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Wind speaker

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Defence pact alarms spy network

By Jeff Morrow
Windspeaker Staff Writer

OTTAWA
Canada's spy agency could reopen a nationwide investigation of Native groups suspected of subversion if a recently signed mutual defense pact gains momentum, an agency spokesman said.
Gerry Cummings told Windspeaker the Canadian Security Intelligence Service (CSIS) is monitoring the development of the Treaty Alliance of North American Aboriginal Nations. He said CSIS could step up surveillance of Indian bands involved in the Treaty if the alliance appears to threaten Canadian security.
"I can't comment on when, or where or what investigation the service is going to be involved in," he said.
"But if the service suspects there will be politically-motivated violence in an area, there's a possibility an investigation could begin."
Nine chiefs recently signed the alliance, which calls for them to rally to the aid of bands protesting government policy. Four Native leaders from Alberta, including Lubicon Lake Chief Bernard Ominayak, have signed the pact.
Cummings said his department is not formally conducting an investigation, but is monitoring developments through newspaper articles.
"You don't react every time you read something in the paper," he said.
"But if there's something that is sustained over a lengthy period of time that could fit See CSIS page 2.



JEFF MORROW, Windspeaker

CFWE- FM now on satellite

By Jeff Morrow
Windspeaker Staff Writer

EDMONTON
The Aboriginal Multimedia Society of Alberta (AMMSA) has been beaming satellite transmissions from its radio station in Lac La Biche since July 27. The only problem with the operation, says station direc-

tor Ray Fox, is no one knows they can tune it in.
Four Native communities in northern Alberta are being sent radio signals on CFWE 89.9 FM via satellite.
Frog Lake, Cold Lake, and the Conklin and Elizabeth Metis Settlements are receiving the 24-hour, high-tech transmissions seven days per week.
Fox says more of Alberta's rural Native communities will be able to pick up the channel Sept. 1.
"We should have ten come onstream by then," he said.
"We should have ten come onstream by then," he said.
The first 10 communities were selected because they do not currently receive Native Perspective programming available to all other communities in Alberta that get CBC t.v.
The Native programs will be broadcast in both the English and Cree languages.
The three-phased project will eventually include 32 Native communities in northern Alberta.
The next location on the schedule is Ft. Chipewyan.

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Jingle Dancer
Deanna Cardinal, a White Braid Society Dancer, captivated crowds during Edmonton's Heritage Days.

CLOSE TO HOME

INSIDE THIS WEEK



Natives flock to Heritage Days festival See Page 6



Cradleboards making a comeback See Page 20



Young Native artist comes of age See Page 9

NEXT WEEK

Full coverage of Metis Association of Alberta annual meeting

QUOTE OF THE WEEK

"We're not 100 per cent sober, but we're not 100 per cent drunk either. It's somewhere in between," said Calling Lake Addictions counsellor Josephine Beaver.

Calling Lake treatment centre on a roll

By Dana Wagg
Windspeaker Staff Writer

CALLING LAKE, ALTA.

Anger and grief stemming from the early deaths of several local residents has spawned a major attack against drug and alcohol abuse in this community.

Calling Lake becomes only the second mobile treatment program to be held in Alberta.

The O'Chiese reserve in west-central Alberta was the first reserve in the province to hold such a program in 1987.

"Very definitely, they saw fantastic outcomes on their reserve in terms of numbers treated. Their follow-up rates were extremely favorable," said community spokesman Kris Robins.

"Mobile treatment is an exciting new wave of treatment for the future," Robins said.

"We're taking the treatment to the people versus taking the people to the treatment," she said. "What we're endeavoring to do is deliver an in-patient residential treatment program for alcoholism in the community of Calling Lake."

The one-time, 28-day program planned for next summer, will treat the entire community rather than just one person at a time, she said.

"It's an intensive commu-

nity program with long-lasting support systems being left in a mobilized and healed community," Robins said.

Up to 30 people can be treated at once, with courses offered for the spouses and children of drug and alcohol abusers.

"The entire community is invited to participate in some aspect of the program," she said.

Mini-courses in topics like chemical dependency and surviving sexual abuse are planned.

"The intention is to treat the community collectively so the community becomes a resource for itself," she said.

Calling Lake addictions' counsellor Josephine Beaver, who was instrumental in initiating the program, is optimistic it will have a lasting impact.

Beaver said some residents who are willing to undergo treatment are reluctant to leave their homes and family.

"That seems to stop them from going. And when they go out for treatment and come

back, they don't have the support; they feel out of place," she said.

The committee has been preparing for the project for three years.

A conference on Community Initiatives in Conquering Alcohol and Drug Abuse held at Slave Lake last June was a major stepping stone in developing the project. The list of speakers included Paul Hanki, the founding father of mobile treatment projects.

It was followed by a series of 21 workshops held in eight communities this spring.

"It requires tremendous community commitment," said Robins. "The leadership has to be fully prepared to encourage and support the program, including having some of its leadership as clients."

The community of 400 people must also provide space for the project, a babysitting service and social and recreational programs for clients. Its aim is to reach total abstinence within the community during the 28

days.

One-half of the project team will be brought in while the other half will be found and trained locally. In this way, when the program ends, trained people are left behind in the community.

Beaver said resident Francois Cardinal got the ball rolling in the fight against alcoholism.

Six to eight alcohol-related deaths over a period of 18 months prompted him to organize a community potluck supper in 1987.

At the gathering, residents came to pour out their feelings of "grief, loss and anger" about the deaths.

"It was the community grieving together," she said.

Beaver said interest in sober activities is growing at Calling Lake and alcohol abuse has tapered during the last few years.

"We're not 100 per cent sober, but we're not 100 per cent drunk either. It's somewhere in between."

Gas-sniffing remains a problem with adolescents on

the reserve.

"It is a concern to me and the other residents in the community, especially the families."

The \$100,000 mobile treatment project is funded by Health and Welfare (Canada).

Agencies represented on the 30-member committee include the Alberta Alcohol and Drug Abuse Commission (AADAC), the Metis Regional Council, the Alberta Vocational Centre, the National Native Alcohol and Drug Abuse Program, the Bigstone Band and Native Counselling Services of Alberta.

Atikameg/Whitefish, which also submitted a proposal to host a mobile treatment project, is "still very much interested and we want very much to encourage their goal," said Robins.

"We believe this is a very viable way of providing treatment in communities and we want as many communities as possible to consider it as an alternative," she added.

Defence pact alarms spy agency

From page one

under our mandate, perhaps at some point an investigation could begin."

CSIS agents conducted an investigation of Indian bands they believed may use violence last March.

Cummings said the probe was in response to remarks made by Assembly of First Nations Grand Chief Georges Erasmus who said violence

by Natives is likely if their grievances aren't taken seriously.

CSIS is responsible for investigating groups believed to be engaging in espionage or threatening violence against Canada.

CSIS took control of the spy agency from the RCMP in 1984 after agents were accused of using electronic surveillance devices to obtain information.

Lawrence Courtoreille, regional vice chief of the Assembly of First Nations (AFN), said a potential investigation comes as no surprise to Canada's top Native politicians.

He said Native leaders believe investigations have been on going since 1984 when Canadian intelligence was controlled by the RCMP.

"Native leaders are used to being followed and being spied on. It is nothing new,

and it probably will continue," he said.

Northern Ontario Treaty 3 Grand Chief Robin Green said Native leaders are committed to strengthening Native rights by combining their efforts.

"It is our right (to have an alliance). In fact, we have more of a right than anybody to pull together," he said.

"We are Canada's Aboriginal people. The government of Canada has no right to keep us apart."

OOPS

An error appeared in the story "Gladue: Treaty Women want their concerns heard" which ran in the August 4 edition of Windspeaker.

The first paragraph should read: "Alberta's treaty women believe their concerns are finally being recognized, president of the Advisory Council of Treaty Women said."

In the fifth paragraph, it should read: "Gladue encourages the treaty women to keep up their fight against equality (as defined) under Sec. 15 of the Charter of Rights."

"We are special and unique through the promises of treaty 6 of 1876, treaty 7 of 1877, and treaty 8 of 1899.

The Charter of Rights is trying to make us equal, and in due course, it will extinguish our treaty rights. That's why we, as treaty women, should fight against it," stated Gladue.

Windspeaker apologizes for any inaccuracy and regrets any inconvenience or embarrassment the article may have caused.

Tumbleweeds

By Tom K. Ryan



CLOSE TO HOME

Whooping cough under control

By Dana Wagg
Windspeaker Staff Writer

WABASCA, ALTA.

An outbreak of whooping cough at Wabasca area has finally been brought under control, says the local doctor.

However, it's been at least a month since there have been any cases of the dreaded, childhood illness, said Dr. Vishay Dunraj.

"It's definitely settled down," Dunraj said.

The outbreak had parents in the area and from the nearby Bigstone reserve concerned, he said.

"It can be very serious and even fatal, especially to kids under a year. In the past, when there was no immunization, whooping cough was one of the killer diseases among infants.

"It's very distressing, especially to parents. The children go into bouts of coughing. They go blue and vomit

after the coughing," said Dunraj.

He said he gave out a lot of antibiotics to prevent the spread of the disease in the community.

While he's unaware of any fatalities, there were some severe cases resulting in long stays in the hospital. A number were also sent outside the community to larger hospitals.

"We don't wait for patients to get really sick before sending them out," he said.

Dunraj said many local children he treated weren't immunized for whooping cough.

He attributed this not to parental neglect but to the child having a cold or illness at the time when the vaccines are given.

"A lot of them are immunized, but incompletely," he said.

Wabasca is located 280 km north of Edmonton.

BRIEFS

NEW LAWSUIT
FACES OLDMAN

Environmentalists have set up another potential roadblock to stop the Alberta government from building the Oldman River Dam.

In a new lawsuit, the Friends of the Oldman group alleges the Crowsnest River is being ruined by related efforts to improve fishing.

They claim the provincial Public Works Department is fouling the southern Alberta river with a fish enhancement program to offset losses expected when the Oldman Dam floods three river valleys downstream.

Spokesman Martha Kostuch said the group will argue the province is putting silt into the river.

Man-made structures and boulders are being dug into the river to provide cover for trout and whitefish. At the same time, huge backhoes are working gouging out holes for this purpose.

The province will spend \$4 million to try to offset fishing losses from the Oldman dam.

NATIVES SEEK
QUEEN'S HELP

A group of Manitoba Native leaders presented a letter to Buckingham Palace last week, urging the Queen to get involved by helping to bring post-secondary education to Canada's reserves.

"We, the first nations of Manitoba, together with our brethren first nations across Canada urgently request Her Majesty the Queen...to join us in protection of our sacred treaty rights," the chiefs wrote in the letter.

They were in London for a brief visit while attending a United Nations convention of Aboriginal leaders in Geneva, Switzerland.

The letter was personally given to one of the Queen's aides at her official residence in central London.

A Buckingham Palace spokesman, who spoke anonymously as is customary in royal tradition, assured the delegation the Queen would receive and read the letter.

The letter said the treaties signed with Indian bands across Canada during the last century guaranteed education on the reserves.

However, the Mulroney government argues it applies only to primary school education. Education, usually a provincial responsibility, falls under federal jurisdiction.

CANADIAN INDIANS APPEAL
TO JESSE JACKSON

Canadian Natives will run from Manitoba to Illinois to deliver a petition to Reverend Jesse Jackson.

The Run for Human Rights is scheduled to begin in late August and participants will arrive at Jackson's headquarters in Chicago on Sept. 17.

Run coordinator Terrance Nelson said the run is planned to promote the fact that the United States and Canadian governments are exploiting Native lands and resources and still fail to recognize Aboriginal rights.

Soviet Union and European journalist will accompany the runners to publicize Natives' plight.

The Pembina Anishinabe band chose to deliver the petition to Jackson because of his record on human rights.

PAS CHIEF SAYS DEATHS
IMPROPERLY HANDLED

Five or six Native deaths in The Pas area were improperly handled by RCMP and local police, The Pas Indian Chief Oscar Lathlin told a Manitoba inquiry.

Lathlin repeated earlier statements that the murder of Helen Betty Osborne, unsolved for more than 15 years, would have been handled differently if she had been non-Native.

RCMP lawyer Hymie Weinstein accused the chief of being prejudiced against non-Natives.

In other testimony, the police officer who finally cracked the Osborne case said after joining the investigation in 1983, he realized that the main suspects and their friends had entered a pact of silence.

Osborne was abducted off a downtown street by four drunk non-Native youths, who were looking for sex.

In 1987, one of the men was convicted of second-degree murder.

The case was finally solved after the constable appealed for tips from the public in the local newspaper.

The inquiry is examining allegations of cover-ups, racism and bungled police investigations.

Experts needed at death scene

By Gord Smiley
Windspeaker Correspondent

STAND OFF, ALTA.

Alberta's chief medical examiner says medical personnel should be involved at a death scene investigation though he admits that's not always the case, a provincial inquiry heard Wednesday.

Dr. John Butt told the Rolf Commission investigating a series of Blood Indian deaths he believes a death scene should be investigated by both police and medical experts.

"Forty per cent of these death are medically related," Butt told inquiry Commissioner Carl Rolf. "There are only five per cent of the deaths that are generally of interest to the police because they are pursuing an investigation under the Criminal Code."

However, Butt told the inquiry, sitting at the Senator Gladstone Hall just outside of here, about 90 km south-

west of Lethbridge, often a medical examiner is unable to attend a death scene and must rely on police.

In this case, he said the police officer acts as an investigator for the medical examiner's office.

Butt added the medical examiner will also rely on historical information about the death and any anatomical findings before concluding cause of death.

However, he warned of police providing too much information to the pathologist's when conducting an autopsy and vice versa.

"They (police) shouldn't give conjecture as to the theory," Butt said. "It's important to have factual information."

"It's important to keep conjecture away from it until the pathologist has some anatomical information."

However, he said often it's difficult to determine the

cause of death because of several outside factors including alcohol and drugs.

"If you add things in the realm of drugs and alcohol, then you bring in further possibilities that don't give us the clear answers as to the mechanics involved in the death," Butt said.

Butt said alcohol is present in at least 40 per cent of unnatural deaths in Alberta.

Alcohol is also the only common denominator in the seven deaths already investigated by the inquiry.

Testimony has revealed alcohol abuse by the victims which ranges from alcoholism to week-long binges and delirium tremens.

Relatives of the victims, however, believe the deaths have not been properly investigated and have accused RCMP and Lethbridge city police of racism.

Earlier, Butt couldn't explain to the inquiry why Blood reserve residents don't

always hear from his office concerning the death of a relative.

Butt said a possible reason is the General Delivery address is the one most reserve residents use.

He said, however, the letters aren't intended to notify relatives of the cause of death but simply to inform them of the cause of death.

"It gives no specific information," Butt said. "It tells them where to write and gives them a brochure which helps them to understand why we became involved and the consequences of what our involvement might be."

Butt said the letter is usually sent three days after an address can be obtained for next of kin.

The inquiry was called in June 1988 by Premier Don Getty after a request by Chief Roy Fox for an investigation into what the band believes is a series of violent Native deaths.

Expressions



DANA WAGG, Windspeaker

Captivating: These smiles belong to Corey - Ann Pruden, 20, and Tina Lameman, 19, both of Beaver Lake. Tina is the daughter of Chief Al Lameman.



