

NATIVE BRUIN



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Pechanga/Museum Studies Program Pioneered at UCLA

by Alexis Buntzen (Aleut and Yup'ik)

The UCLA Fowler Museum of Cultural History and the Pechanga Tribe are collaborating on a pilot Pechanga/UCLA Museum Studies Program beginning Spring 2002 that combines an internship and a museum studies program that will benefit California Natives as well as UCLA students interested in Native American cultural resource management. The internship portion of the program will pair two UCLA students with two interns from Pechanga. During the first six-month period, interns will be given training in curation, education, and collections management at the Fowler Museum in conjunction with special guest presentations with tribal elders and experts in the field of Native American cultural resource management. The interns will spend the following three months gaining valuable experience working at the Pechanga Cultural Center. Interns will earn six units of course credit at UCLA as well as a stipend throughout its duration.

This program has the potential for long-term benefits for California tribes, participating students, and other UCLA affiliates. Wendy Teeter, curator of archeology at UCLA's Fowler Museum, states, "The program is designed to increase education and the exchange of ideas to better care and learn about cultural resources. I hope it will open the museum up for more participation and involvement from the Indian community in the interpretation and care of cultural resources."

Building on UCLA's existing museum studies program, courses are currently being developed that will focus on overcoming obstacles to the implementation of NAGPRA: (1) Cultural Resource Law and Archaeological Curation in California, and (2) Traditional Indigenous Practices and Consultation in Museums. Other endeavors that may grow out of this program are increased tribal and student participation in future Native American exhibits at the Fowler Museum, increased implementation of NAGPRA legislation in coordination with California tribes, and increased documentation, curation, and management of California Native artifacts held by museums and tribes throughout the state. For more information concerning the internship and the developing Pechanga/UCLA Museum Studies Program pertaining to California Native issues, please contact Wendy Teeter at the Fowler Museum of Cultural History. ☛

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Kerwin George

by Tara Browner, Ph.D. (Choctaw)

I first met Kerwin George at the new student reception in the fall of 2000, which was held on the patio next to Campbell Hall. While munching on pizza he introduced himself, mentioning he was originally from Cattaraugus. My response was, "I know an Evelyn George from that community," to which he replied, "That's my niece!"

In the course of other conversations with Kerwin, we discovered that we knew many of the same people, including a pair of brothers now in their twenties whom I had babysat when they were children. Kerwin was not in any of my classes, so I never had him as a student. Instead, our interactions were based upon common interests, concerns, and people. Kerwin would occasionally call me at home to ask for advice on navigating the nuttiness of academia, and his progress and success were important to me in a personal way: Just as Kerwin was a disabled student (diabetes and kidney failure) who had returned to school later in life, my mother had also returned to school to work on a master's degree after being diagnosed with Parkinson's at age 44. People such as this—whose bodies literally turn against them—experience life differently than the rest of us, coping with chronic pain on a daily basis. Kerwin scheduled his dialysis at 5 a.m., three days a week, and then hobbled (he was missing his left foot) over to the Wilshire bus for a 45-minute ride so he could make his afternoon classes.

Although I knew Kerwin was a talented photographer (he took the photo of Kateri Walker featured on the cover of my new book), he was also a very private man, and there was much in his life that I knew nothing about. This changed after his passing, which came as a total shock, since I had just had a long conversation with him the week before in which we had plotted out a strategy to get his academic program back on course. Kerwin's sister Karen called me, and when I offered my assistance to her, she asked that I clean out his apartment and store his things until she could make her way to California. Although I was somewhat nervous about doing so, with the help of Dwight Youpee I made contact with the apartment manager and arranged a time to get into the apartment.

