopi), a program specialist in community services, will lead the way to Hopiland, Navajoland, and two pueblos in New Mexico, Santa Clara and Santa Domingo. "We'll be visiting Hopi villages like Polacca and Shungopavi," she says about the *Canyons* tour. "I'm always thrilled to show where I come from. I like to create awareness about other Native cultures in the area, too." Guests will meet Navajo weaver D. Y. Begay and the Reanos, a Santo Domingo Pueblo family of jewelers. Secakuku says that meeting families and artists gives people a chance to see how NMAI exhibits and programs relate to contemporary Native American life. "The tours link the Museum's resources to the communities where items like jewelry or pottery come from," she explains. "Recently, D. Y. Begay assisted the NMAI with the *Woven by the Grandmothers*

Photo by Susan Secakuku

Destinations

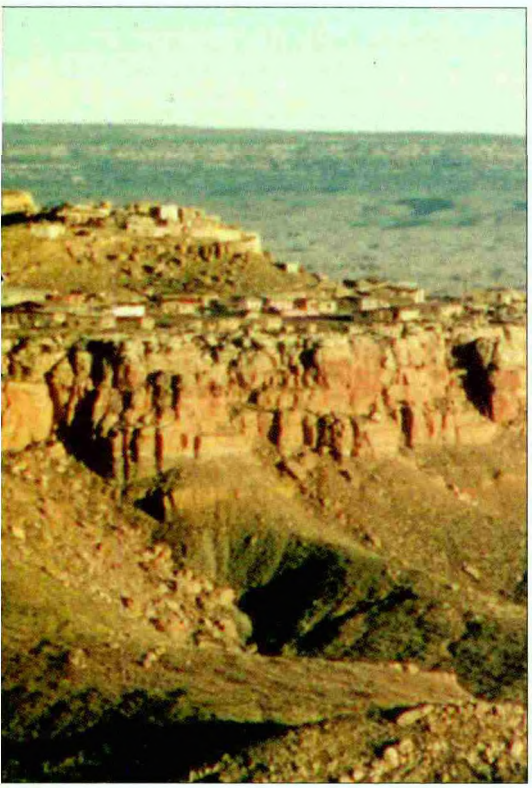


Photo by Robert Sakiestewa Jr.

Photo by Kim Secakuku

Butterfly Dance, Polacca, Ariz., c. 1991
Susan Secakuku, Bucky Preston

exhibit. Meeting her will allow visitors a chance to meet the artist behind the exhibit."

Every year, the Smithsonian Institution offers 360 study tours to 260 destinations worldwide. Visit the Web site at www.smithsonianstudytours.org for more information.

– Jennifer David

The Strings of Creation: Ron Peters, Puppeteer

Every year, the Children's Festival at the George Gustav Heye Center (GGHC) invites Native American performers to Manhattan; this year one of them is Ron Peters, puppeteer. A New York-based artist originally from Canada, Peters tells an Anishinabe creation story using marionettes. On stage, Windigo, Spider, and Muskrat act out the events that created the world for the Anishinabe.

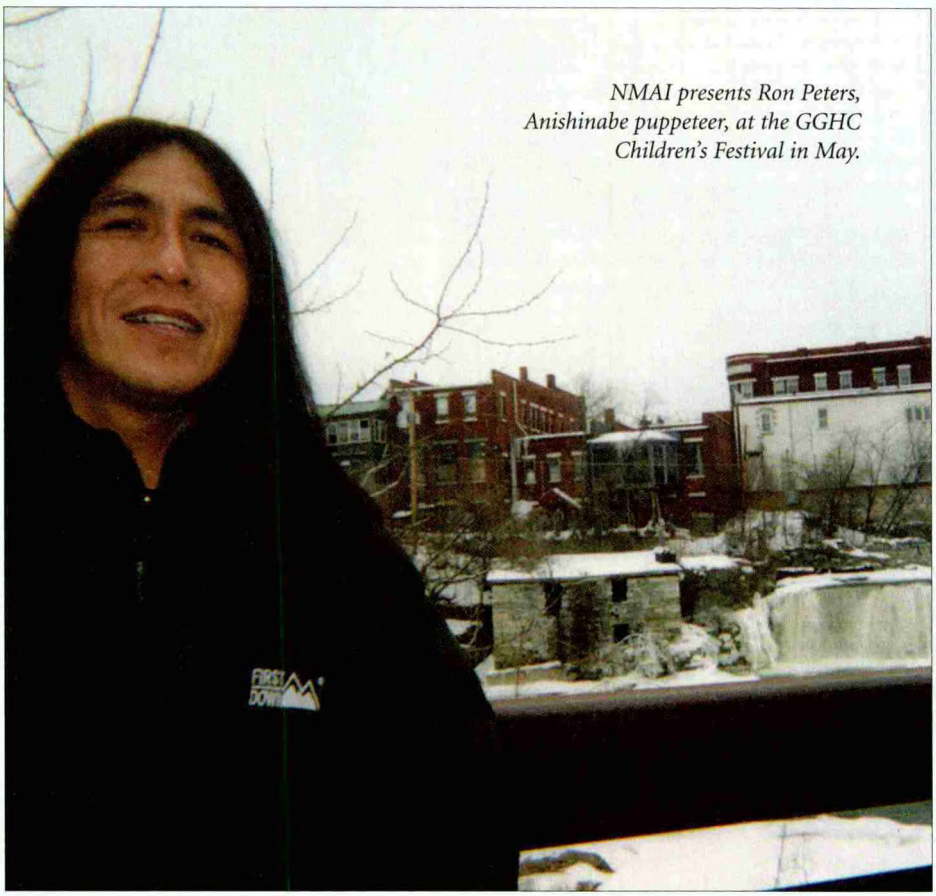
"My people's stories have always been a strong part of my life," says Peters, 44. When he was a child, his great-grandparents, John Kabatay (Anishinabe) and Mary Kabatay (Lakota), taught him the creation story he performs today. His grandparents used shadow puppets, rocks, and leaves to bring to life the characters that worked together to create the world. "The stories came alive for me," he says. "That's what I hope to do for children who come to the GGHC festival."

The Anishinabe creation puppet show begins with the Great Flood. Before the continents were formed, the planet was covered by water, and the animals had no place to live. Floating on the ocean, Bear, one of the show's central characters, spearheads an effort to create land. Each animal dives deep into the water, trying to reach the bottom and bring back a handful of earth. Only Muskrat succeeds and places the earth on the back of a giant turtle. That is why North America is known as "Turtle Island" to the Anishinabe.

The creation story embodies the values that Anishinabe people were instructed to live by. Peters says he learned about family and respect from the stories, and he hopes that his 23 puppets teach children similar lessons. He ad-libs the story into a present-day context. "I'm not creating something new," Peters says. "I'm telling the old stories in a new way." As far as Peters knows, the Anishinabe creation story has not been told through puppetry until now.

The Children's Festival takes place May 19 to 20, 2001, at the GGHC.

– Jason Ryle



NMAI presents Ron Peters, Anishinabe puppeteer, at the GGHC Children's Festival in May.

Vanessa Jennings: Gifts of Pride and Love

Vanessa Jennings, Kiowa cradlemaker keeps a family tradition alive and earns national attention.

Descendants of Kiowa and Comanche cradle-making families helped to develop the display of 40 cradles shown in *Gifts of Pride and Love: Kiowa and Comanche Cradles*, a traveling exhibit of Brown University's Haffenreffer Museum of Anthropology. Kiowa artist Vanessa Jennings made a cradle for the exhibit, now on view until May 27, 2001, at the George Gustav Heye Center in Manhattan. Barbara Hail, deputy director and curator of the Haffenreffer Museum, calls Jennings "the most important contemporary cradle maker in the country."

Kiowa cradle covers are heavily embroidered with glass beads. "It can take up to half a kilo of beads just to do the background color," says Jennings, who learned to make cradles from her mother, Jeanette Berry, and her grandmother, Etta Mopope. Kiowa artists often use different colors or different designs on each side of the cradle. In the late 19th century cradles were often beaded with floral and geometric designs. Those of the 20th century used these designs as well as figures like buffalo, deer, horses, humans, and modern motifs like flags. Jennings embroiders the deerskin cover of her cradles with beads, using patterns such as the overlay, lazy, modified crow, multiple raised outlining, and netted flat gourd stitches.

Jennings's grandmother wrapped her in a cradle and said, "My prayer is you'll live a long and healthy life. Let me carry you part of the way." Cradles carry babies from birth until they are old enough to walk. Lattice cradles, known as *paih'dodl* ("wrap handle") in Kiowa, were the preferred type of cradle among the Kiowa on the southern plains from about 1870 to 1920. "Culture evolves. This is true even for the Kiowa. Many Kiowa today use nylon backpacks and tummy packs to carry their babies," says Jennings. For her, the cradles symbolize the strength of family and the power of artistic expression in the Indian community. Jennings' grandson Cade came home from the hospital in a cradle.

In 1989, Jennings received a National Heritage Fellowship from the National Endowment for the Arts. President George H. W. Bush's letter to Jennings, dated Sept. 5, 1989, states, "One of America's greatest treasures is our rich and varied cultural heritage.We are all indebted to artists such as you who have contributed so much to the strength and vitality of the traditional arts in this country."

Jennings lives with her husband, Carl, in Redstone, on her family's original allotment in Oklahoma.

– André Morriseau

Photo courtesy of Providence Journal Company

George Sommerman Meets Ford Foundation Challenge

George Sommerman, a 91-year-old retired research engineer, was the first person to contribute to the Ford Foundation Challenge grant awarded to the National Museum of the American Indian (NMAI) last year. The Ford Foundation presented $1.5 million to NMAI, which must match the grant by 2005 with $3 million in other individual contributions. Sommerman feels that his gift will go toward "good work within the Museum."

Sommerman, a Depression-era Johns Hopkins graduate and Baltimore, Md. resident, is an NMAI member who enjoys Native cedar flute music of the Southwest and would like to hear more of it. As a result of the Ford Foundation endowment and contributors like Sommerman, the Museum will be able to expand its programs throughout the Western Hemisphere through a multifaceted Native arts program. "Individuals who designate their gifts toward the Ford Foundation Challenge can be assured that they are making a lasting and substantive contribution directly to Native communities," says Niki Sandoval, assistant director of community services.