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Windspeaker welcomes letters to the editor. Letters should be brief and include the name, address and telephone number of the writer. We will not print unsigned letters unless there is a good reason for withholding your name and even then the editor must know the identity of the writer. Windspeaker reserves the right to edit letters for length, taste and libel.

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SECOND CLASS MAIL

YOUR WORDS

Non-natives breaking promises

Dear Editor:

In 1876, an agreement was made between the non-Natives and the Treaty Indians of that time.

Little did the Indians ever realize that the agreement they were signing would become a very emotionally-triggered document known today as Treaty 6.

The agreement contained "promises" that the non-Natives had made to the Indians in those days.

He even went as far as to kneel and cry, before the Indian saying: "I will give you what you want, whenever you are in need. But lend me some of your land."

So the kind-hearted Indian could not say "no" to his fellow man, since he thought that he would keep his word. Since living was difficult at that time, the Indians agreed to the signing.

However, before any of them signed, they first gathered all of their spiritual needs and possessions.

For seven days and seven nights, they prayed with the use of the peace pipe. Each night and day's prayer was quite different than the other

prayers before. As a result, most of the elders and chiefs had not eaten during those seven gruelling days of prayer, just to know from our Creator if this agreement was the right one for His very first Children of this very, very sacred land.

Now close to 200 years have past since that historic date in our Native Cree heritage and background.

The "promises" that were made at that time, are now being broken, by the same people who pledged them, the Non-Natives

Let us take our land, for instance. They can come and act like we don't even exist.

They always try to pretend that they were the first people to settle on Mother Earth.

Boy, are they wrong! Do they even know what Canada means?

I bet you that they don't even have a clue to what it really means. The only people who know is us, but we're not telling.

Ever since that agreement was made, some of our own people have turned their backs on the Indian way of life.

This is especially important for Native youths of today who seem to have lost their beliefs, culture, heritage, and language all to the Non-Native way of living.

Some even hate their own people and pretend as if they are truly non-Natives. Too bad they were born as full-blooded Indians to begin with.

Today, our people are dying, thanks to the people who created all of these idiotic drugs like cocaine, heroine, angel dust, and marijuana.

But alcohol is the most common substance consumed by Indians, which also kills them frequently, either in car accidents or other tragic violence.

Thank you Non-Natives for creating such dumb substances, telling us they will make us feel "good".

But, no, they didn't make us feel they way at all. Instead they and us feel guilty of ever listening or copying Non-Natives, thinking that it would do us some good; talk about stupidity. Never again will we be fooled, at least not me.

For I know what's going to happen if I was to lose my identity, it

would mean that I am no one. Nothing. And I don't want that to ever happen to me, for I will never be forgiven by the Creator if I do.

Now the Non-Natives say it's us who's killing us, well who the heck made those drugs?

By the sake of God, please don't point at us, because it was not us who did. Look at the person with the different colored skin.

Also, in 1981, Canada introduced a document known as the Canadian Charter of Rights & Freedoms. It's for all of the other ethnic Canadian citizens, not just Natives.

So now I ask you, since we cannot have our treaty rights, then why should Canada have the Charter of Rights? After all, it's only fair, don't you think?

Truly,
Loreen Crier

P.S.
I wish I don't offend anyone due to this. I just want to express my opinion on this issue.

Cadieux leaves students in cold

Dear Editor:

I am writing to you on the issue of Native educational rights.

This very emotional issue has had a very tremendous effect on other Native students, not only on myself.

Where does federal Indian Affairs Minister Pierre Cadieux get off saying he's doing his best for us Native students, by cutting our school pay, ignoring us and leaving us out in the cold?

I strongly believe that we, as full-blooded Treaty Cree Indians, should receive as much attention as the French-Canadians, that is, the government should take our position into consideration as they did with the French Canadians, plea for language rights.

So why can't Mr. Cadieux listen to what we have to say on Native human rights.

Furthermore, it was not Non-Natives who landed in Canada first,

it was the full-blooded treaty Cree Indians before him. We should be treated with honor and respect just like the Non-Natives.

I know a lot of treaty Indians who are attending high school, University or college, but their rights have been violated, thanks to a very well-known Minister of Indian Affairs.

Mr. Cadieux is an excellent example of how and what the government really think about Indians.

The only difference is that, we are people too, and yes, we do have rights for a better future, and not just the other colored races in Canada.

Also, Natives are just as concerned about education as the rest of society.

So now, where do we draw the line over human rights and prejudice?

Sincerely,
Loreen Crier, 17
of Hobbema
A full-blooded Cree
Treaty 6 Indian

Windspeaker read in Whitehorse, too

Dear Editor:

I am just a secretary at a television/radio station here in Whitehorse.

The company I work for broadcasts the Native television show, Nedaa, which mean "Your Eye" in the almost defunct Tagish language of the Yukon.

There is only one elder left who can speak the language and it won't be long before she, too, is gone.

This afternoon, on my lunchbreak, I sat down on the hardly-ever-used couch and picked up the July 21 issue of your paper.

I was very pleased to see that your newspaper is so well put together and that the topics examined

cover such a wide range.

I am glad to report that we here in Whitehorse read it, too.

I would like to invite you to watch out for Nedaa, which will soon be broadcast national (except for in the North) on Friday nights in a prime-time slot on CBC Newsworld.

The whole company of Northern Native Broadcasting, Yukon is very proud of the expansion.

You may find that the show is very well assembled and that our coverage of issues that affect Yukon Natives is like an umbrella for most Yukoners' concerns.

Thank you very much and keep up the good work.

Gloria deVilliers

Time to get on with land claim

Dear Editor:

I don't want to appear as a prophet or some kind of person that can see into the future.

But I am starting to become concerned about our land claims.

It seems there is no end to the immigrants that are coming into Canada.

In time, these immigrants are going to start moving on to the land.

I believe that many of them come here with money or capital to buy up property. How long will it be until they start buying land from the Government in large quantities?

I will use China as an example. These people are over populated in

their own country, so what are they going to do?

I think that Canada must look pretty inviting to them. They have started fighting amongst themselves already so they will want to move someplace.

I wonder if my nephews, nieces and my younger relatives are going to end up working for these people, working for peanuts, no doubt. Not being able to have land of their own, they will have no choice.

So let's get moving on these land claims.

Stan Gladstone

Samson member questions chief's support for pact

Dear Editor:

I am writing in regards to your July 28, 1989 edition.

I congratulate you and your staff writers for doing a great job of reporting on the 46th Annual Indian Association of Alberta Assembly.

The reports were very informative as to the positive steps the elected Indian Association of Alberta executives are making toward the future of all Native people of Alberta.

I hope to see more of this kind of unity in working toward having the federal and provincial governments live up to their responsibilities of honoring our treaty rights.

The Panee Agriplex also did a great job of hosting this year's assembly and trade show.

There is one article in that edition I will comment on and it is entitled Bands to Join Defence Pact by Gary Gee.

As a member of one band mentioned, I feel like I'm being represented by some dictator and the reason is this.

Not all the council of Samson Band and no band members were consulted with before this defence pact was signed.

I do not believe that this was necessary and I wonder which of those 8,000 band members our chief represents, those who agree with confrontation or those with the non-confrontational approach.

Perhaps the title chief should be changed to Ayatollah or general.

I hope you understand my point of view; but this is supposed to be a free country and there is such an act called the Bill of Rights.

Sincerely,
Melton C. Louis
Samson Band #1133

GRASSROOTS

Police liaison teaches city youths

By Jeff Morrow
Windspeaker Staff Writer

EDMONTON

Jim White says he was one of the lucky ones.

He doesn't feel lucky because he found his way off the dead end streets of Edmonton's skid row district, or because he was able to realize he was killing himself with alcohol before it was too late. He doesn't feel lucky because he landed a good job with the city.

White says he's lucky because he found a way to direct other Natives away from same problems that almost destroyed his family.

He is now helping Native children understand there's

more to life in Edmonton than they think.

The Native liaison for the Edmonton Police department says his story isn't unique, but it's one that never gets heard.

Like many other Natives in Alberta, White, 37, came to Edmonton seeking a different way of life he couldn't find on his reserve.

But unlike most others, he eventually found a future off the beaten sidewalks of skid row.

"They come in off the reserve, for whatever reasons, and get caught up in the lifestyle. I ended up on the streets as an alcoholic too," he says.

"But I learned from it. We have to learn something from the negative points."

He said he learned a lot about the importance of family unity.

White said his turning point came after seeing Native families being pulled apart by alcohol and drugs.

"I knew I had to do something to keep it from happening. It was the same things that almost broke my family up. It starts with the children," he added.

White said he overcame his own addiction and was hired by the Police department in 1976 to show other Natives in Edmonton know where they can go for help.

"And now I'm here to help work with families and refer them to the resources available. There are services and health agencies that are there

to help," he said.

White said there were many Natives who came to Edmonton and became doctors, lawyers or other learned, white-collar professionals.

"But those aren't the ones you hear about. It's always the ones who are down on their luck that you hear about," he said.

The greatest myth is that Natives get caught up in a skid row lifestyle and have nowhere else to turn, said White.

"But the truth is," he said, "they just don't know help is there."

He said the problems affecting Native families in the skid row area can be improved with education.

There are alternative life-

styles parents and children just aren't exposed to.

"Families need to know someone cares," White said.

White, who hails from Marlboro, 130 Km west of Edmonton, comes from a large family of 13.

He visits schools in the Boyle-McCauley area to tell students about what social services are available to them if there's a problem at home.

"Children learn at home. They learn from their parents. They also need role models," he said.



Native Liaison: Jim White

JEFF MORROW, Windspeaker

Band flees flood in fear

By Jeff Morrow
Windspeaker Staff Writer

DRIFTPILE, ALTA.

Raging rivers caused the evacuation of more than 100 Driftpile band members from their homes Saturday during a weekend of heavy rainfalls.

The incident was reminiscent of last year's devastation which left one band member dead, said Driftpile Chief Clifford Freeman.

The river has receded and

the people have now returned to their homes.

"But now we have to look at what kind of flood prevention can be done," Freeman said.

He said his band suffered more than \$1 million in damages in last year's flood and is still waiting for \$400,000 from the provincial government for repairs.

"We also want them to evaluate the damages to some homes and one of our schools and hopefully have them say

it's irreplaceable," he said.

"We also want them to relocate some of our people where it is safe.

Band elder Sam Isadore died of a heart attack during a similar flood last July after wading through treacherous streams from his house to higher ground.

High water advisories were issued for the Pembina and Athabasca Rivers Saturday.

"Everything is back to normal now," Freeman con-

firmed.

Driftpile is located 300 km northwest of Edmonton and has 400 band members.

The heavy rains also affected other northern Alberta communities and caused flooding in low-lying areas.

Freeman said his band plans to collect money from the province for damages and lodging for the evacuated residents.

Band members, fleeing from the flood, stayed in motels in Grand Prairie.



DROPPIN' IN By Jeanne Lepine

Telephone (403) 455-2700 to put your community happenings considered here free of charge...no news is too small.

Hello.

I sure have a lot to tell you this week. I might have to keep some for next issue.

I have just returned from the north country. But, I regret I was not able to make it to all the communities in the area.

I would need at least a month to cover the area. And I don't think my boss would let me go for that long.

To the communities I missed, I will be back. In the meantime, please keep in touch.

When travelling it would make it easier if I can get some contact numbers from the communities, so I'll be able to meet with residents in those areas if I am travelling in the evening or on the weekends.

While in Fort Vermillion area, I planned to go to the Tall Cree reserves, but with all the road construction I couldn't get through.

Next time, I will definitely make it, even if I have to go by dog team.

Thumbs down to the person in the red pickup who scraped the door of my van and dented my rear wheel guard and hubcap while I was parked at the Vermillion Lodge.

My advice to this driver is to be more careful in the future and to practice backing up, but not in a crowded place.

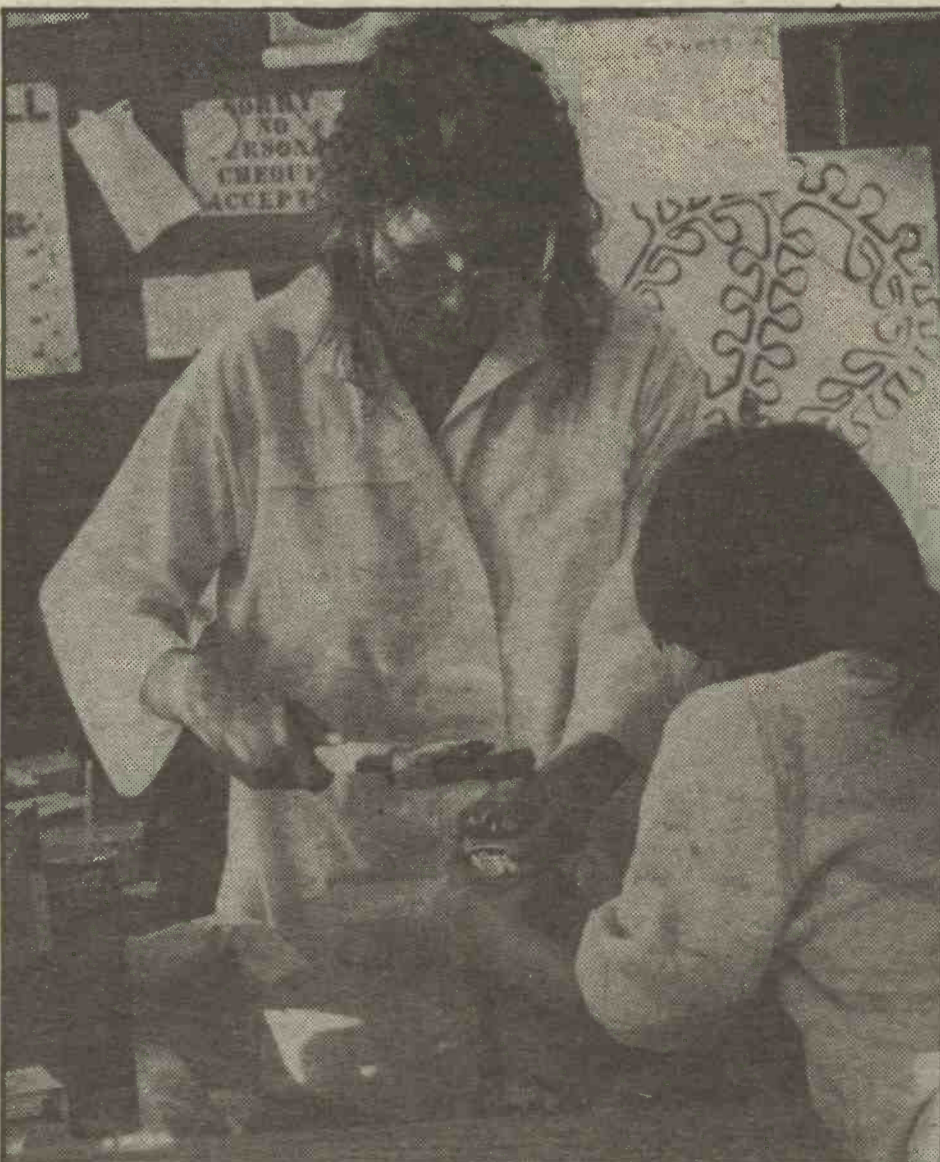
Bouquets to the communities that made me feel so welcomed. It was like being home. I only wish there was more time to meet the friendly people in these communities. **Calling Lake:** There will be a recognition dinner and sober dance to celebrate three people who have been sober for a year. The event will be held at the community complex with dinner at 6 p.m. and the dance begins at 9 p.m.