Packing up Kerwin's things turned into a way to get to know him better and say goodbye at the same time. While I was in his apartment, I began to realize that I really liked the person I was meeting, and I would like to share some of that Kerwin with all of you. Here is what I found: Kerwin was a fanatic about cameras and photography (and seemed especially drawn to photographing attractive women); he collected cast metal model cars, listened to country music, was very proud of being a UC Berkeley graduate, and, perhaps most importantly, Kerwin was a scholar—his apartment was full of books and boxes of archived materials, and his special interest was Iroquois history (not a surprise). And I do think he would want you all to know that he had been sober for more than a decade, because that single fact, more than any other, seemed to be what gave him the hope and strength to keep going. 🍀



Photo by Garrett Saracho

Kerwin was Heron Clan, Seneca Nation, from the Cattaraugus reservation, New York. Before returning to school in 1997, he had been an engineer in Phoenix and in 1969 had been certified with a degree in Civil Technology from the Erie County Technical Institute in Buffalo, New York. After being diagnosed with diabetes in 1989, and losing kidney function in 1993, Kerwin decided to return to school at UC Berkeley, where he received his bachelor's degree in American Indian Studies and History with honors in May 2000. He entered our program the following fall.

Kerwin's special research interest was Seneca history and land claims. His primary hobby was photography, and one of his photos is featured on the cover of my book, *Heartbeat of the People: Music and Dance of the Northern Pow-wow* (University of Illinois Press, 2002).

AISA Hosts Annual American Indian Youth Conference

by Yolanda Leon

The American Indian Student Association hosted its third annual American Indian Youth Conference and Basketball Tournament on Saturday and Sunday March 23rd and 24th. The Youth Conference and Basketball Tournament was organized jointly by American Indian Recruitment, Retention of American Indians Now, the American Indian Graduate Student Association, and the American Indian Studies Center.

The conference began on Saturday with a blessing by Jimi Castillo and a lunch reception in Bradley International Hall, where the students and their chaperones watched the play, *Kick* and listened to the keynote speaker, Olympic Gold medalist Billy Mills. At the same time, the luncheon was an opportunity for the students to meet their group leaders and the other members of their groups, with whom they would be interacting for the course of the weekend.

Students were divided into different colored groups according to age and took turns participating in different workshops designed to educate them about opportunities after high school, Indian culture, and issues relevant to young adults. The Youth Conference consisted of workshops such as College 101, Leadership, Arts and Culture, and Lifestyle Choices. In these workshops, the students learned about substance abuse prevention, HIV prevention, financial aid opportunities, Native theater, and basket weaving. These workshops were led by Jimi Castillo, Barbara Klyde, Clifford Marshall, Jaque Nunez, George Patton, Esther Putesoy, Lorene Sisquoc, Natalie Stites, and Amy Fann.

At the tournament, eight boys' teams competed as well as four girls' teams. The participating boys' teams were: Tule River Warriors, Chumash Pride, TMTT Native Kings, Fort Defiance Scouts, Round Valley Bombers, Fort Mojave War Hawks, and the Hoopa Warriors. The young women's teams were: Tule River Rez Ballerz, For Mojave Lady Hawks, TMTT Native Queens, and Hoopa Na: Tinixwe Ladies. After the tournament, the students lined up for the awards ceremony, where the winning teams received trophies and two individual players from each team were given medals for the leadership and talent they displayed during the tournament. The American Indian Student Association would like to thank everyone who made the Youth Conference and Basketball Tournament possible. 🐾

Huanani-Kay Trask Speaks on Native Sovereignty in Hawai'i

by Kia Solau

On Thursday, March 14, at 7 p.m., Huanani-Kay Trask spoke about Hawai'iian sovereignty in Kerckhoff Grand Salon. This event was jointly sponsored by the Pacific Islander Student Association and the American Indian Student Association. The evening began with a blessing and a few words by Jimi Castillo, a member of the Tongva nation. Professor Trask discussed various aspects of the issue such as Japanese and Filipino residents of the islands falsely considering themselves as indigenous to the land. Trask felt that it was necessary for native Hawai'iians to be leaders in their own sovereignty movement and equated it to Native Americans in the continental United States attempting to recover or gain access to their ancestral lands. The loss of land for indigenous Hawai'iians has had the same result in the islands of what is now called the state of Hawai'i as it has for indigenous people in the continental United States—namely, a large degree of poverty among indigenous groups.