The grant monies will be used for community-based services such as computer technologies, publications, and tribal projects that provide outreach to Native communities. "I have the distinct pleasure of working directly with the Native community members that our programs are designed to serve. The results of the Ford grant will be profound and far-reaching," says Sandoval.

With the generosity and consideration of the Ford Foundation and individuals like George Sommerman, the NMAI's Community Services Department will continue to develop the Museum's rich and productive relationship with its Native constituencies. – *Doris Bradley*

Contributions to the Challenge Grant Fund can be sent c/o Todd Cain, National Museum of the American Indian, P.O. Box 23473, Washington, D.C. 20026-3473

Honor Wall Initiative

Unique program offers "once-in-a-lifetime chance"

A new initiative of Smithsonian's National Museum of the American Indian (NMAI), unprecedented in the history of the Smithsonian Institution, gives NMAI members a chance to have their names inscribed in perpetuity. NMAI members and the public will be allowed to inscribe their names and those they wish to honor or remember on the Honor Wall. The panels will be featured above the NMAI Mall Museum's Potomac area, the central welcoming space. The word Potomac comes from the language of the Patawomeke, a tribe that once lived in the Washington, D.C. area. "The inscription is a way for me to commemorate my family and to recognize indigenous peoples across the hemisphere," says Ethan Dupris (Lakota), an NMAI member. "I know my great-grandfather would be proud to have the family name displayed near a place where Native dances and songs will continue to be presented." In the Potomac, indigenous people will share dances, songs, and storytelling with millions of visitors each year. "It's a once-in-a-lifetime chance," says Dupris, who lives in Hollis, Calif.

For Elizabeth Duggal, the director of the NMAI's Office of External Affairs and Development, "purchasing Honor Wall inscriptions for my children was a wonderful way for them to be involved in philanthropy, to help right wrongs for other people, and to be able to see their names in such a prominent place in the Nation's Capital in just three years. They are proud to be a part of such a meaningful project."

The tax-deductible cost of an inscription of up to 30 characters is $150 (an additional 30 characters may be purchased for $150 for a maximum of 60 characters, if needed; each inscription is limited to two names). Contributions will help the National Museum of the American Indian build the Mall Museum, scheduled to open in 2004.

For more information about this opportunity, please call 202-357-3164 or visit our website at www.nmai.si.edu – *Jason Ryle*

NMAI Welcome Center Opens This Summer

How is construction on the new NMAI Mall Museum progressing? What will it look like? Why was the building designed that way? What will the grounds outside the museum look like? All these questions and many others will soon be answered, when NMAI opens a welcome center this summer on the site of the new Mall Museum in Washington, D.C.

Appropriately located in a construction trailer, the NMAI Welcome Center will give visitors a first glimpse of what the Museum will look like when it is completed in the spring of 2004. "This welcome center will provide visitors with information about the design and construction of the Mall Museum, as well as general information about the NMAI," says Duane Blue Spruce, facilities planner for NMAI.

The Welcome Center will contain a full-scale mock-up of the copper screen wall and an interactive Web site. Drawings and models of the future museum and material finish boards will show visitors what kind of materials and furniture will be included in the museum. The Welcome Center's windows will also give visitors a view of the construction site.

The center also will provide a brief background on the Native history of Washington, D.C. For hundreds of years, the area along the Potomac River at the site of the present city was a major trading area and home to different tribes. Old photographs, drawings, and maps will give visitors an idea of how Washington might have looked hundreds of years ago.

The recognition of Washington as a "Native place" has inspired the design of the landscape. The grounds surrounding the museum, called the "Native Habitat," will honor the host tribes of the region by reintroducing a variety of indigenous environments that thrived in this area for thousands of years, including hardwood forests, wetlands, and meadows. Other indigenous trees and shrubs will be planted, and traditional Native crops, such as corn, beans, and squash, will be highlighted. Visitors can learn about the layout and design for this habitat at the center. – *Jennifer David*

Story by RICHARD PETERSON / Photography by JEFFREY JAY FOXX

POWW

A hoop dancer holds up a globe made from hoops as if to say he's made the world for the audience to see.

When Rena Comes Last thinks of powwows, she remembers her family loading up the horse-drawn wagon in the 1920s. Comes Last, a Sioux elder from the Fort Peck Reservation in Montana, describes her family's two-day trek north to Wood Mountain in Saskatchewan as "the good ol' days." Along the way everyone helped set up camp, drawing water from nearby creeks or gathering logs for firewood. "Everything was about entertainment and enjoyment for everyone," said Comes Last, 86, whose family continues the tradition by helping to organize local powwows.

Many years ago, Plains tribes' powwows were social gatherings. Tipis stretched across the land. Powwows still draw huge crowds, but today they're held in sky domes and city arenas with drumming and singing blaring through mega-speakers. Flashy dancers compete for prize money strewn along the powwow trail from America to Canada. Mobile homes stand where tipis once stood. Dancers,

POW

A tradition that brings families together through a colorful expression of song and dance.

Men's Traditional

Men's traditional evolved from the war dance. Dancers act out battle or hunt stories. You can spot these dancers by their bustles. The bustle sits on the dancer's back beneath a circle of eagle feathers. Dancers carry weapons, painted war shields, or eagle feather staffs.

In eastern regions, dancers dress in deerskin decorated with wampum, feathers, and beadwork. You can tell the clans of some dancers by their beadwork design. Mohawks and Senecas decorate their outfits with clan insignias like the bear, wolf, or deer.

Judges look for coordinated bead and feather work. Arm and head movements must stay in time.

Men's Grass

Grass dancers wear yarn, ribbon, and beadwork in a blur of color. In the early days of powwow, grass dancers wore natural materials such as grass and animal hair. They were the first to dance. Their dancing flattened the prairie grass so that others could dance. Their regalia consist of beaded cuffs, belt, and harness and a headpiece called a "roach," made with porcupine hair. The roach is topped with two eagle feathers or plumes that spin and bounce.

Judges look for gliding steps, spins, and weaving movements like tall grass in the wind.

The dancers' many jingles sound like bells when they dance or walk on the powwow grounds.

Fancy shawl dancers bead-work and shawl colors blur as they whirl on the dance floor.

drummers, singers, and pow-wow fans now stay in casino hotels like the Grand Pequot Tower at the Schemitzun powwow in Foxwoods, Conn., to be held in August this year.

Albuquerque's Gathering of Nations powwow draws thousands of people on the last weekend of April every year. Other big draws are the Red Earth Festival in Oklahoma in June and the Denver March powwow, the unofficial kickoff for the powwow season. "The powwow is a very colorful event," said Derek Mathews, founder and director of the Gathering of Nations powwow. "When people come for the first time, the first things they notice are all the colors on the outfits, the beadwork and craft work."

Everyone dances at powwows. Announcers shout, "Everybody dances," and people from the audience step forward and join in the circle. These dances are called "intertribals," and it doesn't matter if you are in jeans and a T-shirt – you can join in. Sometimes mothers and fathers hold their bundled babies and dance.

Men's Fancy

One of the biggest crowd pleasers is men's fancy. The dancers wear two matching bustles on their backs. Two feathers on top of a roach rock while dancers twirl sticks. Spins, fast footwork, and occasional splits make crowds roar.

It is said that this dance originated in the 19th century during the Wild West shows throughout the eastern United States and Europe, when dancers performed war dances for entertainment.

Dancers are judged on their spinning, head movements, and fast footwork.

Women's Traditional

The most graceful presence in the arena may be the women's traditional dancers, whose buckskin fringes and shawls sway in time with the slow beat of the drum. Bone breastplates and chokers hang from around their necks. Beads, shells, and elk teeth dangle from buckskin dresses.

The women carry feathered fans with beadwork to match their dress. Sometimes the beadwork signifies a tribe like the Nez Perce or a clan like the Bear.

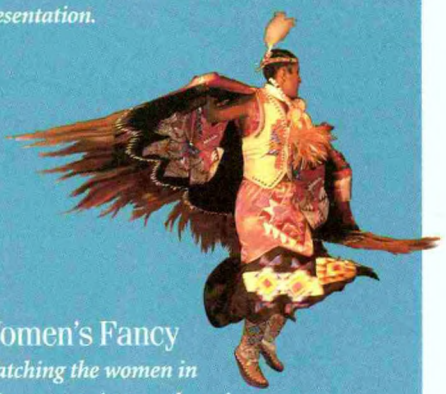
Judges watch for footwork and poise.

Jingle Dress

There are many stories about the origin of the jingle-dress dance. One of the most popular beliefs is that an Ojibwe woman received the design of the dress in a dream. Popular in the Great Plains, the dance nearly died out in the 1960s and '70s but regained popularity about 12 years ago.

You can hear the jingles before you see the dancers. The dresses' designers are usually Mom or an auntie. Metal snuff-can lids are bent to make up to seven rows of jingles. Dresses are decorated with ribbon, beads, or appliqué. Dancers wear matching beaded moccasins, leggings, belts, and purses and feathers or plumes in their hair. Old-style jingle dress dancers raise their right hand during certain drumbeats to receive healing.

Judges look for footwork and personal presentation.



Women's Fancy

Watching the women in this category is enough to tire anyone out. Their fast paces combined with colorful shawls have changed with the times. Legend says that some women once danced in men's fancy regalia, much to the crowd's disapproval. It was decided the women must have their own category.

The matching regalia combine beads, sequins, ribbon, and fabric topped with plumes standing on the dancer's head. The dance was originally performed in the Northern Plains but eventually gained acceptance across North America. Judges look for intricate footwork, showmanship, and endurance.

Young powwow dancers like the boy's grass dancer (right) keep the powwow tradition alive.

Powwows are truly for everyone – tribal members *and* the public. For a modest admission fee, anyone can show up at powwows and attend events that happen after the dances end for the day. Powwow week in Toronto has become filled with other events, like the *imagineNative Aboriginal Media Arts Festival* and the *Canadian Aboriginal Music Awards.* Everyone can wear their finest to attend the two galas scheduled for these events in November.

One of the oldest powwows, the Crow Fair, sits on a historic site in Montana. Sioux, Cheyenne, and Arapaho defeated Gen. George Custer and the U.S. Army troops there in June of 1876. Every third weekend in August, thousands of tipis dot the land along the Bighorn River site. Families stake out their same hundred-year-old camping spots at Crow Fair, one of the biggest traditional camps today in North America. Visitors from around the world arrive to join in four days of feasts, songs, and dances. ■

Richard Peterson (Assiniboine/Sioux) is a freelance writer and former newspaper, magazine, and television reporter.