Advance tickets can be purchased for \$5 from Addiction counsellor Josephine Beaver. At the door, tickets will be \$7.

Promises, Promises

Proceeds will go to Santa Anonymous.

Happy Birthday to all and many more years of sobriety!
Sturgeon Lake: If you ever need a bottle of pop, stop at the Sturgeon lake band confectionary & see Marilyn Hamelin for advise.



Opening pop: Marilyn Hamelin and Rosalyn Goodswimmer hold the pop.

BERT CROWFOOT, Windspeaker

High Level: The wall paintings at the friendship centre are finally finished. The paintings by artist Roy Salopree are simply beautiful and well reflect the mandate of the centre.

The friendship bingos are still held every Tuesday and beginning Sept. 16, bingos will be held every Saturday. Proceeds are used to purchase equipment for the centre.

The friendship center is arranging a bursary and scholarship in arts which will be available next year, Director Bev Boone reports.

Grouard: The community has raised \$2,600 for a much-needed community hall. As members of the Bingo Association of High Prairie, they sponsor two bingos a year.

Little Red River: The 10th annual pilgrimage held at the old settlement will take place August 11-13. The people will meet for three days of mass, prayers, camping and visiting.

Desmarais: The Improvement District 17 East is sponsoring an introductory class in karate Aug. 22 at the Desmarais Recreation and Cultural Centre. The registration fee is \$5.

Edmonton: The 1989 Scaper Capers summer camp program for children aged 9-12 years has a few programs left before summer ends.

On Aug. 16-19, participants will have the opportunity to learn about and practice basic excavation procedures and techniques in the simulated dig pits.

They will go on a tour of the boardwalk and have the chance to observe and question the archaeologists excavating the site.

There will be a games and storytelling program on Aug. 23-26. After a site tour, children will go on a scavenger hunt designed to test their knowledge of archaeology and skill with some stone tools. The participants will also play some Native children's games and attend a storytelling session.

For more information or to register, phone 431-2368.

Birthday greetings go out to everyone celebrating birthdays and congratulations to all the young wedded couples. Well its time for me to say "God Bless till next time."

Heritage Days



Metis Cultural Youth Dancers: with caller Jennifer Kootenay, 14.

Natives shine at Edmonton Cultural Festival



Traditional Dancer: Vernon Cardinal

Dancers Dazzle Multi-ethnic Crowds

By Jeff Morrow
Windspeaker Staff Writer

EDMONTON

A record crowd of 410,000 visitors turned out for the 13th annual Heritage celebration in Hawrelak Park last weekend.

And Martha Campiou-Zarutsky says she wouldn't be surprised if they all passed by the Canadian Native Friendship Centre booth to ask questions.

The Native pavilion was one of the most popular in the park, and Campiou said she's going to request an information booth for next year's multicultural extravaganza.

"It was busy all the way

through," she said. "It felt like every one in the park stopped by to ask questions."

The White Braid Society traditional Cree dancers and Metis Cultural Dancers kept the crowds in awe, she said.

Campiou, White Braid Society president, believes the response was due to a genuine interest in Native heritage.

She said the beef and buffalo bannock burgers also kept people coming back to the Native pavilion.

The Native arts and crafts booths were surrounded every moment, she added.

"And a lot of people came by to tell us we had the best spot in the park. It has been the best year ever," Campiou

beamed.

Ann Anderson, president of the Native Heritage and Cultural Centre, was on hand to distribute pamphlets and booklets explaining Cree and Metis culture.

She said it was inspiring to see so many ethnic groups asking about Native history and lifestyles.

"Many people care about the survival of Native culture. They don't want to let it die, just like they don't want their own culture to die off," she said.

It's hard to keep track of the numbers, says festival association general manager Dennis Fahlman, but it's likely everyone who came to the park saw the Native enter-

tainers.

"I would say they got most of the people by their tent because of where they were. They were by the buses," he said.

There was a record 45 pavilions set up in the park, Fahlman said.

The mercury climbed to 28 C Sunday, during the last day of the event, Canada's largest multicultural festival.

Photos by
Jeff
Morrow



White Braid Society Dancers: Mark McInnis (left) and James Cardinal entertain festival goers



Fiddle Player: Rod Sutherland

A Special Salute to Native Artists

Alberta artists on cutting edge of progressive art debate

By Gary Gee
Windspeaker Staff Writer

HULL, Quebec

Three prominent Alberta Native artists are receiving plaudits for the artistic concepts which they have perfected in their work.

Artistic ideas being used by artists Alex Janvier, Jane Ash Poitras and Joane Cardinal-Schubert are paralleling current artistic issues in international art circles, says the curator of Canada's Museum of Civilization.

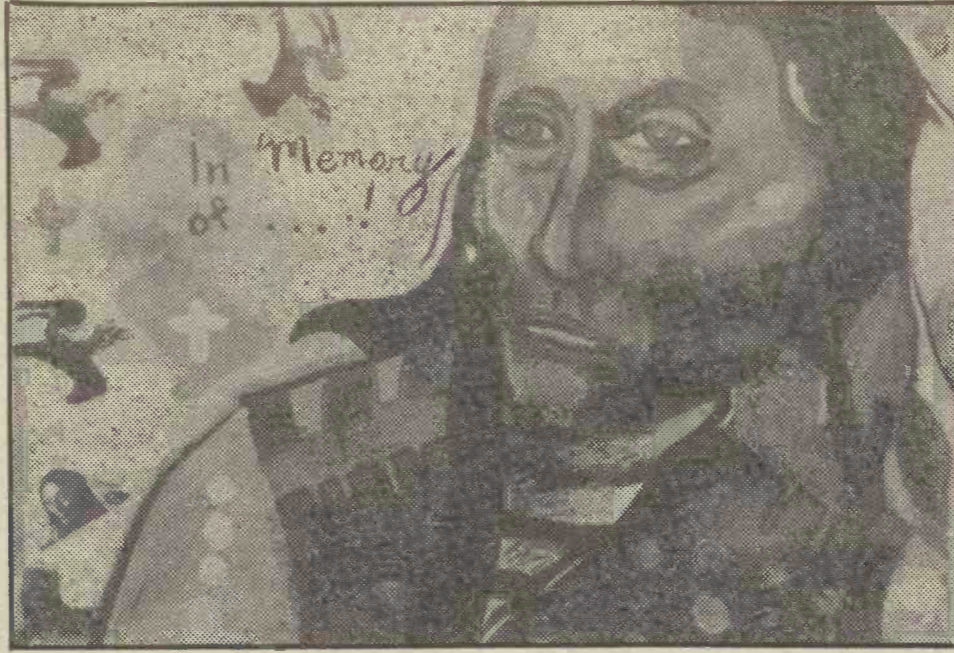
Gerald McMaster cited the three as artists whose approaches to Native imagery in their work are

also ideas being discussed within the international art world.

"Janvier is one of the first abstract artists who is Native. His work hasn't influenced anybody to his style of painting because it's so unique," said McMaster.

"Two other artists, Poitras and Schubert, are extremely exciting. Their works deal with various ideas of modernism and take a very interesting approach to Native imagery," he said.

McMaster says the artists' use of ancient symbols with contemporary ones are ideas being incor-



In Memory of Bobtail: by George Littlechild

porated in artwork outside of Canada.

He also said the use of collages using various contemporary and traditional

materials and forms has had considerable impact on their peers.

"They are certainly successful in doing that.

They're dealing with subject matter that has ancient roots, put in a very contemporary context."

"I would say they're the most looked at artists in Alberta today," he pronounced.

Elizabeth Kidd, chief curator of the Edmonton Art Gallery, says that a general debate in art circles about whether art caters only to the elite few in society has been paralleled by similar concerns in art made by Native people, led by artists like Janvier, Poitras and Schubert.

"It's questioning art's role in society. Why should it be separate and why

shouldn't it be part of everyday life?"

Kidd says now is a good time to talk about these kind of issues.

"I believe Native artists are also agreeing with the current philosophy in the art community. That art is not just something for a few separate people to make and appreciate. That art should be a part of everyday life."

"I think that's what Native artists are also saying," she suggested.

"Art should mirror society. Art should be what we are doing, what we (as a society) care about."

Six years of artistic excellence

ASUM MENA art festival celebrates success

By Gary Gee
Windspeaker Staff Writer

EDMONTON

It was an idea just waiting for the right moment.

Six years ago, members of the Alberta Native Arts and Crafts Society decided to establish a program to help budding artists of Native heritage get a foot into the door of the competitive art scene in Alberta.

A Native arts festival was proposed and ASUM MENA which in Cree means 'once again, was born.

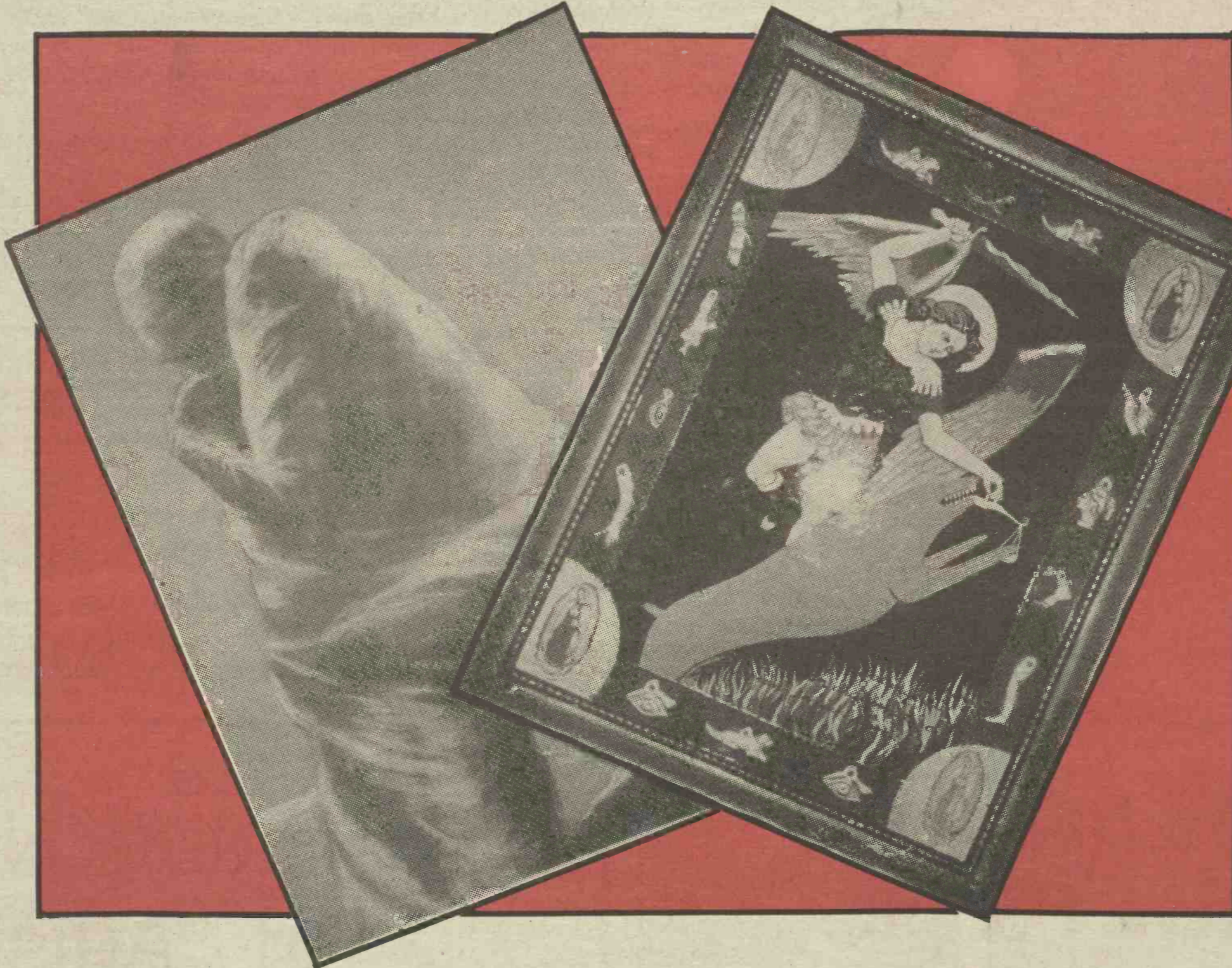
In that first year, a young 31-year-old Edmonton Cree artist by the name of Jane Ash Poitras won the first prize scholarship of \$5,000 and promptly used the award to complete a master's degree in fine arts at Columbia University in New York. Poitras, now 37, has since garnered an international reputation for her art.

Back in 1983, there were 30 artists entered in the competition, according to Lois McLellan, general manager of the non-profit society.

At this year's sixth annual juried festival, 74 artists applied to the competition, of which 54 were accepted.

A total of 239 works were chosen by the jury for a one-month exhibition and sale at the Front Gallery in Edmonton.

The first prize winner was 31 year-old artist Lauren Wuttenee who won the \$5,000 scholarship for her entry, 'Ceremonial Procession.' Wuttenee plans to return to finish her masters in fine arts at the Instituto



ASUM MENA festival: (L) *Contemplation* by Jacinta Wostenberg (R) *Fred Attacked With Bone-Crushing Fury* by Lauren Wuttenee

Allende in San Miguel de Allende.

Providing a training ground for emerging artists through educational studies has been one of the primary aims of the program, says McLellan.

"Most Native artists that we came across then did not go to school. Almost all of them were self-taught," she said.

Today, McLellan says a good majority of Native artists who are serious about a career in art are finishing a formal arts education at a post-secondary

institution.

One interesting result of the program is that a network of artists has been established through the festival where more mature artists are helping newer emerging artists.

"We're really lucky to have that interest by the senior established artists with the newer artists," she said.

McLellan says festival organizers aren't interested in what artists should do.

"There's not a school of thought. We try to promote artists as individuals."

"The people I admire the most are the artists from isolated communities who can't come in and see what their exhibit looks like. They're doing it all on faith," noted McLellan.

Another successful aspect of the festival is the amount of artists' work which has been commercially successful.

Last year's \$32,000 in sales for the festival is expected to be surpassed this year, said McLellan.

Many artists like Poitras, Joan Cardinal-Schubert and George Lit-

tlechild are usually expected to sell-out now.

"If they sell well at this show, it's a very good monitor."

Artists receive 100 per cent of the sales.

That's a far cry from six years ago, when Native artists were knocking on the society's doors, lamenting the difficulty of getting their works even seen in local galleries.

"We didn't know how many artists were out there. Until we did this, we didn't know how many needed help."

"Five years ago, people thought of Benjamin Chichi and Norval Morriseau as what Native art should be. Audiences are now much more sophisticated about Native art," noted McLellan.

Success stories are commonplace now with many Native artists who have seen their careers takeoff in the 1980s, particularly former winners of the festival.

Three former winners of the festival - Poitras, Schubert and Littlechild - have their work permanently displayed in the Museum of Civilization.

Poitras and another former winner - Faye Heavyshield were two of nine Native artists selected to exhibit their work at the prestigious Heard Museum in Phoenix, Arizona this October. Competition came from artists all over North America.

"The artists are being watched all over the country," said McLellan.