Unlike Native Americans on the mainland, however, native people in Hawai'i do not have reservations set aside for them. Instead, they have to deal with the Homestead Act, which had many restrictions, including a blood quantity percentage restriction and a time limit on how long the land could be kept. Professor Trask spoke out against both of these restrictions as further obstacles and excuses to disenfranchise people of their land. The Hawai'iian sovereignty movement aims to educate people about the issue as well as enact legislation to win back some of the land that has been lost in order to uplift the native Hawai'iian community and reverse the effects of colonization.

For more information on the Hawai'iian sovereignty issue, Professor Trask has produced a CD-ROM entitled We are not Happy Natives: Education and Decolonization in Hawai'i, which discusses her perspectives on education in context of colonialism. It features more than two hours of video footage, including an annotated video interview with Professor Trask and her former students as well as photographs, essays, excerpts from her writings and speeches, course, syllabi, flyers, and more. The CD-ROM is available at www.marginX.com 🐾

u-ni-g'-ta

by Anonymous

the bathroom mirror reflects a young man with anglo features
 brownish-blond hair
 blue eyes
 pale skin

inside his heart burns

some refuse to accept him as an indian
 As an indigenous american
 Whose ancestors came to turtle island
 Many millennia before 1492

his throat dries when questioned why he would want to dance
 sing
 and pray
 as his ancestors did

how can he prove

that at night he dreams
 of the vast mountain ranges
 pristine creeks
 blue water lakes
 and wild deer

that had been taken from his family
 and replaced by sugar, preservatives and city lights

now concrete and asphaltum separate his feet from the mother

at night he is awakened by the screech of the eagle as it dives into fields of
 green grass
 the warmth of the bear's breath
 constantly reminds
 of his true place

is he not entitled to the wisdom of sage grass
 the pounding of sacred tobacco

the healing of the sweat

those distanced by skin color must not be forgotten

the lodge door must welcome all our blood sisters and brothers

Anal'sgia

by Louis Darna

staring into her eyes
 he places his fingers on her temple
 slowly swooping away from his body
 sliding down the back of her head
 coming to rest where her hair falls

his hands tremble
 as they become drawn
 to the concave of her spine near
 her hips

following the gravitational flow downwards
 to the back of her thighs
 he pants

softly breathing in his ear
 she comforts

when they are not together
 he finds himself staring at chairs
 walls, paper
 the world pulses
 but he can not

scratching his forehead
 he slips further into
 feeling

the waft of her feathery hair

the succulence
 of her lobes

the tenderness
 of her eyes

the warmth
 of her touch

the security of her embrace

leaves him

longing to place her hand upon his
 and make them dance

Students Reflect on Mascot Issue after Watching the Play, *Kick*

by Micaela Palomares (Huichol)

The American Indian Student Association's winter mascot forum was held on Thursday, November 29, 2001 at UCLA. This event was held to educate our students about the fallacies of schools and sports teams using indigenous personifications as team effigies. Several junior high and high school students from the American Indian Recruitment project (AIR) and MEChA Xinachtli attended this very important event. Our two featured speakers were John Orendorff and Eugene Herard with a highlighted performance by the National Conference for Community and Justice's play titled *Kick*, produced by S. Mark Taper Productions.

Orendorff, a political activist, related several emotional experiences about his quest to end the use of American Indian stereotypes as mascots. One of his strategies included videotaping games, such as footage of a Birmingham Braves football game, to show the blatant racism displayed on the field. In his videotape, he heard the crowd screaming "Slaughter the Indians" and saw a caricature of a chief ridiculing himself, which he showed to the community as well as the school board. His work succeeded in banning the use of mascots in the city of Los Angeles and he is now working towards countywide banishment. NCCJ's play *Kick* featured a woman playing about a dozen characters and deals with the mascot issue in our high schools. This moving play touched all of the night's attendees and produced a significant amount of discussion and emotion from the youth. At the end of the night, the students were allowed to participate in an open dialogue within mentorship groups that consisted of RAIN mentorship pairs with both AIR and MEChA's high school students. The conclusion was unanimous: the use of American Indians as mascots must end. Mascots send a false message that American Indians are a people of the past and caricatures instead of humans. 🐾

by Eric Sanchez (Chicano/Dineh)