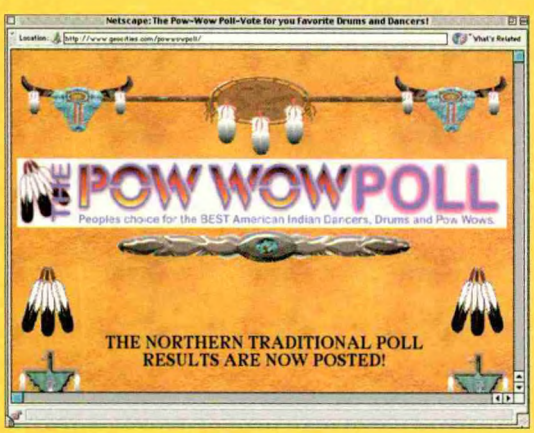
Tom Christian (Assiniboine/Sioux) dances the traditional, one of the most popular dances on the powwow circuit.

Powwow Goes Digital

Modern technology escorts the powwow into the Internet age through the Web. "It's a subculture within a culture," says Randy Bowen (Nez Perce), founder of the Powwow Poll Web site, which has become one of the most popular Native sites in North America. For the past two years, Bowen has updated the site's calendars and photographs at *www.geocities.com/powwowpoll* .

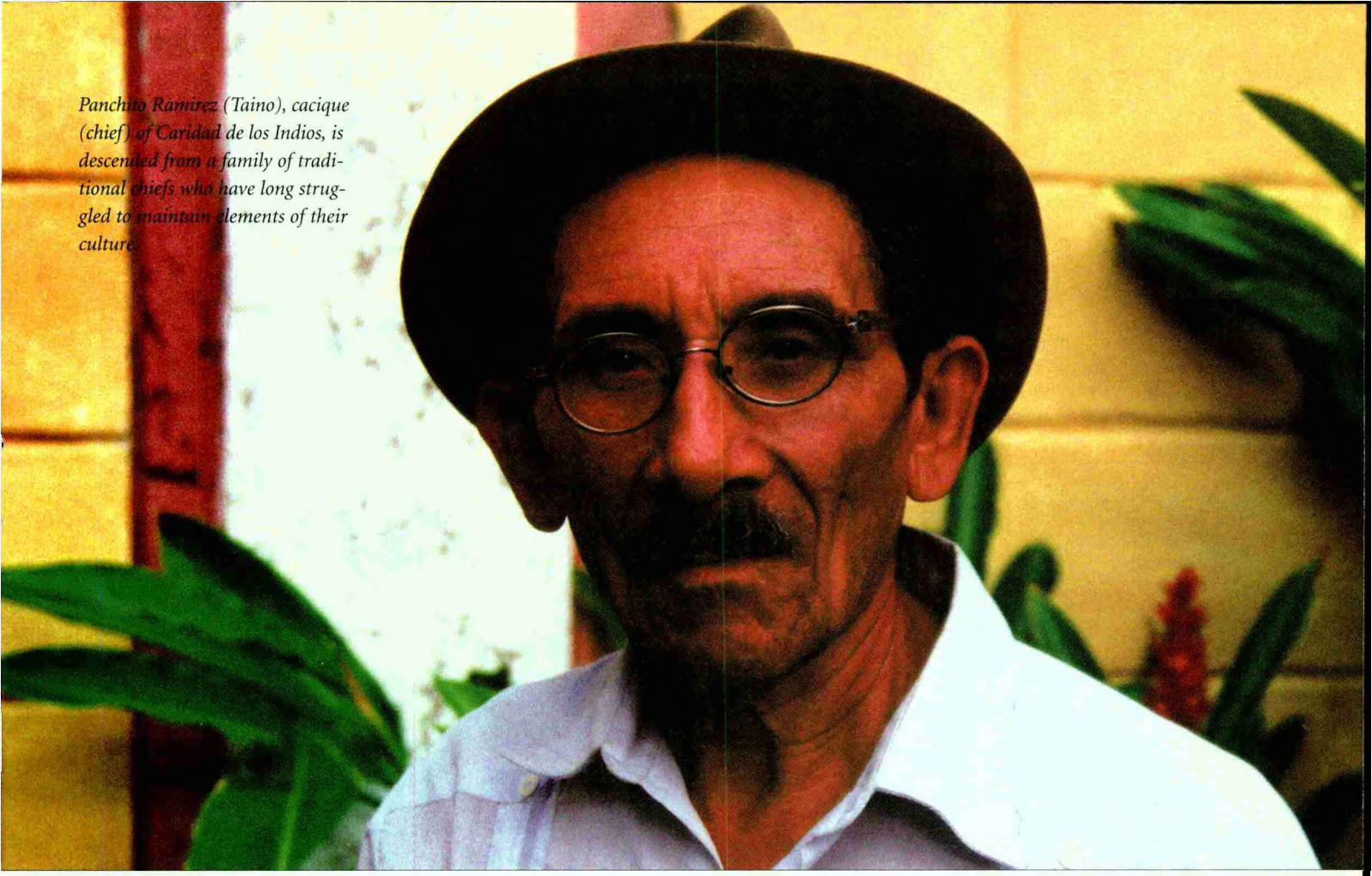
On the Web site, dancers, singers, and their fans voice opinions, check powwow dates, and vote for their favorite dancers in each category and drum group.

"It's grown bigger than I ever thought it would," said Bowen, a Welpinit, Wash. resident who updates the site when he's not working as an accountant on the Spokane Reservation in eastern Washington state. "This is a way for people to voice their opinions. Some take it too seriously, but to me it's all fun." It all started several years ago when he began receiving rounds of e-mail from other powwow fans chatting about dancers and powwow events across North America. So Bowen opened his own Web site, and powwow people can submit and receive immediate information about powwows.



2001 Powwows

March	March 16 - 18	27th Annual Denver March Powwow, Denver, Colo.
April	April 27 -29	Gathering of Nations Powwow and Miss Indian World Pageant University of New Mexico Arena, Albuquerque, N.M.
May	May 11-13	Stanford Powwow, Palo Alto, Calif.
	May 18-20	Cathedral Lakes May Day Celebration and Powwow, Keremeos, B.C.
June	June 1-3	Albuquerque Indian Market and Expo, Albuquerque, N.M.
	June 6-9	Red Earth Festival, Oklahoma City, Okla.
	June 8-10	Northern Arapaho Tribal Housing Powwow, Ethete, Wyo.
	June 9-10	2nd Annual Anasasunticook Intertribal Powwow, Oxford Fairgrounds, Oxford, Maine
	June 15-17	Sullivan County 14th Annual Traditional Powwow, Forksville, Pa.
	June 15-17	White Earth Annual Traditional Powwow, White Earth, Minn.
July	July 3-8	Arlee Celebration, Arlee, Mont.
	July 13 & 14	Honoring the Drums Powwow, Kalimazoo, Mich.
	July 27 & 28	Grand River Powwow, Six Nations Reserve, Ont.
August	August 2-5	Rocky Boy Powwow, Rocky Boy, Mont.
	August 10-12	Little Shell Celebration and Powwow, Newtown, N.D.
	August 10-12	Wadopana Traditional Powwow, Wolf Point, Mont.
	August 10-12	Standing Buffalo Powwow, Fort Qu'Appelle, Sask.
	August 16-20	Crow Fair, Crow Agency, Mont.
	August 26-28	Schemitzun Powwow, Foxwoods, Conn.
	August 31-Sept.2	Poplar Indian Days, Poplar, Mont.
	August 31-Sept. 2	Cheyenne River Powwow, Eagle Butte, S.D.
September	September 6-9	United Tribes Powwow, Bismarck, N.D.
October	October 5-7	Black Hills Powwow and Expo, Rapid City, S.D.
November	November 23-25	Canadian Aboriginal Festival and the Toronto International Powwow, Toronto, Ont.

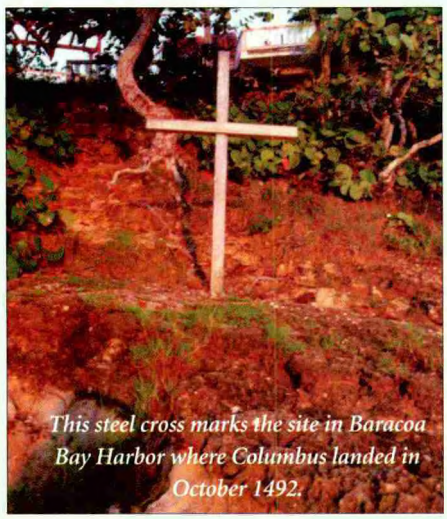


Panchito Ramirez (Taino), cacique (chief) of Caridad de los Indios, is descended from a family of traditional chiefs who have long struggled to maintain elements of their culture.

Defying the Myth of Extinction

High in the tropically lush mountains overlooking Guantanamo, Panchito Ramirez somehow missed the news bulletin that his people had become extinct. Although history books and literature tell us Taino Indians were completely wiped out by genocide and disease, Ramirez and some 350 members of his village are living proof that the myth of extinction is false.

Though their numbers dwindled dramatically through centuries of struggle following the Spanish conquest, Taino descendants here and elsewhere continue to live a simple lifestyle much as their ancestors did before Columbus arrived. Since the Cuban Revolution, they now have access to a doctor at a small clinic and free schooling for their children, but their spirituality and lifeways resonate with Taino traditions.



This steel cross marks the site in Baracoa Bay Harbor where Columbus landed in October 1492.

In the village of Caridad de los Indios, the traditional *bohios*, or thatched-roof huts, are interspersed with *conucos*, the old-style, permaculture gardens that Ramirez calls their "grocery store." The raised-bed gardens are intercropped with a variety of vegetables and fruits that provide most of the food for the village. Literally hundreds of herbal medicines, still gathered and prepared today by ancient methods, grow throughout the fertile mountains and valleys of the region, Ramirez says. Clearly songs, ceremonies, and parts of the language of the Taino are still alive in these

Story and Photos by Valerie Taliman

mountain people, taught to them by their parents and grandparents, whose beliefs centered on thanking Mother Earth and what she gives to the people. Their ceremonies honor and pay tribute to the Creator and to the sun, moon, stars, water, winds, and the four directions. Traditional healing methods are a part of everyday life, and planting is timed by the phases of the moon.