"Other provincial governments have contacted us to see how we do our festival," she said, noting that Alberta has the only emerging Native artist festival in Canada.

But for all the success of the festival, McLellan says it is the consistent high quality of the work from artists which makes it successful.

"Year in year out, they have put in good, solid work. If it wasn't for the excellence of the work, the festival wouldn't be successful."

"It's the artists who do it."

A Special Salute to Native Artists

Exposure needed for Native artists — curator

National Native art gallery first for Canada

By Gary Gee
Windspeaker Staff Writer

HULL, Quebec

Canada's first national

Native art gallery has opened and will send a signal to gallery owners across the country that art made by Native artists should be given more serious consid-

eration.

That's the view of Gerald McMaster, curator of the Museum of Civilization which opened its doors to the public in June 26.

The museum, located in Hull, Quebec, houses the Indian and Inuit Art Gallery.

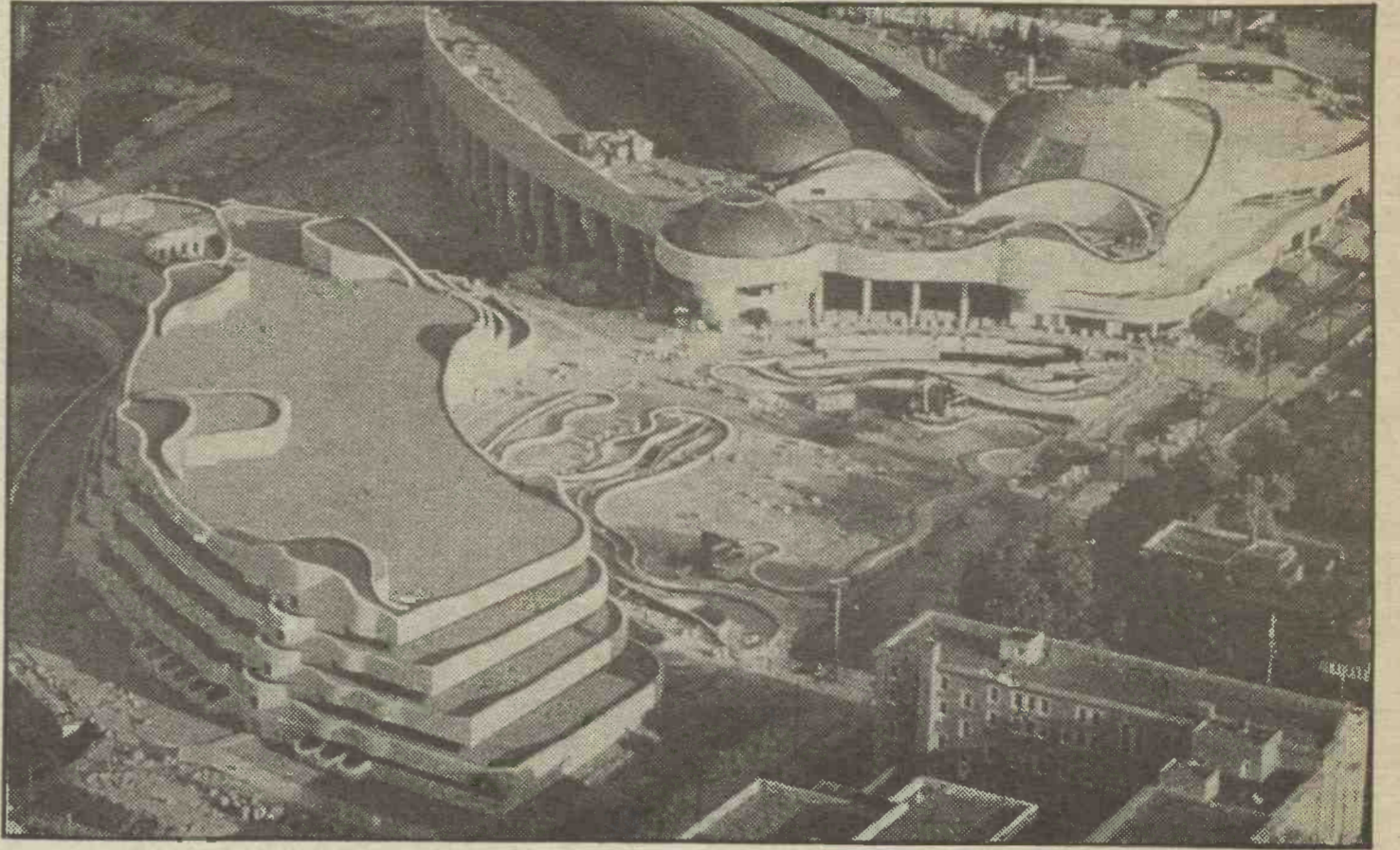
McMaster says this is the first opportunity for Native artists across Canada to exhibit their work nationally on a continuing, rotating basis.

"It will provide tremendous exposure for them. We will bring in Native Canadian art, both Indian and Inuit, contemporary and traditional. It's the only space devoted to Native art exclusively," said McMaster.

"It's kind of exciting for us because we've been working on this for a number of years," he said.

McMaster says art produced by Native people in Canada has historically, found difficulty being displayed in mainstream art galleries.

"Native artists are still disgruntled that there are not more exhibits and gal-



The Museum of Civilization: Houses the first national Native art gallery.

leries across Canada that devote space to exhibiting Native art," he observed.

It's a fight that will continue on behalf of Native artists for a long time, McMaster predicted.

One of the primary reasons that the museum decided to establish a permanent, exclusive Native art gallery, he said, was because there was no space to put the museum's own

permanent collection of contemporary and traditional Native art.

McMaster said the museum wanted to present Native art in a sophisticated, contemporary way but not simply because it is Native art.

He also stressed that the museum has a permanent collection of art by major Native artists outside of the gallery, including works by

Jane Ash Poitras, Joane Cardinal-Schubert, Alex Janvier, Gerald Tailfeathers and George Littlechild.

With a projected one-half to one million people expected to pass through the museum this year, McMaster said the Native art gallery has been one of the more popular areas of the museum so far.

Exhibits in the museum will include solo, group and thematic displays.

SUPER A FOODS

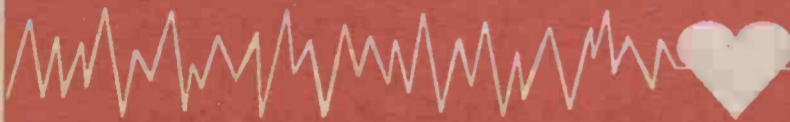


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A Special Salute to Native Artists

ASUM MENA success inspires artist

By Gary Gee
Windspeaker Staff Writer

RED DEER

At 22-years-old, Red Deer artist Jacinta Wostenberg has accomplished much more than she ever dreamed of in the highly-competitive art world.

Last month, at the 6th annual ASUM MENA Native Art Festival held in Edmonton, Wostenberg captured third place in the prestigious art competition for her bronze sculpture, 'Triangular Embarkment.'

A third-year art student at Red Deer College, Wostenberg says she didn't expect the kind of success she has achieved since embarking seriously on art career only three years ago.

"This really gave me a lift. My work has improved a lot and I think it has a lot to do with the festival," she said. At last year's competition, her work received an honorable mention.

This year, her sculpture also garnered a special award

for three-dimensional art. Altogether, 381 pieces of artwork by 71 Alberta Native artists were submitted for competition, which is sponsored by the Alberta Native Arts and Crafts Society.

Of that total, 240 pieces by 56 artists were chosen for exhibition and sale at the Front Gallery in downtown Edmonton.

Wostenberg's sculpture of two wooden sticks piercing a triangular-shaped brick depicts the clash between values represented by an old and new society.

"The sticks represent a more primitive society, while the brick shows how structured our contemporary society is," explains Wostenberg.

"It's meant to show how rigid our society is today. I wanted the piece to give that kind of feeling," she said.

Her two other pieces of work, 'Contemplation' and 'Subjection' submitted to this year's festival also symbolize the clash between two cultures.

The figures are kneeling, shrouded from the audience's

view by a wrapping that covers the face and body.

Wostenberg says she hopes that the wrapped figures will strike an emotional response or chord in Native people.

"I sometimes get the feeling that being Native and living in this society, you feel confined from being yourself," said Wostenberg, who is Metis.

Growing up away from the Blood Reserve in Standoff, Alberta, contributed to that feeling, she said.

But shortly after making a decision to take up an art career seriously, Wostenberg says she began to research her roots.

"As an artist, you begin to reflect on yourself and who you are. So I began to research my background. I reflected on how Native culture and non-Native culture had so many differences. Once you put them side by side, you come up with something interesting. And that's what I did with my art," she said.

Wostenberg says her art definitely helped her redis-

cover her cultural roots.

"It helped me work through a lot of things."

She says her current pieces try to reflect an aspect of Native culture and the changes which that culture has undergone.

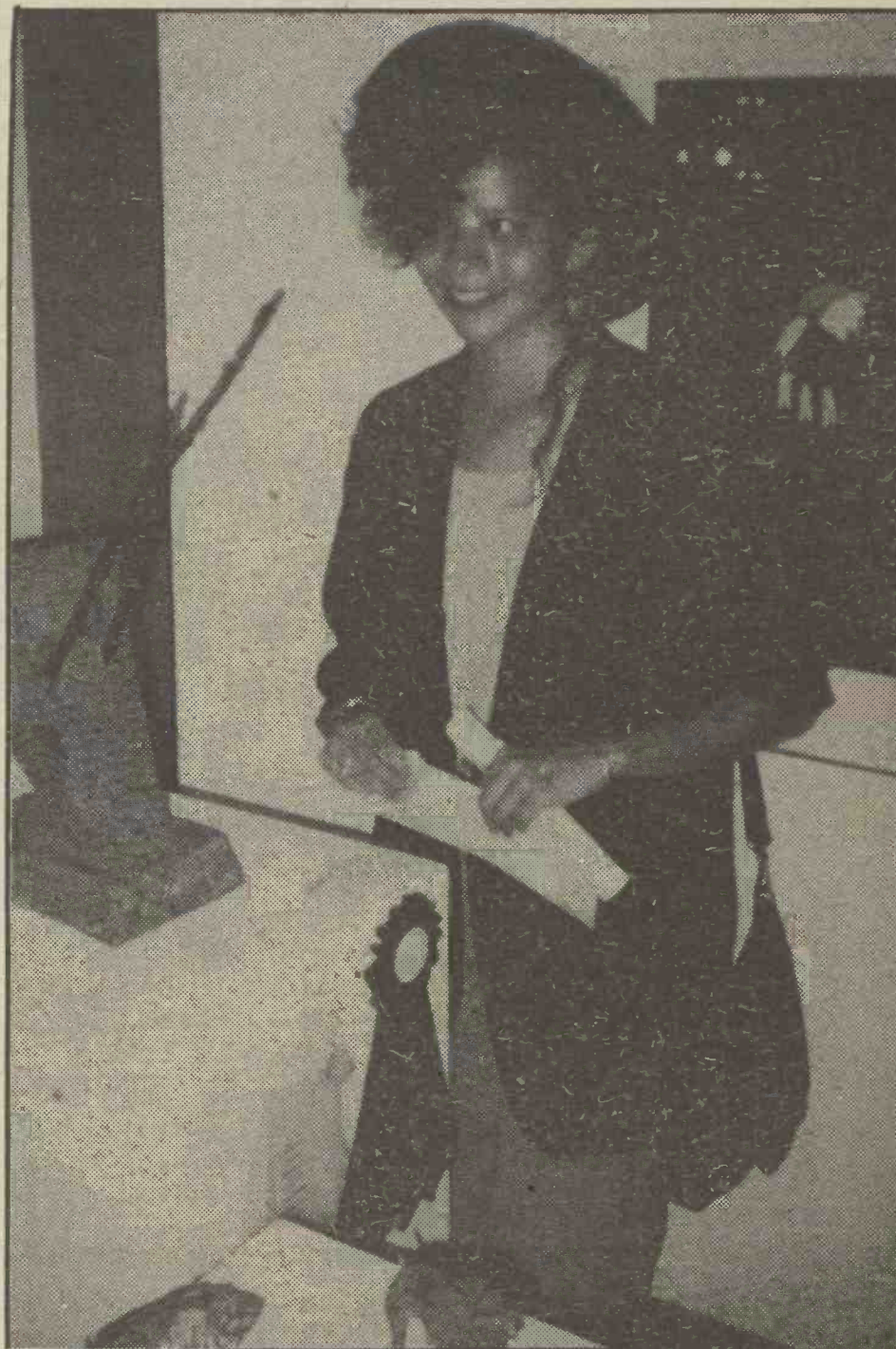
While there are no other Native artists who have influenced her work, Wostenberg says she was inspired to do better work this year by meeting Alberta artists Joane Cardinal-Schubert and Jane Ash Poitras.

"I wasn't really aware of Native artists at the time. And they were quite inspirational. They really encouraged me. ASUM MENA opened my eyes about the art world," she said.

She now plans to attend the Portland School of Art in the fall, an prospect the young artist finds very excited.

Her interest in art has also inspired her 14-year-old brother to draw.

"I think I've given him a little push," she said, of the budding family rivalry.



Jacinta Wostenberg: Third place a thrill

Elders' stories leads artist back home

By Gary Gee
Windspeaker Staff Writer

BROCKET, ALTA.

The images from myths and legends told by Indian elders provide the inspiration for much of artist Sam Warrior's bold, vibrant images in printmaking and drawing.

Warrior, one of a new crop of emerging Alberta Native artists in the past few years, draws many of his ideas for his pieces from Indian stories passed down from generation to generation.

"These little flashes happen inside my head when I



Sam Warrior

hear a story. So, I take an image I've pictured in my mind and start from there. Some of the work will not illustrate a point in the story. But it will be derived from that," he explained.

In 1986, he tied for third

place in the fourth annual juried Alberta Indian Arts and Crafts Society's Asum Mena Native Arts Festival.

Warrior, a Peigan Indian from Brocket, became interested in hearing elders' stories after moving back to the Peigan reserve as a teenager.

"It was my art that got me interested in what a Native Indian is," said Warrior, who used to listen to stories told by elders as a young child living on the reserve.

He spent much of his childhood in Calgary, shuffled through foster homes until he returned to the reserve in his early teens.

It was the cultural shock that he underwent which Warrior believes changed him and surfaces now in much of his artwork.

"I kind of lost touch with my culture. It was like going from a rich, cultural environment to a cultural void and coming back again. I realized I missed out on a lot," he said.

Warrior says becoming an artist helped him rediscover his heritage. "It opened my eyes. As I did work, I would look for different subject matters and I looked in different places on the reserve," he said.

Warrior said he was inspired by legendary symbols like Petroglyph, the stone carvings of the Blackfoot Confederacy, Cree, Shoshoni and Algonquin Indians. He is a direct descendant of Chief Joseph of the Nez Perce tribe in Idaho.

In his serigraph 'Treaty

Number Seven', a rust-colored eagle is depicted swooping down. Enclosed by a black box, with each corner representing a different band in the Blackfoot confederacy, Warrior decided to depict the eagle's claws tied down to the bottom of the square box to show that the eagle, and his people, were no longer free by the time Treaty No. 7 was signed.

Warrior, who studied art at the University of Calgary, says he tries to refrain from making social statements in his work.

But he hopes his own cultural experiences found in many of his works, can help other Native people.