The play *Kick* was truly a memorable and jaw-dropping event. I felt like I had just been blown away by the performance, and I could actually feel the magnitude of the topic. Native American mascots in sports is an issue that never really mattered much to me. That is not to say that I did not feel or do anything about it. I have always felt that mascots portraying American Indians in stereotypical ways should be eliminated. Yet I never felt passionate about the issue until I saw *Kick* at the mascot forum, held on Thursday, November 29, 2001.

One brave actress performed in front of a packed room. Everyone looked intently at the simple sets with the image of a Native American mascot plastered right in the middle. The actress performed not one, and not two, but 12 different characters in the play about a lone teenage girl who comes to realize that an injustice is going down at her school. The actress played the parts well, and the ending was emotionally wrenching. The final scene portrayed this teenage girl, standing in front of the whole school and community, wearing a dress made by her proud grandmother, and boldly protesting in front of the image of the mascot. Alone at first, many others who would not stand for any further assaults on a proud tradition soon joined the teenage girl. Finally, the young woman wept with joy, knowing that she had done her people proud.

I know that I was touched deeply by this performance, and everyone else was too, as was evident by the standing ovation at the end. I feel that everyone, even those opposed to taking down mascots, should watch this play. How could anyone with human sympathy not feel wrong about their support for such horrendous and denigrating images after watching *Kick*? I am proud that I was there to watch, and I was proud that there was a large audience to watch the play. The audience—consisting of faculty, UCLA students, and high school and middle school students—all gained new knowledge about the issue that night. 🐾

by Laura Gonzales, age 9 (MEChA Xinachtli Student)

Before I saw the play, I had never thought about how American Indians are used as mascots. I knew about the Cleveland Indians mascot, but I did not think it was wrong or it hurt anybody. While I was watching the play, I began to change my way of thinking because I saw that the mascots really do hurt people. If mascots of American Indians make American Indians feel bad, then I do not see why this is allowed to continue. At the end of the play, the girl who was the actress began to cry for real and I saw that this mascot issue meant a lot to her. I wish that more people could see this play, so they can see how mascots hurt people in the American Indian community. If more people saw this play, then people would see that it is wrong and try to change things. 🐾

displaced

by Lucius Martin (Cherokee)

glancing down in to the gutter
 inner city los angeles passes by
 through the puddle of radiator fluid, oil and reclaimed water
 the street light refracts an image of a warrior

he wonders if the boys at school will tease him today
 always curious of his flowing black hair
 chiseled cheek bones
 and tanned skin

the bus arrives and he boards
 he places only 35 cents into the slot that reads 45 cents
 the driver scolds him
 calls him worthless and spits
 but there is nothing more in his pocket

no seat today
 so he stands in between a man in a three piece business suit
 and a woman reading the wall street journal

at his stop many rush off
 catching his hair on a man's briefcase lock
 he cringes

he should have tucked his hair into his jacket
 like his grandmother suggests
 she says that if he hides his hair
 no one will know
 and no one will bother

in class during history
 inside four walls
 under a cement canopy

the teacher begins
 today she will discuss the founding fathers,
 the early presidents and others who made america into a
 safehaven for the free and brave

his hand supports his forehead
 his eyelids fall

the far distanced pounding of the drum
 nears

his face warms with the gentle kiss of the sun
 the sweet smell of sage fills his nose cavities

his toes burn on the desert sand
 the cry of the eagle sends shivers through his skin

a flick in the back of the ear
 he awakens to find his teacher screaming over him in

Spanish
 a classmate translates

he stares

whispering

I am Dineh

Native Student

by Jamie Brook (Western Cherokee)

Yesterday
He forgot the paper
That was due
That morning.

Today
He's trying to stay awake
To study for the test
Tomorrow.