In January, at a historic reunion in the new millennium, Taino descendants from the United States and Puerto Rico made the long voyage to Ramirez's village among a group of Native healers, writers, and scholars on a tour and conference organized by Indigenous World Tours and the Foundation for Nature and Humanity.

Daniel Wakonax Rivera, a Brooklyn native who spent the last eight years compiling a dictionary of the Taino language, had waited a lifetime to rediscover the roots of his ancestry. Six days into the trip, after a morning of grueling travel over rocky, mud-filled roads and a two-mile uphill hike in the rain, he found what he was longing for. "When we climbed over that last ridge in the mountains and I heard the drums and the songs of our people welcoming us, I was just overwhelmed with emotion," he said with tears in his eyes. "It was like coming home."

For Ramirez, who is cacique or chief of his village, it was no less than an answer to his prayers – an affirmation that those who had been stolen into slavery had survived and sent their children back to join them. "It is so good to see all of you," Ramirez said to his Taino-American relatives. "Now we know we are not the last of our kind. We no longer feel alone."

There are perhaps thousands of Taino descendants living in seven or more small communities in Cuba as well as in the Dominican Republic, Haiti, Florida, New York, California, Hawaii, and even Spain, where many of their ancestors were taken as slaves. It is only in the last few decades that the culture has been revitalized and Taino people have created a resurgence of their traditions. Saddled with the myth of extinction and written out of the history books, Taino descendants have nonetheless struggled to hold onto their language and traditions.

Rosa, a second grader at José Marti School in Santiago de Cuba, gave a presentation of common medicinal plants.

"Sometimes people laugh when I tell them I am Taino," said David Cintron, a University of Florida graduate student on the tour who is writing his thesis on the Taino revitalization movement. 'Are there any left?' they ask. Perhaps there are no more pure-bloods, but there are plenty of Tainos. It's just that no one has been taught the true history of our people.

"It's surprising just how many Taino traditions, customs, and practices have been continued. We simply take for granted that these are Puerto Rican or Cuban practices and never realize that they are really Taino," he added. "[Our] survival is evidence of persistent in digenous resistance to invasion, conquest, colonization, and assimilation. It is evidence that assimilation cuts both ways – that our colonizers also learned much from us."

Rediscovering and celebrating these traditions was the theme of the fifth annual conference, *Indigenous Legacies of the Caribbean,* which brought the delegation on an eight-day tour of Cuba that included Santiago de Cuba, Caridad de los Indios, Guantanamo, and many small communities on Cuba's tropical eastern shore. The three-day conference was held in Baracoa Bay, the oldest colonial city in the Americas, where it is said Columbus landed during his first trip as he made his way up the Caribbean islands. Left behind by Columbus, the wooden cross still stands in the Catedral Nuestra Senora de la Asuncion, where it was moved years after Columbus had left it standing in the harbor entrance in October 1492, according to local historian Alejandro Hartmann Matos.

Throughout the conference, historians, anthropologists, doctors, educators, and indigenous herbalists shared their knowledge and documentation of Taino cultural practices inherent in Cuba's music, organic farming practices, and unique health care system, which relies heavily on herbal medicines.

José Barriero, editor-in-chief of Cornell University's *Native Americas*, is coordinator for the annual conference. A scholar of the Taino legacies of his Guajiro ancestors in Cuba, Barreiro fulfilled a life-long dream of introducing Native Americans from the hemisphere to the Taino community of Cuba. "There is a lot at the heart of Cuban culture that is Taino, much more than people have realized," he said, pointing out the region from Baracoa to Guantanamo as the epicenter of that piece of Cuban culture. "You find it particularly in the use of the medicines and in the belief in spirits," he said.

The use of "green medicine" is widespread in Cuba, partly due to the strict trade embargo

Taino healer and herbalist, Panchito Ramirez, explains how one of hundreds of plants in the "healing forest" of the Tao River are prepared and used in traditional healing practices.

set in place by the United States in 1961 and compounded by the termination of subsidies from the Soviet Union in 1990. Free health care is available to all Cuban citizens, who enjoy one of the highest doctor-patient ratios in the world, with one doctor for every 170 inhabitants, according to Cuban Health Minister Carlos Dotres. In most neighborhoods, a doctor and nurse are on call 24 hours a day, and of the 65,000 doctors in the Cuban health care system, more than half are women. But medicine and equipment are often difficult to obtain.

Consequently, indigenous knowledge of plant medicines is highly valued in Cuba, and green medicine is commonly used as an alternative to pharmaceuticals. Even children in elementary schools are trained in the use of herbal remedies that can be prepared at home as poultices, tinctures, salves, and teas. Local gardens, nearly all of which are organic, are grown in large plots even in the cities and stocked with natural medicines such as *salvia, aloe, manzanilla, oregano, calabaza,* and *tilo.*

Extracts from green medicines have produced an amazing array of natural remedies that are sold in local pharmacies, which also provide conversion charts depicting what herbal remedies can be substituted for pharmaceutical drugs.

In addition, for more than 20 years, Cuban doctors have focused much research on the use of alternative and innovative medical treatments, including cutting-edge research with animal toxins that has produced some promising results. Dr. José Rodriguez Alonzo, an Oxford-trained Cuban physician at Guantanamo Medical University, has specialized in the use of plant extracts and animal toxins for 18 years. Speaking to the group in Baracoa Bay, Rodriguez described the medical researchers' discovery of local people using scorpions to treat arthritis. "The sting of the scorpion is very painful, and yet we saw that traditional healers would use the scorpions to sting their knees or wrists," Rodriguez said. "We wondered why, and in our research we found that scorpion venom acts as an anti-inflammatory agent. It also stimulates the immune system and shrinks tumors, so we began further research and our findings have been very rewarding." Dr. Rodriguez said the venom of one of the 28 species of scorpions endemic to the region was especially successful in treating brain tumors, arthritis, and cancer of the liver, colon, and cervix. Researchers believe the toxic venom starves cancer cells of nutrients, thereby reducing and even eliminating tumors.

Renowned scientist Dr. Eloy Rodriguez, who holds the James A. Perkins Professor of Environmental Studies chair at Cornell University, also spoke at the conference and confirmed that new research with scorpion venom is being lauded in the United States as a possible cure for cancer. He said he had come to Cuba in part because he had heard about the work of Cuban researchers and wanted to

Continued on page 24

Plains Indian Children

In the late 1800s, Plains Indian children went about their day learning their adult roles through play. Boys played games, danced, and practiced hunting with toy bows and arrows. Girls played with miniature camp scenes and dolls. Little mothers cared for their "babies" like the Blackfoot doll (see right) dressed in a wool dress decorated with white bead that represent either elk teeth or cowrie shells. The children's playthings were also symbolic in design and decoration. For instance, the Brule Lakota dress (see below) was beaded with red crosses that some believe represents stars. The set of parallel lines represents the child's road of life.

Beaded Dress, Brulé Sioux (Brulé Lakota), c. 1895
It is said that the red cross represents stars, the blue triangular design elements on the lower part represent tipis, and the sets of parallell lines represent the road of life.

Photos by David Sandberg/Esto

Learning at Play

The way that Plains Indian children played and learned would change in the coming century. "Our traditions and our babies have allowed us to survive, and we have remained Comanche, Araphaho, A'ani-Gros Venture, Lakota, Osage," writes George Horse Capture (A'anninin), deputy assistant director of cultural resources for the National Museum of the American Indian (NMAI). In the exhibit, *Newborn Ancestors: The Art and Articles of Plains Indian Children*, the traditions that nurtured the lives of Plains Indian children can be seen in everyday items like cradles, clothing, and games. The exhibit is on view at the National Museum of the American Indian's George Gustav Heye Center in Manhattan until May 27, 2001.

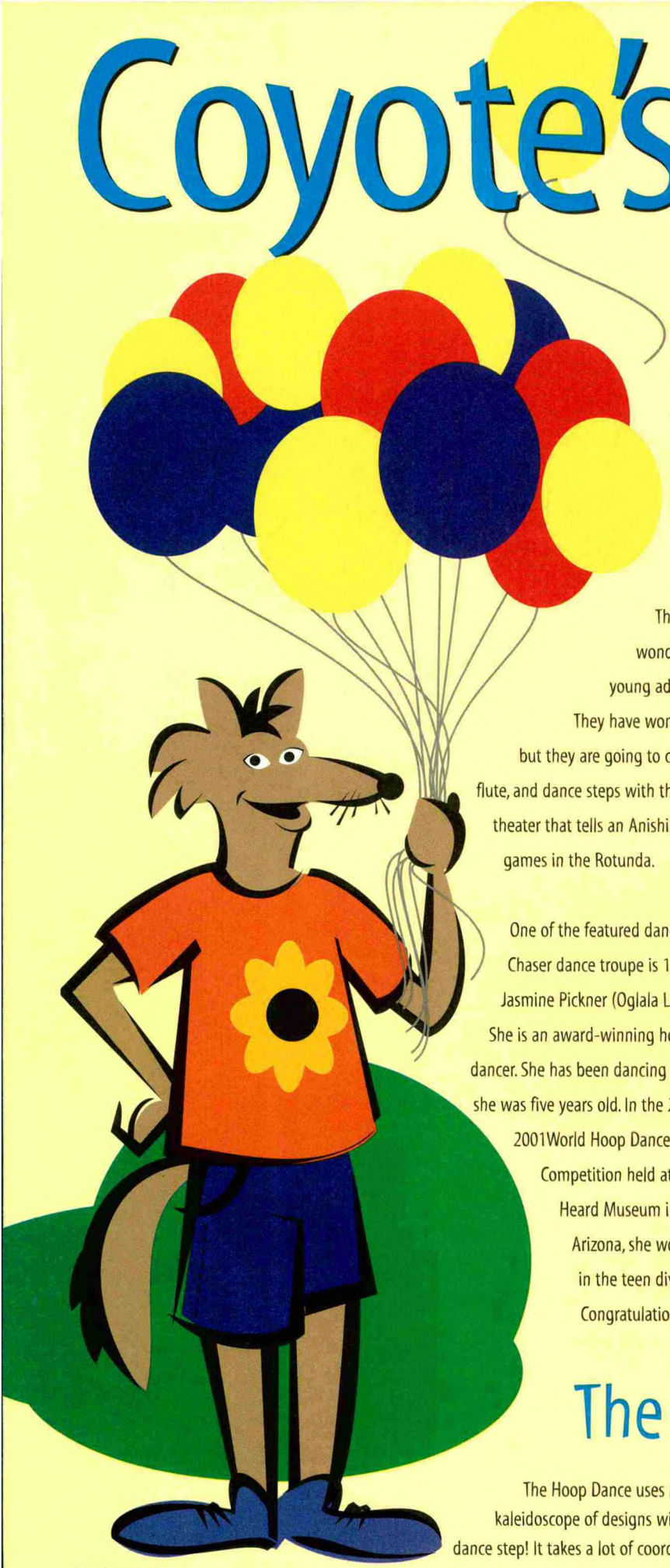
Miniature Toy Mittens, Ojibwa (Anishinabe), c. 1940

Female doll, Blackfoot, c. 1895
The white beads on this wool dress represent either elk teeth or cowrie shells.