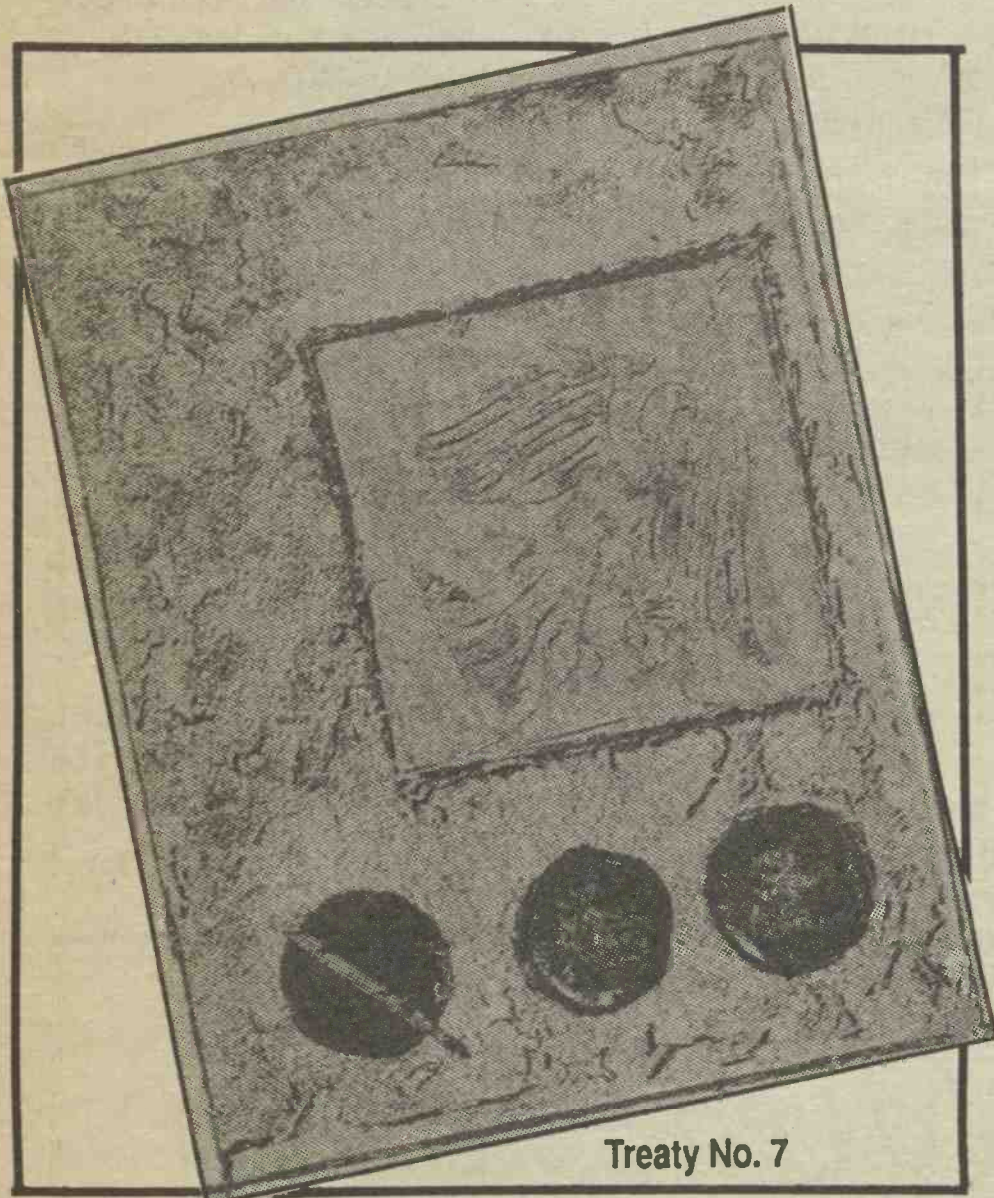
"If a person is an artist, they will always bring their own cultural background to their work. I hope in my work, it influences a younger generation."

At a recent lecture to young students in Brocket, he was inspired by the "great, young talent" and he hopes he is a role model for those children seeking a way out of a future of poverty and despair.

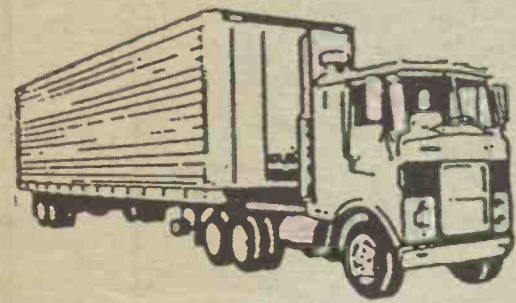
On a lot of reserves, including the Peigan reserve, he believes Indian people have lost their sense of pride.

"They've lost their self-esteem and go through drugs, booze and solvent to escape."

"I think if they can see a person in the community produce art and it says something, maybe the kids might gain a little bit of self worth."



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A Special Salute to Native Artists

Artist pays homage to father's 'spirit' in new work

By Gary Gee
Windspeaker Staff Writer

EDMONTON

Art has always been an obsession with Edmonton artist Kim McLain.

The 1987 winner of the Alberta Indian Arts and Crafts Society's ASUM MENA Native Artists Festival says he has always been fascinated with art since he was a teenager.

"I became obsessed with art when I was 16. I just found it so fascinating... looking at abstract paintings and seeing them in a new way," recalls the 25 year-old artist.

"It's just a drive in me that tells me I have to paint and draw."

That drive recently pushed



'Even Your Silence Meant So Much To Me': by Kim McLain

McLain to enter 18 pieces of his most recent work in this year's ASUM MENA festival.

That kind of productivity signals a shift in his career goals, says McLain, who

recently resigned as editor of Windspeaker to spend more time on his art. He had been employed for over five years with the company.

In one of his more poignant pieces from the festival, McLain pays homage to his dead father, who McLain had not seen for twelve years after his parents divorced when he was ten years old.

After his father died, McLain travelled to his childhood home of Maadox, Montana, near Bearpaw Mountain, the last place the family lived together as a united family.

"I just felt because he died there was some unfinished business. I felt that visiting that place again was my attempt to close some of that."

"I had no contact with my brothers and father for twelve years. So I went back to the mountains and visited the old place and climbed the old mountain again."

The isolated house his family once lived in was used as a schoolroom for the McLain boys and two other children where his father was the school-teacher. In fact, says McLain, his family and another were the only two families who lived in Maadox.

One night, as he was leaving his childhood haunt, an eerie moment occurred when a hawk landed on a post and

McLain began taking photographs.

"He let me get so close. I did a painting of those photographs of the hawk sitting on the post and in-flight. That little hawk symbolized so much for me," said McLain.

"For me, it symbolized my Dad's spirit. I thought about him a lot there. I got a strong sense of his spirit on the mountain."

During an evening of silent solitude, he named his work, 'Even Your Silence Meant So Much To Me.'

Although the pain of that experience is remembered in his work, McLain says it's the painful experiences in life which bring out the creativity in many artists.

"They're really potent experiences and they're challenging to express."

"Artists are artists. They share their own human experience no matter if you're Indian or white."

McLain says he's been really encouraged by the response he received this year about his work at the festival.

"People were saying to me the work was really strong and I feel really good about that. Essentially, what I've done is open myself up as an artist."

While he hopes someday to make a full-time living as an artist, McLain still does not see himself as part of the mainstream art community.

"I've been an artist for a long time. But I've never made a real effort to sell my art."

"I don't know why. Art is so personal to me. I don't worry about how people responds, so it allows me to do anything I want."

"But I've always said art has its own life. It will take care of itself without any interference from me."

**Windspeaker
salutes
Native artists**

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Calgary hosts International arts festival

CALGARY

The first International Native Arts Festival in Western Canada, featuring fine artists from three continents, will begin Aug. 19 in this southern Alberta city.

In recognition of the event, Calgary mayor Don Hartman has declared the week 'Canadian Native Art Week'.

An estimated 30 Native artists from the Far North and across Canada, the United States and South America will participate in the exhibition featuring a number of well-known Alberta artists.

Among the local artists that will attend are painter George Littlechild, mask carver Murray Ashley; painter Art Calling Lost; buffalo hide painter Rick Corbiere; Metis wood carver Ernie Whitford; Dene artist Josh Kolay; soapstone carvers Archie Beaulieu and Sonny MacDonald from the Northwest Territories and a 20-member Haida dance group from British Columbia.

From the United States, there is Ojibway painter Norman Knott, American artists King Kuka and Anderson Benally and bronze scul-

ptors Jay Contway and his sons Bruce and Ross.

South American artists will include the Quechua Indians from Peru; Bolivian flutist Marcos Parrado as well as artists from Peru, El Salvador, and Guatemala.

Festival director Liz Clark says the festival emerged out of a need to help artists reach a larger market other than through traditional venues.

"It will be an exhibition and selling venue for artists. I had this vision of Calgary and the region as the heartland of Native art in Canada," said Clark, whose show is pat-

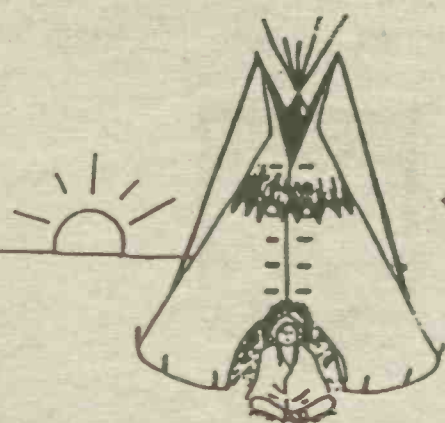
terned after a larger festival held recently in Toronto.

She says one important aspect of the festival will be to bring indigenous artists from three continents together to exchange ideas and share resources.

As an exhibition, she says the festival will help Canadian Native artists learn to develop more entrepreneurial skills in marketing their work.

The festival will be held in the Jack Singer Concert Hall of Calgary's Centre for Performing Arts.

*We Salute Native Art
throughout Alberta and
across Canada.*



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Grand Opening of the Sturgeon Lake Chopstick Factory

Chopstick factory opens doors for band

It's a businessman's dream come true.

Chopsticks made from aspen trees are ready to roll off the assembly line at a newly-constructed chopstick factory on the Sturgeon Lake Reserve, 10 km west of the town of Valleyview.

The grand opening of the factory takes place on Aug. 17. By September, 15 million chopsticks per day will roll off the assembly line, bound for the huge Orient market.

For the Sturgeon Lake band, it will generate some \$2 million to \$3 million in revenue annually.

But only two years ago, no one in the area believed such a business venture could succeed.

Band members thought otherwise, though.

The band first became interested in building a chopstick factory after visiting a Korean-owned operation in Prince George, British Columbia in 1987.

Businessman and engineer Steven Shang became aware of that interest. After discussing its possibilities, the Sturgeon Lake Band formed Cree Valley Industries Ltd.

At the helm was Steven Shang, its new general manager.

"I was impressed with the band's eagerness," Shang recalled.

"With the Prince George project, they were headed in the right direction, but technically they were on the wrong track," he said.

Shang's initial step was to apply for a federal grant with

the Native Economic Development Program (NEDP) but NEDP had already been stung when the bottom fell out of the Korean-owned operation in Prince George.

Shang says NEDP was impressed with the company's business plan. But even after a \$40,000 review of the plan was undertaken, the company was turned down for a grant.

"NEDP saw the idea for a chopstick factory was feasible, but unless we had an expert partner, our request for a grant would be turned down," said Shang.

"That's when the Chinese people came into play."

Shang and band council members subsequently journeyed to the city of Harbin, China.

Not only did the group find an investor willing to take the risk on building a chopstick factory in Alberta, but they also came up with a buyer for their product, Michaelson Japan Ltd.

That was enough to change the minds of officials at NEDP. A \$659,000 grant was approved for Cree Valley Industries Ltd.

To date, the band has invested \$700,000 of its own funds in the factory while its Chinese partner, Harbin International Corporation for Technology and Economic Development (Hi-Tech) has invested \$1 million.

The deal will see the Sturgeon Lake Band receive 66 percent of the profits accrued.

Shang believes the chopstick business venture will



Stories by Rocky Woodward

Loading up: an ample supply of aspen is available locally Inset: Steven Shang

succeed because the market for disposable chopsticks is there, especially in Japan.

"If you've ever been in Hong Kong or Tokyo, you would see people living a very fast life. They are always on the go, so when it is meal-time, it's an escape from a rigid system," he explained.

"Eating is like a ritual. A

meal can cost \$35. So what is five cents for a pair of chopsticks that no one has used before?"

"To many people, it is special."

Shang says the market for disposable chopsticks is so huge if he had 100 more Rikyu machines to make chopsticks, he predicted all of the chop-

sticks could be sold overnight. The technology for a four-bladed Rikyu machine which makes chopstick production more efficient and faster.

Already, enquiries to buy chopsticks have come from companies in various cities throughout the United States and Canada, says Shang.

For band members of Stur-

geon Lake reserve, the chopstick factory not only opens doors for employment at home but it has also opened the door to the international trade market.

The same investment deal is presently being offered by the band to other reserves and settlements in northern Alberta.

Sturgeon Lake Chief sees economic growth for reserve



Chief Chopsticks: Ron Sunshine

With the new construction of a chopstick factory and a sawmill plant on the Sturgeon Lake Reserve, 10 km. west of the town of Valleyview, band chief Ron Sunshine says social assistance has already declined by as much as \$10,000 per month.

Jobs have opened up for reserve residents. By the time the chopstick factory is in full operation, as many as eighty people will have found full-time employment.

"At one time, we were at eighty percent unemployment on the reserve and my guess now would be that it's down to fifty percent," Sunshine said.

"Work used to be seasonal but now with our own plant, we will have year-round work for the residents," he predicted.

Sunshine says the plant will be operating with two shifts. In the beginning, sixty people will be employed on a full-time basis.

"Right now, we need the expertise to train our people how to operate the machines.

We have nine Chinese technicians from China instructing us on the operation. But once our employees learn the techniques, then they will be taking over the whole operation," he said.

Sunshine says he is happy that the factory has finally been built, noting it will raise the standard of living on the reserve.

"People will now be able to purchase things to raise their standard of living, things they couldn't have purchased on welfare."

According to Sunshine, he and the band council did not jump into the chopstick venture before checking out its feasibility thoroughly.

"We visited Japan to see what their equipment was like and to set up contacts. We simply wanted to make sure we were comfortable with the project before going ahead with it," he explained.

"We found there was a demand for chopsticks and went as far as to sign a two-year contract for our band-owned chopsticks," Sunshine

quipped.

The 33 year-old chief said he was already aware of a Prince George, B.C. chopstick operation that went under and at least three other operations that started up but also failed. His intention, he said, was not to fail.

"When we established Cree Valley Industries, we put Steven Shang as head of the operation. He knew the business and helped us with our contacts."

Sunshine says the band council's visit to Tokyo and Hong Kong gave them confidence they could succeed on the world market and at home. "In terms of employment it's a plus. It's also a double plus because we can now generate revenue for the band," he said.

The band has been forging ahead on other reserve developments even before the chopstick factory was recently built.

A school, presently under construction, should be open by 1990.

As well, new housing is

being built on various reserve locations and a lakeshore campground is now being upgraded.