Tomorrow
He will oversleep
And miss
That test.

Yesterday
he tried to stay awake
To study for the test
Today.

Today
He has missed
That test.

Tomorrow
He will ask
To take it over.

Yesterday
He asked
To take it over.

Today
He's trying to stay awake
To study for the test
Tomorrow.

Tomorrow
He will not oversleep
And miss
That test.

A First-Year Student's Experience at UCLA

by Stevie Lundgren (Ohlone Costanoan)

Coming to UCLA was an intimidating thought, but one I looked forward to with incredible enthusiasm. Many praised my decision to attend UCLA because of its academic prestige and beautiful campus, while others hypothesized that I'd be just another face in the crowd, another name on a list. Luckily for me, I made the right choice and thanks to a special group of people, my college experience is off to a great start!

Upon my first week I received a phone call from a friendly person informing me of a group called AISA, the American Indian Student Association, and inviting me to join them for a welcome event. This was the beginning of an extraordinary experience for me. Coming from a small rural town, it was here at UCLA that I was first given the opportunity to learn about my Native American roots through such organizations as AISA, AIR (American Indian Recruitment) and RAIN (Retention of American Indians Now), as well as the American Indian Studies Center. Because of these incredible groups, led by some of UCLA's most dedicated students, I have become more than just a face in the crowd. I've learned what it means to be involved in an organization that encourages young people to pursue a higher education, an organization that plans a huge array of events (including the ever popular annual powwow), and an organization that enables you to be a part of an amazing mentorship program. By becoming a part of these groups I have enhanced every aspect of my college experience, and can never wait to see what we do next! 🐾

EVENTS

June 14: 2002 American Indian Studies Graduation

Dinner and Program
7:00-9:30 p.m.
Tom Bradley International Hall

Retention of American Indians Now! (RAIN!) would like to congratulate the 2002 American Indian Studies graduating class.

Mondays

AISA General Meetings
5 p.m. 3201 Campbell Hall, Call AISA at 310-206-7513 for more information

VISIT OUR WEBSITE

For upcoming events, visit the American Indian Studies Center's website at:
www.sscnet.ucla.edu/indian

- + AISA and AIGSA Frybread Sales
- + "Brown Bag" Presentations
- + RAIN Workshops
- + AIR Site and Outreach Visits
- + ...and much more!



PHOTO: GARRETT SARACHO

UCLA Powwow 2002

This year's powwow theme, "Strengthening the Spirit," was definitely felt as thousands of people converged on the North Athletic field for a celebration of Indian culture and unity. The powwow was held from 10:00 am to 10:00 pm on Saturday, May 4, and from 10:00 am to 6:00 pm on Sunday, May 5. At the end of the second day, the winners of the dance contests were presented with their prizes, but all went home having shared in the powwow, which allowed for the mixing of different types of people from all over the United States. It was a memorable event continuing the tradition of powwows here at UCLA.

As UCLA's largest student-run event, the annual powwow is the apex of countless hours of preparation for almost an entire year. It consists of traditional contest singing and dancing. UCLA is visited by vendors who come from across the nation to sell their native crafts and food as well as by thousands of visitors who come to participate in the powwow. 🐾

POWWOW 2002 HEAD STAFF

ARENA DIRECTOR

Junior Whitecloud (*Kiowa/Otoe*)

MASTER OF CEREMONIES

Tom Philips (*Kiowa/Muskogee*)

HOST NORTHERN DRUM

Blackstone (*Sweetgrass, Saskatchewan*)

HOST SOUTHERN DRUM

Yellowhammer (*Ponca City, Oklahoma*)

HEAD MAN DANCER

Nathan Chasing Horse (*Lakota Sioux*)

HEAD WOMAN DANCER

Norma Rendon (*Oglala Lakota*)

HEAD JUDGE

Mark Wilson (*Cherokee Nation, Oklahoma*)

HEAD GOURD DANCER

Ben Wolf (*Kiowa*)



PHOTO: GARRETT SARACHO

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