Boys Dance Regalia, Pawnee (chaticks Si Chaticks), c. 1935

Coyote's Place

by SHAWN TERMIN & JOHANNA GORELICK



Spring is one of my favorite times of the year. It's nice to shed my heavy coat and enjoy the flowers and warm weather. It's also a fun time at the National Museum of the American Indian. We have a Children's Festival in May where I play games and enjoy being with many of my friends.

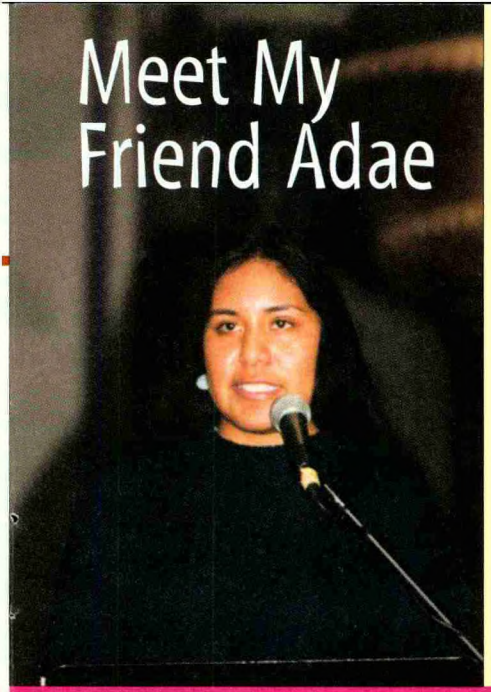
This year, NMAI celebrates its fourth annual Children's Festival. Several wonderful people are visiting New York City to take part. Lakota children and young adults from South Dakota are members of a dance group called Deer Chaser. They have won many awards. Not only are they going to make a dance presentation but they are going to conduct workshops with school children, too. They will share the drum, flute, and dance steps with the students. Ron Peters (Anishinabe) from Canada will present a puppet theater that tells an Anishinabe story, and Adae Romero (Kiowa/Cochiti) will play Kiowa hand games in the Rotunda.

One of the featured dancers in the Deer Chaser dance troupe is 15-year-old Jasmine Pickner (Oglala Lakota). She is an award-winning hoop dancer. She has been dancing since she was five years old. In the 2000 – 2001World Hoop Dance Competition held at the Heard Museum in Phoenix, Arizona, she won first place in the teen division. Congratulations, Jasmine!

The Hoop Dance

The Hoop Dance uses lightweight hoops and is considered a "show dance." Dancers create a kaleidoscope of designs with the hoops, all while keeping time with the drum and not missing a dance step! It takes a lot of coordination and practice to be a good hoop dancer.

Meet My Friend Adae



Adae Romero will share the excitement of Kiowa hand games at the festival. The popular hand games are a type of guessing game. These games are played by many different Native nations throughout Indian Country. One team passes an object from team member to team member while trying to keep the object out of sight. The opposing team then tries to guess who has the object in his or her hand. Sticks and markers are used in keeping score.

Adae is also a poet. She was a featured poet in the NMAI book, When the Rain Sings: Poems by Young Native Americans. She attends Princeton University and visits us often. In 1999, she participated in a poetry reading. Here's an excerpt from one of the poems she read.

My Daddy Named Me A-dae

A-dae, everyone always called me.
Little, chubby A-dae
who wears her socks to her triple-folded knees.
Hulk-baby, Come Here!

Everyone held me,
pinched my cheeks, tried to make me smile.
My Daddy was my favorite,
My Daddy named me A-dae.

He had hands that wrapped around me,
folded over the embarrassment,
folded over the doctors who said I needed a diet.
I was too big for a three-year-old.

She's a Kiowa baby,
Kiowa babies are always big.
She ain't big neither, just filled with
Indian Power.
She's gonna be the next Kiowa Princess,
Don't you know?

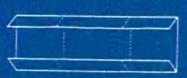
Kiowa are from the Plains. The Kiowa Nation is in Oklahoma and has preserved much of its traditional culture through stories, dances, songs, and games.

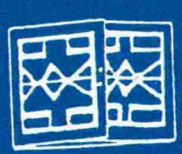
Make a Parfleche

Try one of the hands-on activities of the Children's Festival. NMAI cultural interpreters Angela Friedlander (Metís) and Elizabeth Beckman (Anishinabe) lead a workshop that explains the history of parfleches. After that, everyone will get to make a parfleche of their own, using a paper bag.

A "parfleche" is a rawhide container used for storing and transporting items and food. Parfleches are part of Plains Indian culture. Often shaped like folders or envelopes, they have been described as " suitcases of the Plains." They were especially helpful when villages moved from place to place. They are lightweight and easy to open and close.

Parfleche Designs
Most parfleche are decorated with geometric designs — squares, rectangles, triangles, and sometimes hour-glass figures. These designs differ between Native nations but usually the designs are big and bold. Above is an example of a typical parfleche design.





Instructions:

(1) Cut the bag from top to bottom along a vertical seam.

(2) Cut the bottom off. The bag should now be a long rectangular shape.

(3) Fold each of the long sides about 3 inches toward the center.

(4) Fold the short sides toward the center, with the flaps overlapping by 3 inches.

(5) Color and decorate the bag while it is folded and the flaps are closed. The designs on each side of the folder should be the same. Note: Only the two front flaps of the parfleche are decorated.

(6) Make two holes in each of the flaps of the folder with the pointed end of a pair of scissors. The holes in each flap should match the other.

(7) Pull a 12-inch piece of string through the holes and wrap a small piece of Scotch tape around each end of the string to prevent fraying.

Materials needed:

- Large, paper grocery bag
- Scissors
- Crayons
- 12-inch piece of string
- Scotch tape

Rawhide is made from the skin of an animal such as elk, deer, or buffalo. In the past, women were usually responsible for making rawhide. Part of this process involves scraping the animal hide and stretching it tight for drying.

The word "parfleche" is of French origin. Today, it describes these rawhide containers. Remember though, Native nations have their own languages and each has its own word for "parfleche."

Continued from page 19

compare the research with his own Cornell project in the Dominican Republic, where he does field work studying how animals use plants as medicines.

Quecha traditional healer Roderico Teni of Guatemala added a new dimension to the discussion when he explained to the two doctors that his people also use scorpion venom in traditional healing practices. In Guatemala, they have long known that the antidote to the venom is contained in the waste sac of the scorpion, making it possible to treat scorpion bites easily.

Mohawk herbalist and elder Janice Longboat of Six Nations Reserve in Canada also addressed the conference, beginning with a traditional song and prayer. Longboat spoke about the traditional healing practices and medicinal knowledge of her people, including cancer remedies and the use of plant medicines and ceremony.

Dr. Eloy Rodriguez, who remembers growing up as "a poor Mexican kid" from Texas who overcame adversity with education, said, "Western science is just now beginning to validate the tremendous knowledge base that indigenous healers have developed over hundreds of years. The main difference is that indigenous healers' knowledge of herbal medicines is far more complex, combining several medicines to treat an illness, while the emphasis in Western medicine is to find just one drug to treat an illness."

Ramirez and his daughter Reina, who is an apprentice to her father in healing ceremonies, offered a tour through the "healing forest" on an island in the Toa River abundant in natural medicines that are carefully protected and conserved. Tour participants also visited several schools and clinics, attended mountain dances and cultural presentations, and savored Native foods prepared by hospitable and welcoming women in every community visited.

Before returning to Santiago de Cuba, Ramirez held ceremonies on a mountain overlooking Baracoa Bay to honor the memory of Menominee activist Ingrid Washinawatok El-Issa and Native Hawaiian artist Lahe'ena'e Gay, who were kidnapped and killed in Colombia two years ago while organizing a school for Uwa children. Washinawatok's activism and philanthropic work with indigenous peoples included the Taino of Cuba, who also want to establish culturally based schools.

At the ceremony, Ali El-Issa and John Livingstone remembered their wives as committed Native women who gave their lives in the struggle for peace and justice for indigenous peoples. Taino ceremonial songs were sung to mourn their deaths and celebrate their lives. El-Issa announced that he and Livingstone were continuing the work of their wives through the Flying Eagle Woman Fund, a foundation based in New York City devoted to helping indigenous communities strengthen sovereignty and maintain traditional lifeways.

On the final day of the tour, representatives from Cuba's Interior Ministry came to invite Ramirez to participate in the inaugural ceremonies of Cuba's International Tobacco Festival which was held in mid-February in Havana. They said Cuba recognizes that the Taino cultivated natural tobacco for use in ceremonies and later gave it to the world as a gift, and, therefore, felt it appropriate for cacique Ramirez to open the festival with tobacco ceremonies.