"We have quite a few projects going and the nice thing about it is that the older people are all in favor of the job we are doing. We have a community tourism action plan because as you see, this is wonderful country," said Sunshine, who added that the band is also looking into the possibility of building a golf course.

"Believe it or not, we even hold adventure games (war games) here, so we're not behind the times," laughed Sunshine.

Sunshine is proud that band members now have a chance to seek employment on the reserve.

"There's a great potential here now for band members. All they have to do is take the jobs offered and they'll have a steady income. It's all up to them now," he said, noting the opportunity to open small businesses is available to band members.

Grand Opening of the Sturgeon Lake Chopstick Factory

Joint business venture a success

Upon entering the site of Cree Valley Industries, where a chopstick-making factory on the Sturgeon Lake Reserve has been built, the first thing that catches the eye are the flags waving high above the band's administration building.

One pole carries the Canadian flag while another hoists the flag of the People's Republic of China. A third flag carries the colors of the Sturgeon Lake Band.

The flags signify a joint business venture between the Sturgeon Lake band and Hi-tech, the Heilongjiang, China investment company, which will make chopsticks for the Japanese and Asian market.

A few months ago, a group of nine Chinese technicians arrived to instruct band members, employed by Cree Valley Industries, on how to operate machinery used to make chopsticks.

How are these instructors from China adapting to life half-way around the world from home, while working on an Indian reserve?

"They have a great sense of humor and they're fun to work with," said one local resident.

Another resident, Arnold McLean, says band members held war games with their

Chinese instructors.

"They're hard to shoot with the paint. They move faster than some of us in the bush," McLain laughs.

Housing proved a problem for the Chinese, so the company purchased a large house in nearby Valleyview for the technicians to live in.

Steven Shang, General Manager of Cree Valley Industries, believes their Chinese guests are enjoying themselves tremendously.

"This sure is different for them. Of course, there's a language barrier, so they all attended an AVC English class for three months."

"We also put an ad in the Valleyview newspaper asking people to volunteer their services to teach the Chinese instructors English. A lot of people in the area have been really helpful," said Shang.

Shang said when it came time to look for qualified instructors for the factory, the company was very careful in its choice.

"We hired Chinese (technicians) between the ages of twenty-six and thirty-eight. We wanted instructors with at least five to fifteen years of experience," he said.

Once operational, in one area of the plant where the finished chopsticks end up,



Working in harmony: Chinese and Native employees work well together

there is a need for at least one machinist to operate three machines at one time, Shang explained.

"A good machinist can operate five of them at once. However, we only expect one person for three machines. So, you see, the Chinese instructors are very important to the

success of the chopstick plant," he said.

Sturgeon Lake Chief Ron Sunshine says that it has been great having the Chinese technicians on the reserve. A lot of laughter and sign language goes on during a workday but Sunshine says it adds to a cheerful working atmosphere.

One incident said it all, he noted.

When it was time to pose for pictures, Native workers were decked out in red coveralls, while the Chinese wore blue.

Suddenly, one of the Chinese instructors, in broken English, hollered: "Hey, you

guys look just like a bunch of firemen."

A roar of approval came from his fellow instructors.

This very unique project proves two very different cultures living across the world from each other, can still get along in a spirit of co-operation.

CONGRATULATIONS

to the President (Mr. Ronald Sunshine) and Directors of **Cree Valley Industries Ltd.**

on the **Grand Opening** of their

ASPEN DISPOSABLE CHOPSTICK FACTORY

on the Sturgeon Lake Indian Reserve.

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Tokyo 153 Japan
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Fax: (03) 7915174

Mr. S. Shang
Michaelson International Ltd.
#670 One Thornton Court
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Canada T5J 2E7
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Grand Opening of the Sturgeon Lake Chopstick Factory

Chopsticks — Made in Canada

First you cut an aspen tree, haul it to the sawmill, shove it down and run it through a special machine.

And you should come up with a whole lot of chopsticks. Sound easy?

Well, not quite. But basically that's how a chopstick is made and very soon 15 million chopsticks a day will be made at the Cree Valley Industries chopstick factory located on the Sturgeon Lake Indian Reserve in northern Alberta.

The process for making chopsticks, that will be sold in Japan and Asian markets, is simple enough.

That's if you have the technical machinery and an experienced staff.

Already, four areas on the Sturgeon Lake Reserve have been pinpointed for the cutting down of aspen trees that will be used to make chopsticks.

The trees will be cut down to eight foot-lengths and hauled by a special truck to the new sawmill at Cree Valley Industries.

Once the crew runs the

logs through the sawmill a board eight feet long, six inches wide and three quarter inches thick will be ready and delivered to the chopstick factory for the second stage of the process.

The boards are then unloaded in the blank room, called the piece-making area, and a rip saw cuts the board into small eight and one-quarter inch blanks.

The blanks are then sent by a conveyor to specially designed chamber where the small boards are dried at a regulated temperature from four to six hours.

"The blanks are basically dumped into the chambers. In this way they are not neatly packed together so they can get air on them from a specially designed unit. It forces air through tiny holes," says General Manager Steven Shang.

Once the blanks are dried, they are moved to what is called an arranging machine. The machine vibrates and even straightens twisted blanks.

The blanks are then moved

down another conveyor and into a \$30,000 machine, called the shaping machine that cuts the blanks into chopsticks.

Over 20 of these machines will be operating at one time, and three of them are handled by one operator.

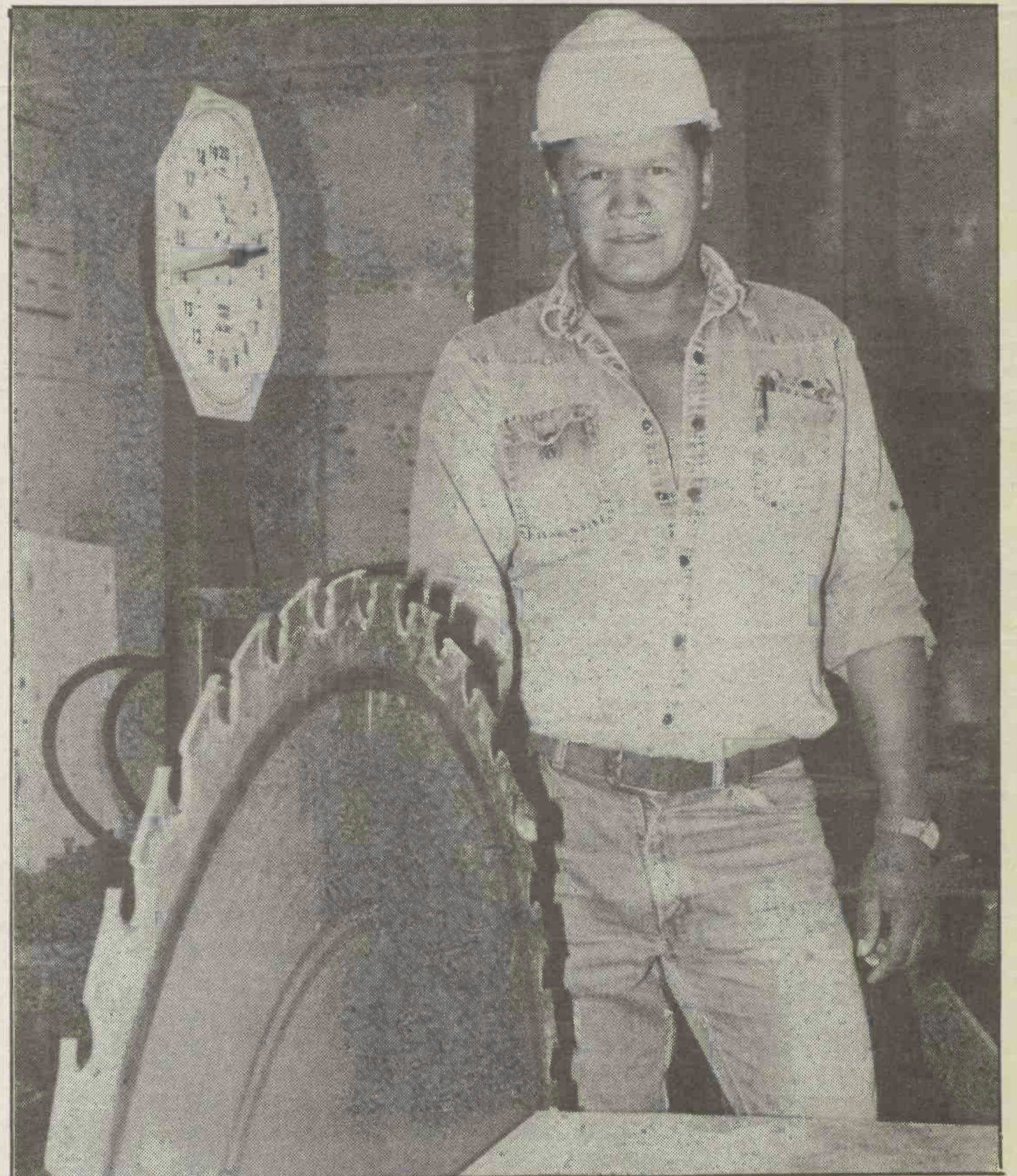
"It's quite a process and just in this area alone we will have about 20 people working" said Shang.

The chopsticks are graded from one to nine and one box of grade one chopsticks will run at \$50 compared to \$25 for a box of grade nine chopsticks.

Approximately 5,000 chopsticks in bundles of 100 are packaged into boxes after the shaping machine has done its job.

The boxes of chopsticks are then shipped to Edmonton by truck, railed to Vancouver, and delivered to the port city of Yokohama Japan, to fulfil the contract between the Japanese and the Sturgeon Lake band.

"We will be making weekly deliveries at about 7 million chopsticks per week," said Shang.



Eugene Goodswimmer: An original employee who has worked in the construction of the plant and the sawmill.

Photos by Bert Crowfoot

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Grand Opening of the Sturgeon Lake Chopstick Factory

Management of trees a priority — plant manager

Beginning this month, aspen trees on the Sturgeon Lake Reserve and near its boundaries, will be cut down for the purpose of making disposable chopsticks.

For some in the community, the project poses some environmental concerns.

According to the General Manager of Cree Valley Industries, the company embarking on the unique business venture, it was a struggle to convince government that the environment would not be harmed.

"We had to convince Alberta Forestry that our intentions were to maintain a sustainable cut and Indian Affairs also had to be assured

that there would be no permanent damage to the forests and land," said Steven Shang this week.

Shang says the trees that will be cut to make chopsticks are usually forty-five years old and older.

He noted the aspen tree is a "funny tree".

"Aspen is one tree that when you harvest it, you don't need to seed the area from where the trees are felled. They do it by themselves. In two years, areas where we have cut will have aspen growing already fourteen to sixteen inches high. It doesn't take aspen long to mature," Shang explained.

Presently, Cree Valley Industries have opted for for-

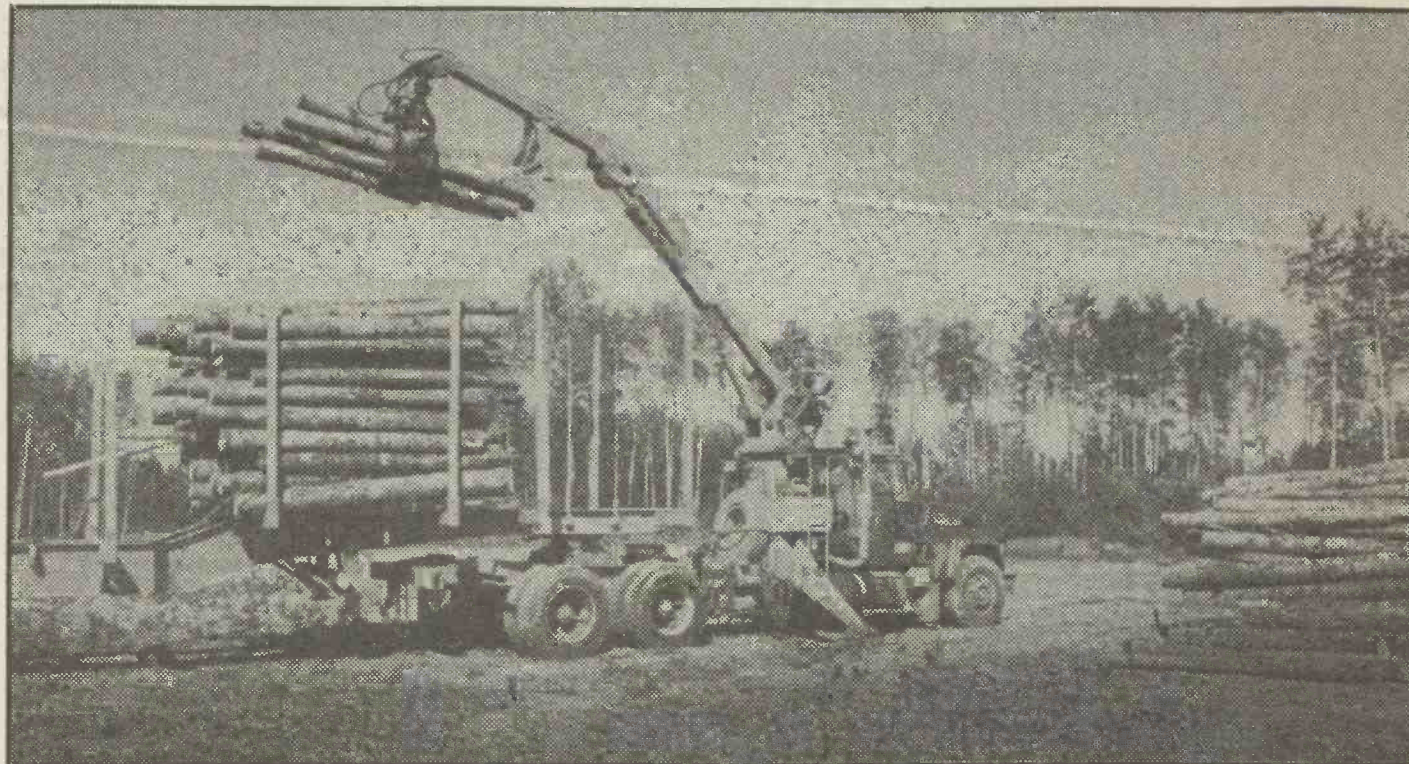
estry permits to cut aspen near roadways and just off the reserve boundaries.

"Right now the four areas we have designated to begin cutting is very wet. If we did start we would probably hurt the land areas," Shang said.

The four areas designated had to be approved by the Federal Department of Indian Affairs, Alberta Forestry and the band council.

"It was not an easy process to get approval from everyone," he said.

Shang added that Cree Valley Industries' first concern is the preservation of trees in the area. He said that compared to the huge logging that takes place in Alberta, he believes their opera-



Future chopsticks: a load of aspen ready for the mill.

tion creates no environmental problem at all.

Cree Valley Industries has signed a two-year contract to

deliver factory made chopsticks from their plant at Sturgeon Lake to Michaelson Japan Ltd. based in Japan.

The factory is expected to churn out fifteen million chopsticks per day beginning in September.