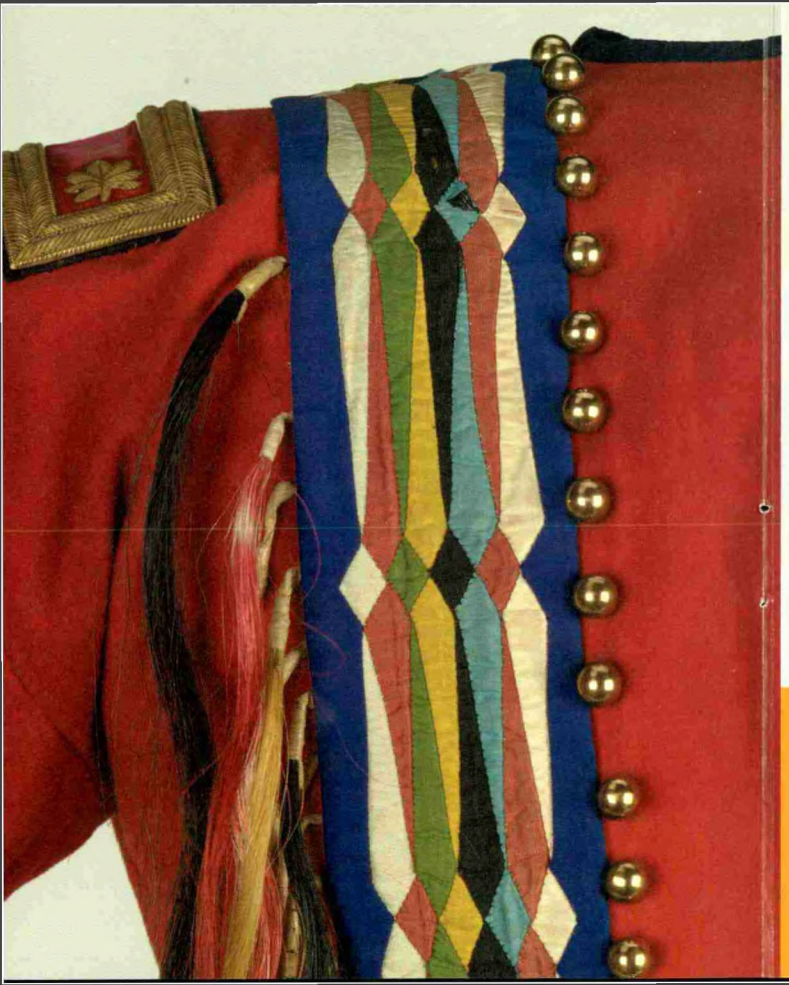
The journey to learn about the indigenous legacies of the Caribbean proved to be very rewarding for conference-tour participants, especially those who discovered a wealth of cultural and spiritual ties that continue to bind Native peoples of the North and South.

Reina Ramirez asked the group to carry a message home to Native women in the North, reminding us that we are all related. "From the women here, in Caridad, to our sister-mothers in the North and other lands, we send greetings," she said. "Keep your traditions. We wish you healthy children."

Inarunikia Pastrana, a Taino nurse and radio producer from New York City, quietly remembered that 500 years ago the Spaniards invaded her land and enslaved, tortured, and decimated her people. "But our ancestors fought for survival, and thanks to their tenacity, the resurgence and restoration of the Taino people are a reality," she said. "Our language is heard once more; our songs are sung once more. Against all odds, we have defeated extinction and continue to rescue our ancestral heritage and culture." ■

Valerie Taliman (Navajo) is associate producer of Native America Calling, *a nationally syndicated talk radio show broadcast in the United States and Canada. She is based in Albuquerque, N.M.*

Staff at this Barocoa Bay pharmacy educate consumers about tinctures and salves made from plant medicines.



Beauty, Honor, and Tradition

THE LEGACY OF PLAINS INDIAN SHIRTS

A visually compelling book that evokes the aesthetics and spirituality of Plains Indian culture

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During the 19th century, Plains Indians made strikingly beautiful hide shirts to honor and protect their warriors and leaders. Decorated with symbols and images that depict heroic deeds and channel animal power, these shirts are alive with the stories of the people who wore them.

In this book, George Horse Capture and his son Joe (A'aninin [Gros Ventre]) help us understand the meanings of the shirts and their importance in Plains Indian culture: ". . . Reflecting the deepest spiritual beliefs of the people who made and wore them, these shirts are the closest we are ever going to get to our ancestors."

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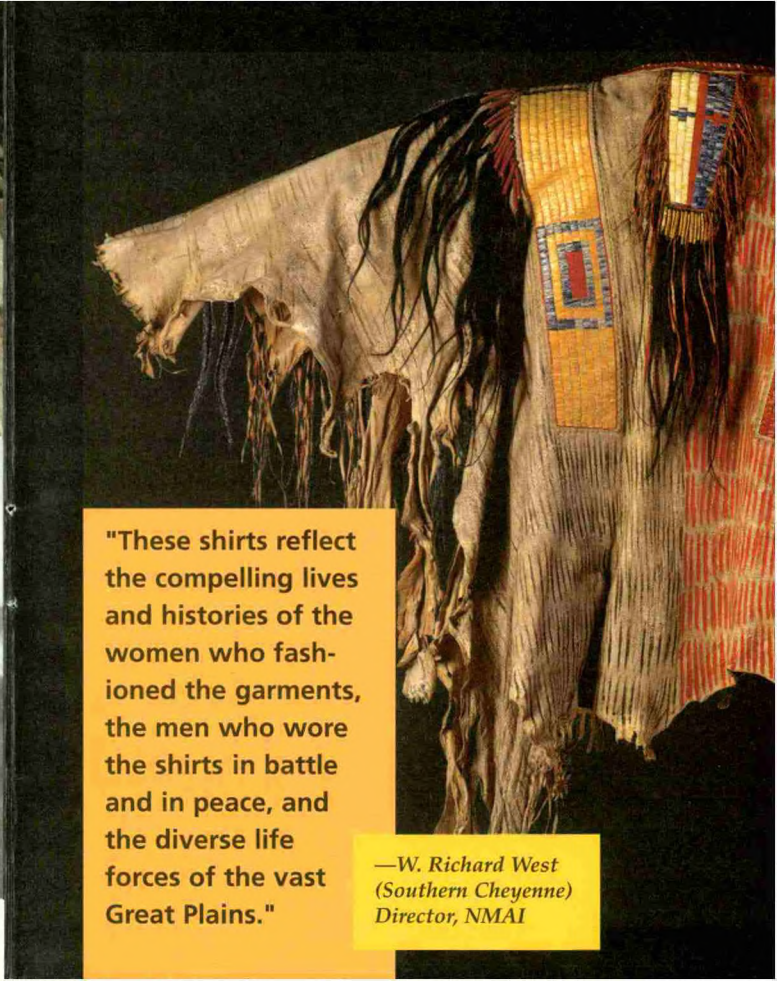
Above: Spotted Rabbit (Absaroke [Crow]) on horseback, Montana. Photo by Fred E. Miller.



"These shirts reflect the compelling lives and histories of the women who fashioned the garments, the men who wore the shirts in battle and in peace, and the diverse life forces of the vast Great Plains."

—W. Richard West (Southern Cheyenne) Director, NMAI

CALENDAR *of* EVENTS

MAY/JUNE/JULY 2001

EXHIBITIONS

THROUGH NOV. 4, 2001

BEAUTY, HONOR, AND TRADITION: THE LEGACY OF PLAINS INDIAN SHIRTS

Featuring 50 visually stunning and spiritually powerful Plains Indian shirts, the show explores the beauty, power, history, iconography, construction, and materials of Plains Indian shirts from the 19th and 20th centuries. Curated by George Horse Capture (A'aninin), NMAI's deputy assistant director of cultural resources, and his son, Joe Horse Capture, assistant curator of Africa, Oceania, and the Americas at the Minneapolis Institute of Arts, which collaborated in this exhibition. A catalog is currently in development.

MARCH 4 – MAY 27

GIFTS OF PRIDE AND LOVE: KIOWA AND COMANCHE CRADLES

Historic Kiowa and Comanche lattice cradleboards are featured in this traveling exhibition, as well as two new cradles created especially for the exhibition. The cradles, which are among the most beautiful expressions of Plains Indian bead design of the late 19th and early 20th centuries, are technically intricate, brilliant in color and design, and practical in function. Lattice cradles, the preferred type of cradle in the southern Plains among Kiowa and Comanche from about 1870 to 1910, assist in socializing babies by elevating them to eye level with adults. Curated by Barbara A. Hail, Haffenreffer Museum of Anthropology, Brown University, and presented in collaboration with the Kiowa/Comanche Consulting Committee. A catalog is available in the museum shop for $29.95.

MARCH 4 – MAY 27

NEWBORN ANCESTORS: THE ART AND ARTICLES OF PLAINS INDIAN CHILDREN

Cradleboards, clothing, and games, contextualized by historical and contemporary photographs from the Museum's collection, offer insights into traditions that nurture the lives of Native children from the Great Plains, from infancy to young adulthood. Co-curated by George Horse Capture (A'aninin) and Cecile Ganteaume, both from NMAI, the exhibition was first displayed at the San Francisco Airport galleries in 1998. On view concurrently with Gifts of Pride and Love: Kiowa and Comanche Cradles.

Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts, on view at the GGHC until Nov. 4, 2001.

APRIL 5 – OCT. 7

SETH EASTMAN WATERCOLORS: A SOLDIER ARTIST AMONG THE DAKOTA

Featuring 56 watercolor paintings from the W. Duncan MacMillan Collection — some never before on public display — the works are considered among the most important visual records of everyday Dakota life in Minnesota during the mid-19th century. Eastman was the leading pictorial historian of Native Americans in the 19th century and a career army officer assigned to frontier duty at Fort Snelling. Seth Eastman Watercolors: A Soldier Artist Among the Dakota *was organized by NMAI and Afton Historical Society Press, in cooperation with the Minneapolis Institute of Arts. Financial support for the exhibition has been provided by Afton Historical Society Press. A catalog is available in the museum shop for $14.95.*

THROUGH 2001

ALL ROADS ARE GOOD: NATIVE VOICES ON LIFE AND CULTURE

Twenty-three Native American selectors from throughout the Western Hemisphere chose more than 300 objects from the Museum's collection to display for their artistic, spiritual, and personal significance. A catalog is available in the museum shop for $29.95.

JULY 22, 2001 – JULY 21, 2002

SPIRIT CAPTURE: NATIVE AMERICANS AND THE PHOTOGRAPHIC IMAGE

This exhibition explores the meaning of photographic images of and by Native Americans in order to communicate Native perspectives on the cultural history and experiences of Native peoples during the past 150 years. Photographer, subject, and viewer are considered as the exhibition seeks to privilege the understandings of the people in the photographs, while examining the roles and motives of those who created the images. Drawing upon NMAI's photo archive of approximately 125,000 images, the exhibition was curated by Richard W. Hill Sr. (Tuscarora) and Natasha Bonilla-Martinez. A catalog is available in the museum shop for $29.95.

◀ ***Etta Mopope and baby in cradleboard, c. 1899***
Mopope (Kiowa) was the daughter of Keintaddle and mother of artist Stephen Mopope (in cradle).

PUBLIC PROGRAMS

MAY 12

THE LEGACY OF PLAINS INDIAN SHIRTS
Curatorial Lecture by George Horse Capture (A'aninin)
George Horse Capture (A'aninin) *discusses the exhibition* Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts *and the history of these beautiful shirts. This lecture is held in collaboration with the Costume Society of America. Space is limited; please call 212-514-3716 for reservations.*
11 a.m.
Collector's Office

MAY 12 – 13

2001: AN ARTS ODYSSEY
In collaboration with 2001: An Arts Odyssey, *cultural interpreter and master weaver Juanita Velasco (Ixil Maya) demonstrates traditional backstrap weaving. Participants will have an opportunity to make "friendship bracelets."*
10:30 a.m. – 12:30 p.m.
and 1:30 – 3:30 p.m.
Rotunda

May 19 – 20

CHILDREN'S FESTIVAL
Don't miss the fun! The fourth annual Children's Festival features hand puppets, dance, games, workshops, videos, and more:
- *Deer Chaser, the award-winning dance troupe composed of Lakota children and young adults*
- *Hand Puppet Theater with Ron Peters (Anishinabe)*
- *Parfleche workshop led by NMAI staff*
- *Children's Dances such as Duck, Snake, Stirrup, and Rabbit, led by NMAI staff*
- *Discover Room with hands-on learning activities led by NMAI staff*
- *Kiowa hand games led by Adae Romero (Kiowa/Cochiti)*

Noon – 5 p.m.
Museumwide

JUNE 6

KIOWA CLOTHING
Visual Discussion by Theresa Carter (Kiowa)
NMAI Native artist fellow Theresa Carter (Kiowa) shares insights into the cultural and artistic traditions expressed in Kiowa clothing in this interactive visual discussion.
10 a.m. – noon
Exhibition Pause Area

FILM/VIDEO

FROM THE FOUR DIRECTIONS
Films and videos from the Great Plains daily at 1 p.m. Program is repeated on Thursdays at 5:30 p.m. Video Viewing Room, 2nd Floor

APRIL 30 – MAY 18

THE SPIRIT OF CRAZY HORSE
(1990, 58 min.) James Locker for Frontline. *Host: Milo Yellowhair. A history of Sioux resistance, focusing on the turbulent 1970s, is documented with interviews and extensive newsreel footage. This film will also repeat at 2 p.m.*

MAY 19 – 20

CHILDREN'S FESTIVAL SCREENINGS

MAY 21 – JUNE 10

WARRIORS
(1987, 57 min.) Deb Wallwork for Prairie Public TV. Native American veterans talk about the role of the warrior and how Indian communities heal the wounds of war, and the veterans participate in a Vietnam Veterans' Inter-tribal Association powwow. This film will also repeat at 2 p.m.

JUNE 11 – JULY 1

SONG JOURNEY
(1994, 57 min.) Arlene Bowman (Navajo). The filmmaker travels the powwow trail to learn about the expanding role of women singers and drummers within Native music. This film will also repeat at 2 p.m.

JULY 2 – 22

CONTRARY WARRIORS: A STORY OF THE CROW TRIBE
(1985, 58 min.) Connie Poten and Pamela Roberts. The story of longtime tribal leader Robert Yellowtail, 97 years old when the film was made, is a focus for Crow history and present-day life.

WARRIOR CHIEFS IN A NEW AGE
(1991, 30 min.) Dean Bear Claw (Crow). A study of Medicine Crow and Plenty Coups, two Crow chiefs of the early reservation period who led their people through a time of change.

JULY 23 – AUG. 6

BUFFALO BONE CHINA
(1997, 12 min.) Dana Claxton (Lakota Sioux). An experimental video metaphorically explores First Nations peoples' loss of the buffalo and the use of buffalo bone to make fine china.

SACRED BUFFALO PEOPLE
(1991, 58 min.) Deb Wallwork for Prairie Public TV. A look at the sacred and historical relationship of Native Americans to the buffalo, and the efforts Plains Indian nations are making to bring back the herds.

ESPECIALLY FOR KIDS

A film and video series for all ages.

Video Viewing Room, 2nd Floor
Daily at 11 a.m. and noon

APRIL 30 – MAY 18

INTO THE CIRCLE: AN INTRODUCTION TO OKLAHOMA POWWOWS AND CELEBRATIONS
(1992, 58 min.) Scott Swearingen. As elders and dancers trace the history of the powwow, this production looks at dances, regalia, and powwow etiquette.

MAY 19 – 20

CHILDREN'S FESTIVAL SCREENINGS

MAY 21 – JUNE 10

FOLKLORE OF THE MUSCOGEE CREEK
(1983, 28 min.) Gary Robinson (Cherokee) for the Muscogee Creek Nation Communication Center and KOED-TV. Creek artists illustrate tales told by Oklahoma Creek elders Susannah Factor and Woodrow Haney.

◀ ***Toy Baby carrier with doll (Blackfoot), c 1875***
This toy is unique. The style, width, and almost complete circle on top is an old design. The bottom is decorated with a weave or peyote stitch which is done on the Central Plains.

Double Ball, Arikara (Sahnish), c.1885
In this game, a curved stick is used to hook the strap and throw the double ball down a field, in hopes of making a goal.

RABBIT PULLS HIS WEIGHT
(1982-86, 28 min.) Eric Jordan, Paul Stephens, and Keith Leckie. Spirit Bay *series. Young Rabbit saves the life of a bush pilot downed in the snowy woods of northern Ontario.*

JUNE 11 – JULY 1

MOOJK/CORN
(1996, 21 min.) Tito Antunez Nunez (Mixe). The Mixe of Oaxaca, Mexico, farm corn – a source of their daily food and a sacred connection to Mother Earth.

HOPIIT
(1984, 20 min.) Victor Masayesva Jr. (Hopi). Vivid scenes from life in the Hopi villages during the four seasons.

POPOL VUH
(1989, 57 min.) Patricia Amlin. The great Maya creation epic is told through animation adapted from ancient Maya writings and pottery.

JULY 2 – 22

TOTEM TALK
(1997, 22 min.) Annie Frazier-Henry (Sioux-Blackfoot-French). Computer-animated clan totems put urban youth back in touch with their Northwest Coast heritage.

BENTWOOD BOX
(1985, 9 min.) Sandra Osawa (Makah). The film explores the making of a traditional Northwest Coast-style box of steamed cedar-wood, constructed by hand without using nails, screws, or glue.

BOX OF DAYLIGHT
(1990, 9 min.) Janet Fries for the Sealaska Heritage Foundation. The Naa Kahidi Theater of southeastern Alaska presents the Tlingit story of how Raven brought daylight to the world.

QUILLIG
(1992, 12 min.) Susan Avingaq, Madeline Ivalu, Mathilda Hanniliqq, Martha Maktar, Marie-H. Cousineau. Inuit videomakers portray women who use an old-fashioned seal-oil lamp.

JULY 23 – AUG. 6

INTO THE CIRCLE: AN INTRODUCTION TO OKLAHOMA POWWOWS AND CELEBRATIONS
(1992, 58 min.) Scott Swearingen. As elders and dancers trace the history of the powwow, this production looks at dances, regalia, and powwow etiquette.

ADDRESS:
National Museum of the American Indian Smithsonian Institution, George Gustav Heye Center
One Bowling Green, New York, NY 10004

MUSEUM SHOPS:
For special-occasion shopping, jewelry by Native artists, books, and children's gifts are available in the museum shops located on the gallery and ground floor. Open daily 10 a.m. to 4:45 p.m. For information, call 212-514-3767.

WEB SITE: Have you visited the NMAI Web site?
http://www.si.edu/nmai

AT THE MOVIES @ NMAI

The popular summer series returns, featuring outstanding new feature films and the Native American directors and actors who have produced them. From June through October, monthly programs are screened on Thursday nights and Saturday afternoons. This year's series includes Randy Redroad's The Doe Boy, *which had its world premiere at the 2001 Sundance Film Festival.*

For At the Movies *schedule or more information contact the Film and Video Center at 212-514-3730 or FVC@ic.si.edu*

At The Movies @ NMAI *has been made possible with support from the New York State Council on the Arts and the New York City Department of Cultural Affairs.*

*JULY 19, 6 P.M.

THE DOE BOY
(2000, 83 min.) Director: Randy Redroad. Executive Producer: Jennifer Easton. Producer: Chris Eyre. Cast: James Duval, Kevin Anderson, Gordon Tootoosis, Jeri Arredondo. Hunter, a half-Cherokee boy growing up in Oklahoma, is distraught with both blood-identity and loss of blood through hemophilia. After accidentally shooting a doe instead of a buck during his coming-of-age hunt, the young boy is haunted by the fantasy of authenticating his manhood to his father and by his culture. Through the support of his traditional grandfather, played by Gordon Tootoosis, the boy learns the difference between hunting and killing and also learns about love. Introduced by the director.

*SUBJECT TO CHANGE

LOCATION: *The NMAI Heye Center is located at One Bowling Green in lower Manhattan. Subway: 4 & 5 to Bowling Green, N & R to Whitehall Street, and 1 & 9 to South Ferry. Hours: 10 a.m. to 5 p.m. every day, except December 25. Thursdays to 8 p.m., made possible by grants from the Booth Ferris Foundation. Admission to the museum and all public programs is free. To become an NMAI Charter Member, call 1-800-242-NMAI (6624).*

The George Gustav Heye Center is located at One Bowling Green, New York, N.Y., and is open daily, except December 25, from 10 a.m. until 5 p.m., and, through the generosity of the Booth Ferris Foundation, Thursdays until 8 p.m. Admission is free. All programs are subject to change. For membership information, call (800) 242-NMAI. For program updates, call (212) 514-3888. Produced by NMAI, One Bowling Green, New York, N.Y. Russ Tall Chief, Calendar Editor.