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Congratulations to Cree Valley Industries on the Grand Opening of the Chopstick Factory



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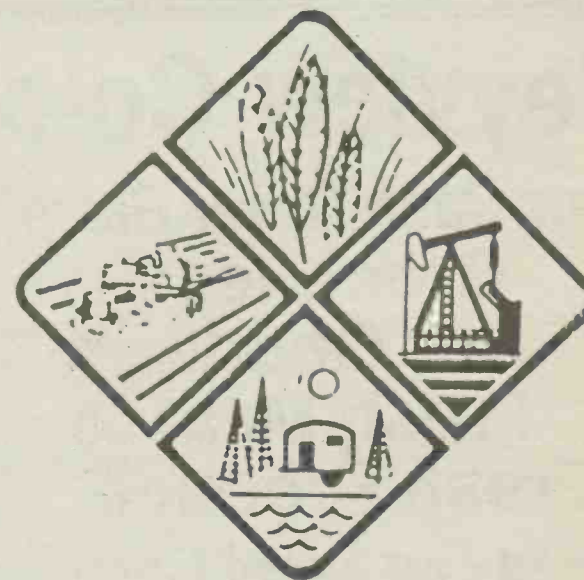
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A Special Salute to Native Artists

Debate over 'Native art' engages art community

By Gary Gee
Windspeaker Staff Writer

Is there such a category as Native art within the contemporary art world in Canada?

If the work of Native artists are relegated to a separate definable category, is this stereotyping such artists?

These two questions are

currently engaging the art community, from curators, to Native artists and their audiences in a fierce debate over the place of such art within the contemporary art scene in Canada.

Noted Alberta artist Joane Cardinal-Schubert emphatically states that categorizing Native artists is

"Indians didn't get a chance to vote until 1968 until they spoke up for their voting rights. Now they're speaking up for their art rights—the right to have their work shown along with everybody else and not to be put in a separate room and labelled Indian or artefact." — Jane Ash Poitras

stereotyping artists of her community.

"There's no such thing as a Native artist," she told Windspeaker recently, saying that she wants to be recognized as a legitimate Canadian artist.

Renowned Edmonton-based artist Jane Ash Poitras says in the beginning, she never knew Schubert was Native after initially examining her work.

"In the end, I look at the art itself. Regardless of the color of the skin, the race or the religion, the piece itself speaks to me."

Poitras says the arduous road travelled by Native artists to gain recognition on an equal plane as other Canadian artists is directly linked to the historical development of the Native community in its fight for

equality.

"Indians didn't get a chance to vote until 1968 until they spoke up for their voting rights. Now they're speaking up for their art rights. . . the right to have their work shown along with everybody else and not to be put in a separate room and labelled Indian or artefact," she declared.

Poitras believes there is now a much better opportunity for Native artists to become part of the mainstream art community. She says such acceptance would be more forthcoming because there is more support within the non-Native art community.

Elizabeth Kidd, chief curator of the Edmonton Art Gallery, believes Native artists are steering away from calling their

work "Native art."

"The term being used now is art by Native people. A lot of artists have been asking for that to be recognized and a number of curators have been very sensitive to that."

Kidd says there's always a danger that labelling art done by Native artists narrows or ghettoizes that work.

"Native artists along with other artists who are dealing with larger cultures always have this kind of dilemma. In one way they want to be true to their heritage and their identity. But they still want to be accepted as part of the mainstream."

"It's still a struggle," observes Kidd. "There's still a lot of people who look at Native art as a particular category."

Kidd says Native artists must break through a barrier where they can produce art that is exciting and addresses vital issues of concern.

"What happens is you then engage people not only on a social level but

on a visual art level as well. People have to acknowledge there's really good art being made by Native artists. Whether it happens to be made by a Native or not is really not the issue," said Kidd.

For Gerald McMaster, the curator of Canada's Museum of Civilization, the term 'Native art' is not a misnomer in the contemporary Canadian art scene.

"I believe there is something called Native art," he said, last week.

"It has to do with roots. It has to do with being Canadian and being here (in Canada) for ten to twenty thousand years. Before the Europeans came over, they were the true Canadian artists."

McMaster says there are many more people aware of Native artists today compared to ten years ago.

"A lot more galleries are exhibiting them and showing their art. With each generation, each decade, it will improve," he predicted.

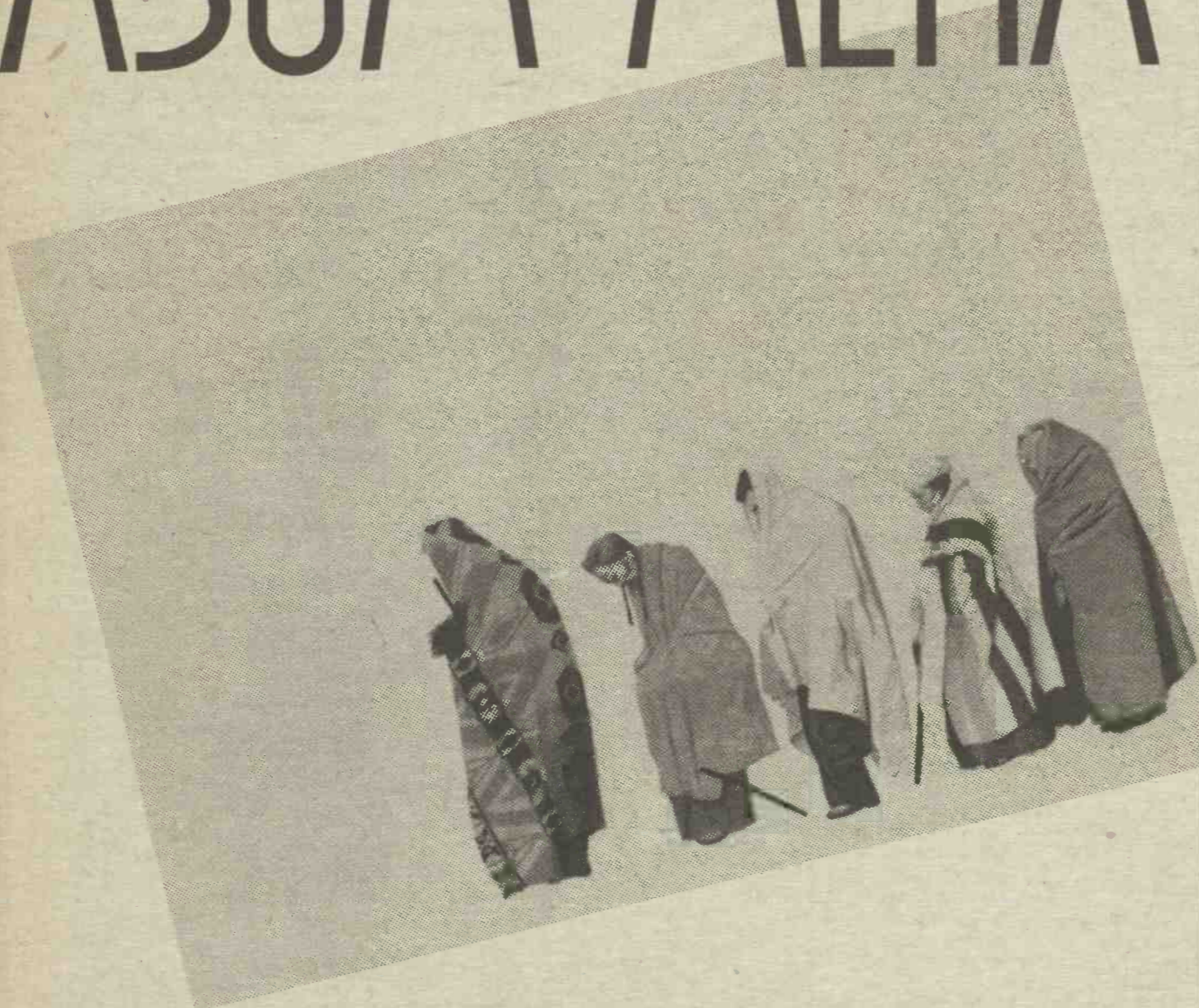
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A Special Salute to Native Artists

Beauty of Native people found through spirit — Poitras



Jane Ash Poitras: *Saying it in a different way*

By Gary Gee
Windspeaker Staff Writer

EDMONTON

Native artists are beginning to depict more of the power of the spiritual world in their art.

And it's that kind of new development which artist Jane Ash Poitras believes is a trend away from the forceful, negative messages which have appeared in many previous works, including her own work.

"I can see what we've already done. We've thrown the negative side in there, showed the issue of the residential schools, the exploitation of Indians. People look at it and say: God, it's so depressing!" said Poitras, who is Cree.

"You can only talk so much about that. We have to ask what is the answer. And the answer is we have to have a new Bible of spiritual roots."

Poitras predicts the next kind of artistic movement in the Native community is shamanization, depicting



Indian Crossing: by Jane Ash Poitras

the power of the medicine people.

"What happens if you do preserve our culture, our people? You start talking about more spiritual things, philosophies, beliefs in higher powers, in the spiritual world."

Her recent work, submitted to the ASUMENA Native Arts Festival, reflects that emphasis on finding the spiritual centre within Native people.

Works such as 'Shamanistic Land Spirit', 'Bird Deities' and 'Bird Shaman Deities' are move a way from an earlier body of work whose social state-

ments were as provocative as they were blatant.

The 37 year-old mother of two has also depicted the power of the family in her new work, especially the kind of relationship which exists between a mother and child.

"Indian people have been treated very badly," notes Poitras.

"Today, people have lost their confidence, their hope and their self-image."

But, Poitras believes that through art, Native people can realize they are a very strong, spiritual and beautiful people.

"I'm trying to let them

know they can be proud to be Native, proud of their culture, to go back to the old ways and hang on to their genuine culture," said Poitras.

Poitras said that before the colonization of Indians in Canada, every Native person was always part of a very strong culturally-based society.

"Now each one of them has to bring that out. And no one can take that away from them."

"It's really a big job we have to do trying to give back a nation's pride, to try to give back people's soul, their heart and their power," she said, sadly.

"But Native people have gone through the holocaust. And they still are there."

"But as the artist Arthur Schiller once said: The beauty of my paintings is the beauty of my people. I paint their souls because they're so beautiful regardless of how drunk or ugly they get."

"They're like children."



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across Canada**

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Wednesday, Sept. 6
12:00 noon The Man, The Snake and the Fox (12 min.)
Menodak the Stormmaker (13 min.)
The Owl who Married a Goose (13 min.)
3:00 p.m. The Salmon People (25 min.)
Suk-Ai (10 min.)
Summer Legend (8 min.)
7:00 p.m. Cry of the Wild (88 min.)

IN COMPANY WITH NATURE

Wednesday, Sept. 13
12:00 noon Bears and Man (26 min.)
Caribou of Northern Canada (13 min.)
3:00 p.m. Death of a Legend (50 min.)
7:00 p.m. The Great Buffalo Saga (56 min.)
Looms of Amisk (16 min.)

Wednesday, Sept. 20
12:00 noon Estuary (12 min.)
The Flight of the Snows (28 min.)
3:00 p.m. Quinling: Canada's Arctic Dog (24 min.)
Van's Camp (27 min.)
Wolf Pack (20 min.)

FOR THE RECORD

Wednesday, Sept. 27
12:00 noon Age of the Buffalo (14 min.)
Ballad of Crowfoot (10 min.)
3:00 p.m. Last Days of Okak (24 min.)
Long Lance (55 min.)
Medicine Line (10 min.)
Paul Kane Goes West (14 min.)

CULTURAL RESISTANCE AND CULTURAL SURVIVAL

Wednesday, Oct. 4
12:00 noon Circle of the Sun (29 min.)
Who were the Ones (7 min.)
3:00 p.m. Fiddlers of James Bay (29 min.)
7:00 p.m. Man Who Chose the Bush (29 min.)
A Family of Labrador (59 min.)
Magic in the Sky

Wednesday, Oct. 11
12:00 noon Nishnawbi-Aski (28 min.)
The People and the Land
The Red Dress (28 min.)
3:00 p.m. Standing Alone (57 min.)
7:00 p.m. These are my People (13 min.)
Aboriginal Rights, Land Claims & Sovereignty
Dancing Around the Table (107 min.)

ABORIGINAL RIGHTS, LAND CLAIMS & SOVEREIGNTY

Wednesday, Oct. 18
12:00 noon Amisk (40 min.)
3:00 p.m. Fort Good Hope (47 min.)
7:00 p.m. God Help the Man Who Would Part With his Land (46 min.)

Wednesday, Oct. 25
12:00 noon You are on Indian Land (36 min.)
3:00 p.m. Incident at Restigouche (46 min.)
7:00 p.m. The Inquiry Film (87 min.)

CRITICAL ISSUES IN NATIVE COMMUNITY LIFE

Wednesday, Nov. 1
12:00 noon The System out of Sight
Out of Mind (20 min.)
3:00 p.m. You are Under Arrest (15 min.)
7:00 p.m. You are Under Arrest (15 min.)
Children of Alcohol (18 min.)
Poundmakers Lodge a Healing Place (29 min.)

EDUCATION

Wednesday, Nov. 8
12:00 noon Cree Way (26 min.)
3:00 p.m. Star Blanket (27 min.)
7:00 p.m. Wandering Spirit (28 min.)
Survival School (28 min.)
Richard Cardinal (29 min.)
Foster Child (43 min.)

URBANIZATION

Wednesday, Nov. 15
12:00 noon Differences (17 min.)
3:00 p.m. Charlie Squash Goes to Town (4 min.)
7:00 p.m. New Day - New Horizons (28 min.)
Street Kids (22 min.)
Nose and Tian (28 min.)
No Address

CHILDREN AND YOUTH

Wednesday, Nov. 22
12:00 noon Feeling Yes Feeling No
Part 1-2-3 (14 min.)
3:00 p.m. Feeling Yes Feeling No Series
7:00 p.m. Feeling Yes Feeling No
A Family Program (78 min.)



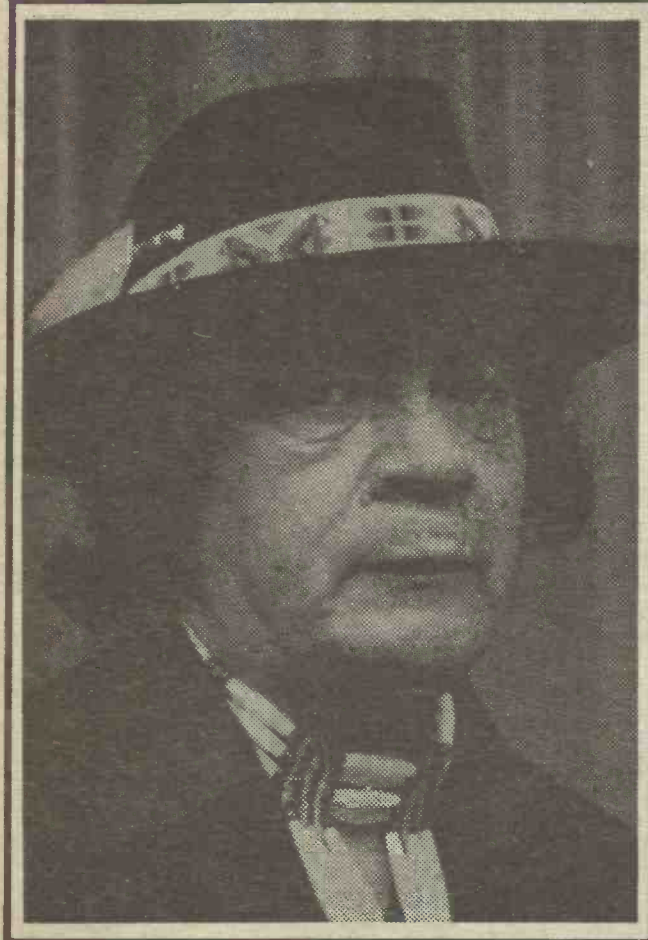
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In memory of... Bill McNab



On Tuesday May 24, 1988 our good friend Bill McNab died. Bill was one of the original group of CHRs trained in Saskatchewan in 1964. He was Zone CHR Advisor for many years in Fort Qu'Appelle Zone. Bill had a deep sense of spirituality. He lived this out in his words and his actions. On May 6 of last year I had the good fortune of listening to Bill address the graduating CHRs at their graduation banquet. As always he spoke in firm, strong word. In the final analysis Bill did not read his speech rather he ignored it completely and spoke as always from the heart. As I listened and watched

fell the essence of this man. I could see feeling of his words come forth in the movements he made with his hands, face and eyes. No one can ever question Bill's belief in the CHR program and his commitment to it.