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- An additional Membership Card for a family member
- A free gift for your child when you visit the Heye Center's Museum Shop

$100 Sky Meadows Circle

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$8.00 of member dues is allocated for publication subscription.

For more information on benefits for gifts over $100, please visit NMAI's website at www.si.edu/nmai. To join today as a Charter Member, please call 1-800-242-6624.

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Jean Baptiste Charbonneau, Sacajawea's Son

by MARTHA DAVIDSON

An image of Jean Baptiste Charbonneau, the infant depicted on the Sacajawea dollar coin, is now familiar to most Americans, yet few are aware of his remarkable story. He grew up to travel widely in America and Europe, master five languages, and become one of the best mountain men of the West.

The first child of Sacajawea, a young Shoshone married to the French Canadian fur trapper Toussaint Charbonneau, he was born in 1805 at the Mandan villages on the Missouri River. His parents were interpreters for Lewis and Clark, whose Corps of Discovery had settled there for the winter.

Named Jean Baptiste by his father, the infant was called Pomp – a Shoshone designation for a first-born son – by Sacajawea. Pomp, carried by his mother, made the trek to the Pacific and back with the Lewis and Clark expedition, surviving both a near drowning and a high fever.

Pomp delighted the men of the expedition, particularly Clark, who named two sites for the child: Baptiste Creek, a tributary of the Yellowstone, and Pompey's Tower (now called Pompey's Pillar), north of Billings, Mont. So fond of the boy was Clark that he offered to raise him as his own son. Thus, when Pomp was about six, he was brought to St. Louis in what was soon to be called the Missouri Territory, where Clark provided him with a solid education.

In his late teens, his schooling completed, Baptiste Charbonneau (as he came to be known) took up the life of a frontier man. In 1823, at a traders' village on the Kansas River, he met the German Prince Paul of Würtemburg, who was on a scientific expedition up the Missouri River. The young prince was impressed with Charbonneau's combination of frontier knowledge and formal education. Charbonneau joined the expedition and later accompanied the prince to Europe.

Charbonneau spent six years in Germany, enjoying court life in Würtemburg and traveling with Prince Paul to France and North Africa. Already a speaker of English and Shoshone, he became fluent also in German, French, and Spanish.

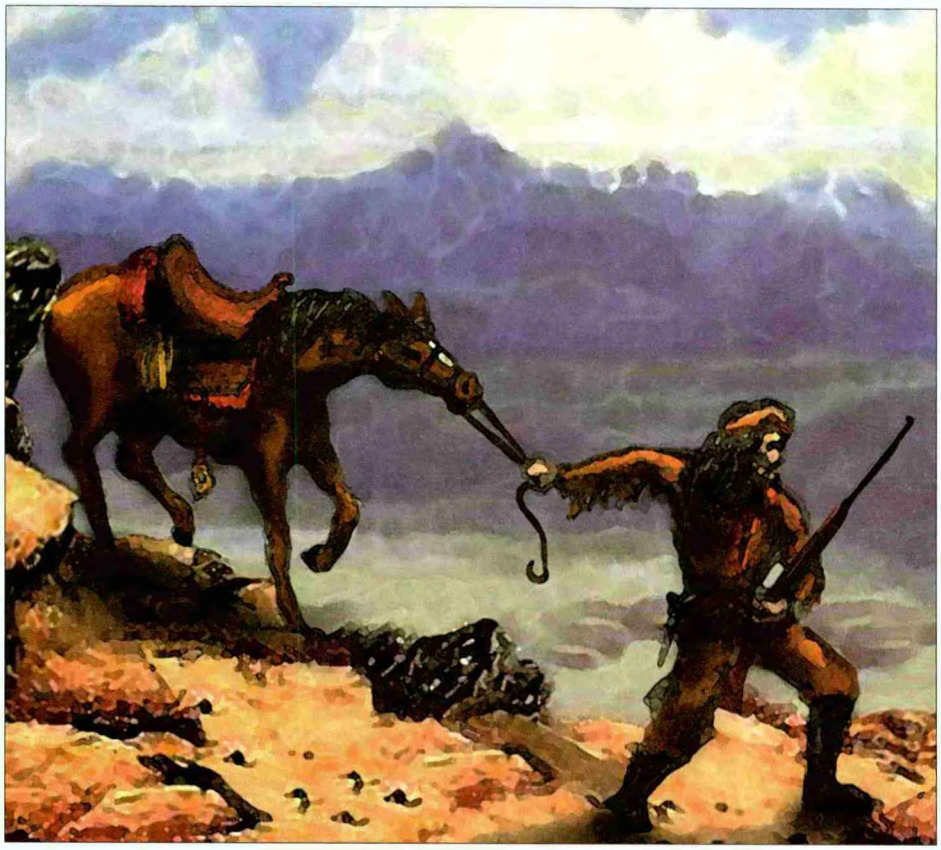

Illustration by Jeffrey Primeau

In 1829, Charbonneau returned to America on another expedition with Prince Paul. This time he remained in America, heading westward to work as a hunter, scout, and guide. From 1830 to 1845, Charbonneau traveled extensively through the West, accompanying or encountering many of the important explorers and adventurers of the time, including Jim Bridger and Kit Carson. In 1846-47, he served the Mormon Battalion in the war with Mexico, guiding it over difficult terrain from New Mexico to California. He is mentioned in many journals of the period as being an exceptionally skilled guide and mountaineer.

Appointed by the Mormon Battalion as *alcalde* (administrator) of a mission at San Luis Rey, Charbonneau settled in California. He soon resigned the post, however, objecting to the harsh treatment of Indians by some landowners. When gold was discovered at Sutter's Mill in 1848, he was one of the first to join the gold rush.

Less is known about his later life. In fact, there are conflicting stories. In 1925, Charles Eastman, a Sioux investigator with the Bureau of Indian Affairs, reported the Shoshone account of Sacajawea and her son. According to his research and later testimonials gathered by historian Grace Hebard, Baptiste Charbonneau returned to the Shoshone, led a quiet life, and died in 1885 at the Wind River Reservation in Wyoming.

Recently, historians have found documents they say prove that Charbonneau remained in California, claimed a mine in Placer County, and worked as a hotel clerk in Auburn. In 1866, he set out for new gold fields in Idaho and Montana, but fell ill en route and died at a stage station near Danner, Ore. A grave there is now marked with his name and is a national historic site.

Whatever the truth may be about his last years, there is no doubt that Charbonneau led an extraordinary life. ■

Martha Davidson is a freelance writer and picture researcher based in Washington, D.C.

Charlie Hill Offers a Taste of Indian Humor

Indian humor is a unique genre that often combines irony, storytelling, teasing, and inside jokes.

by Charlie Hill

When did we become "Native Americans?" Did someone forget to tell me about the meeting? The term "Native American" is misleading, inaccurate, and annoying. Technically speaking, "Indian" is also wrong. But after 500 years we made it ours by pronouncing it "Indin." As in, "Hey! Look at that 'Indin' guy!"

We don't call ourselves "Native Americans." It's not part of our lifestyle. You never hear, "Let's go out and get with Native American women."

There is no "Native American" time. We function on "Indian time," which is not determined by the clock and calendar. Indian time is in accordance with the natural rhythm of the universe. Indian time is "whenever." We don't travel in Native American vehicles. We drive, push, and jumpstart Indian cars. An Indian car is a gas-leaking, oil-burning rust bucket with bald tires and a bumper sticker that reads Save the Environment. In fact, Indian cars are one of the reasons for Indian time.

"Native American" is wrong just by the very fact that we are older than America. How can we be native to something that we are older than? The usage of "Native American" would further distort American terminology, which is already distorted. "Native American summer"; "the Cleveland Native Americans"; "Davy Crockett, famous Native American fighter"; "one little, two little, three little..." – you get the idea. Would "Indian giver" be replaced by "Native American relinquisher"? The term "Indian savage" is used in the *Declaration of Independence.* Would anyone be sensitive enough to change it to "Native American savage?"

"Native American" is an attempt to be politically correct.

Non-native people now say, "I'm a Native American. I was born here, too." If a Martian landed here, all of his descendants would still be Martians. With the advent of Indian casinos, more people than ever are claiming "Native" heritage. To paraphrase the great Jimmy Durante, "Everybody wants ta git into da tribe."

"Native American" is not used in Canada. You hear terms like "First Nation," "Indigenous," "Aboriginal," and so on. My mother was Cree from Alberta and my dad was Oneida from Wisconsin, so I guess that makes me a Native American Indian First Nation Indigenous Aboriginal Inhabitant. Try putting that on your passport.

By the way, why aren't the Hawaiians called Native Americans? Hawaiians and Indians are basically the same people. Hawaiians are Indians who can surf.

Illustration by Travis Shilling

Then there is the mixed-blood syndrome. I say be proud of whatever you may be. I have a buddy who always brags about his great-grandfather who was Native American and African American. Poor guy. They not only stole his land; they made him work on it for free. ■

Charlie Hill (Oneida) lives and works as a standup comic in Los Angeles, Calif. His film biography, On and Off the Rez, *traces Hill's life from Wisconsin to Hollywood.*

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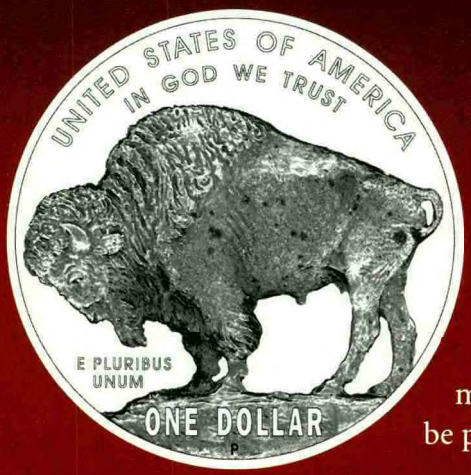
"Once again, the buffalo will provide for American Indians."

– Senator Ben Nighthorse Campbell
(Northern Cheyenne)



Early in the 20th Century, James Earle Fraser created the design for one of this country's most beloved coins – the Buffalo/Indian Head Nickel. Now, to raise funds for the National Museum of the American Indian, Congress has directed the United States Mint to issue a limited-edition commemorative silver dollar bearing the likeness of this American masterpiece. A portion of the proceeds from the sale of these coins will be paid to the NMAI to help open the National Mall Museum.

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