It is at times like this, when we hear of a dear friend's death and we reflect on that friend, the life they lived and the wonderful memories we shared. Bill's death is a great ally to the life. His death tells us that we must live life now, in the moment - that tomorrow is an illusion and may never come. Every day is new and Every

moment fresh. His death also teaches us the impermanence of all things. All things change and all things die. This is true in nature as well as human life.

Finally we learn from Bill's death that in the long run nothing belongs to us. People depart when it is their time no matter how loudly we protest.

I and many others will miss Bill McNab. I take comfort in the words of the poet Edgar Quest in his poem entitled "Departed Friends"

The dead friends live and always will
 Their presence hovers round us still.
 It seems to me they come to share
 Each joy or sorrow that we bear.
 Among the living I can feel
 The sweet departed spirits steal,
 And whether it be weal or woe,
 I walk with those I used to know.
 I can recall them to my side
 Whenever I am struggle-ried;
 I've but to wish for them, and they
 Come trooping gayly down the way,
 And I can tell to them my grief
 A from their presence find relief.
 In sacred memories below
 Still live the friend of long ago.

An Old Friend

by Clara McNab

An old friend
 was a new man lately
 He had retired early
 and after years of planning
 was taking life easy.

He was able
 to garage sale,
 to putt around the house,
 to organize his store,
 and most of all,
 to spend time with his wife.

The last time we met
 he took my hand in his
 and told me how wonderful I
 looked and how good it
 was to see his friend.

It had been ages since
 anyone had noticed
 how I looked
 I felt special inside and
 I felt love through my hand

And then I heard
 that you had died.
 Shock, disbelief,
 You had looked so healthy,
 happy and content.

We come out to share
 the grief of your large
 family.
 Your death touched many.
 Many prayers were said
 on the day of the funeral.

Prayers to help your spirit
 to crossover.
 Prayers to help the grief
 of your many friends and
 family. prayers for your wife.



Prayers for each of us to
 help us overcome our loss.

You have left the earth
 in the physical form.
 Your spirit must be close
 because I don't feel
 a great loss.

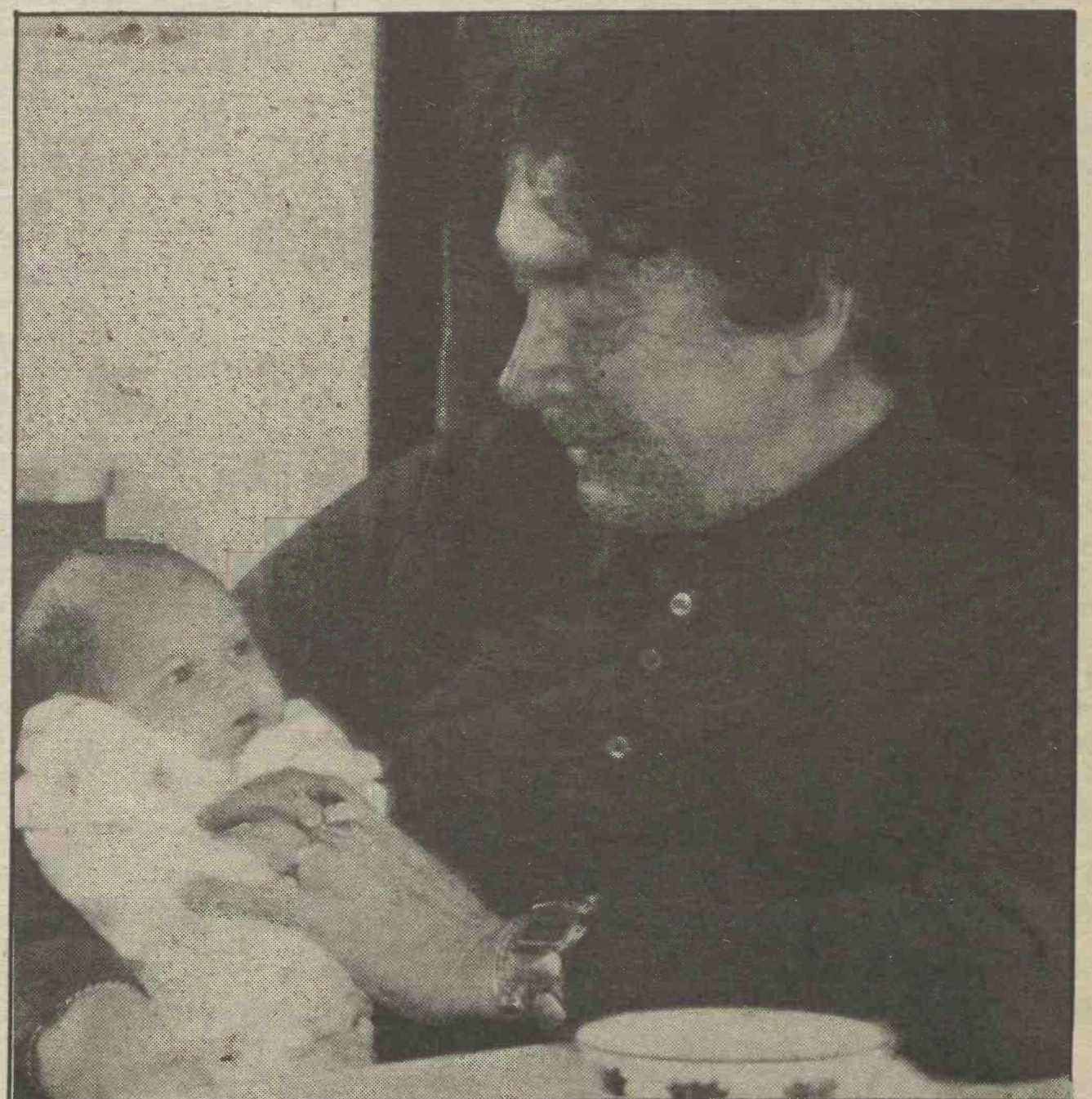
I hope that your many
 abilities will be
 given to others.
 Your dancing abilities,
 Your quick wit and
 sense of humor,
 your sharp tongue.

You had a uncanny knack
 of getting others to listen
 to you, of piercing
 through the red tape
 and speaking to the
 heart of the matter.
 You fought for your
 colleagues to
 improve their life

Big Bill,
 We love you,
 we miss you.
 Come close to earth
 and touch us again.

Breathe On Me

by Ruth McNab



Breathe on me, breath of God
 Fill me with life anew
 That I may love what thou dost love
 And do what thou wouldst do

Breathe on me, breath of God
 Until my heart is pure
 Until my will is one with thine
 To do and to endure

Breathe on me, breath of God
 Till I am holy thine
 Until this earthly part of me
 Glows with thy fire divine

Breathe on me, breath of God
 So shall I never die
 But live with thee the perfect life
 Of thine eternity

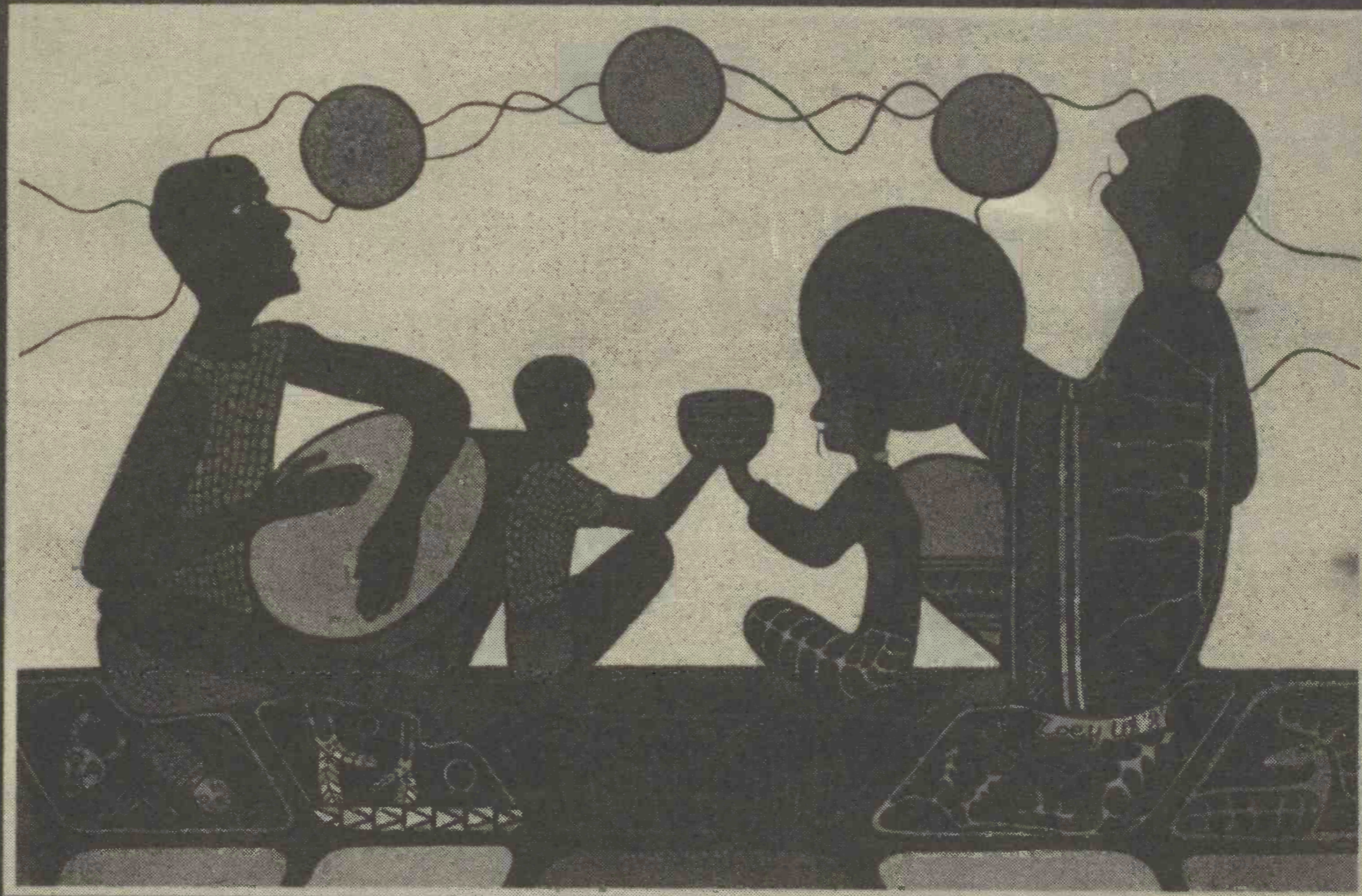


THE CATHOLIC CHURCH EXTENSION SOCIETY

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The Global Vision of First Nations Artists

V I L L A G E I M A G E S



1990

CATHOLIC CHURCH EXTENSION SOCIETY OF CANADA

The 1990 Catholic Church Extension Society of Canada calendar, now available, will reproduce 15 extraordinary paintings by a national team of Canadian First Nations artists — one-third of the collection "Native Life, Native Art: A Global Village Presentation". The collection's history is as interesting as the images themselves, beginning with the efforts of members of the Alderville, Ontario reserve community of Mississauga Ojibways and taking us to Africa and beyond. It is the story of how Alderville artist Rick Beaver and his Native artist colleagues from across Canada forged a vision of the links that bind us all.

Canada's High Commissioner to Kenya, Raynell Andreychuk, beamed down from her podium to urge her audience of some four dozen African environmental ministers to consider Canada's latest gift to their troubled continent.

"For two years now, dozens of Canadian First Nations artists have been trying to reach out to your suffering people through their art," explained Andreychuk, as colourful images danced off the normally sombre walls of a conference room in Nairobi's United Nations complex. She introduced a tall, thin man in a well-tailored blue suit as Rick Beaver, the 36-year-old Ojibway who for two years had worked to bring off the exhibition.

"Many Canadians have made efforts to stay involved with the African crisis. But this is different. These artists are trying to tune into you through the spirit and techniques of their own traditions. They are making all of us realize how much we have to lose when your lives are at risk."

As the long line of ministers came closer to the paintings, weary faces turned to delight. To their amazement, each painting celebrated village life in a different African country. The First Nations of Canada had somehow picked up on the central notion of their own thinking: to begin with the village and recognize that within each community there would be human beings of distinct history and ways, all of whom would come to the notion

of change in different ways.

The line quickly became chaotic. The Guinea-Bissau minister wanted the Mali minister to admire Jane Ash Poitras' rendition of his country. The Ghanaian minister wanted everyone to know that there were two images exhibited in honour of her country. In the midst of the friendly bedlam, the minister from Algeria took Rick Beaver's arm. "If the world could receive your message, they would understand our task and I am sure we would proceed much faster."

Late in 1984, Africa "happened" to Rick Beaver. His offer to help a twinning group in Toronto with a painting to promote its "twinning" village of Gode, Ethiopia, led to a two year commitment to generate a painting for every country in Africa. Beaver was convinced that the best way to "imagine" the goal of the twinning

movement would be through Canadian First Nations art, since the artists could provide a point of appreciation for traditions thousands of kilometres away in Africa.

"From a First Nations village in Canada to an African village - seemed to me to be very direct," Beaver once told a group of university students. "I only know how to work with individuals, because that's what's possible. It's appropriate to do simple, achievable things rather than to attempt the impossible."

For the average successful artist, one donation to a good cause is more than enough. For Beaver, the first venture only emphasized his need to communicate what he was thinking. The more Beaver talked, the more he engaged the interest of others. Soon artist friends Maxine Noel, Erwin Printup and the late Cecil Youngfox had also unveiled official twinning paintings for

villagers in African countries. Norval Morrisseau, the official godfather of the First Nations art movement, performed a special sweetgrass ceremony for the people of Lesotho at Youngfox's unveiling of "The Wampum Pledge" poster.

When the progress of the twinning movement did not keep up with the interest of the artists, a travelling exhibition - "Native Life, Native Art" - was born. For months, Beaver devoted several hours a day to phoning artists all over the country. He took to the microphone in schools and in churches. The Alderville community swung behind him, holding a series of dances to cover the initial costs of putting the art show on the road. His father, John Beaver, a wealthy energy consultant and former chief of Alderville, introduced Rick to potential corporate sponsors. Most of those doors remained closed - it seemed difficult to many non-Natives to understand the notion of First Nations Canadians attempting to alleviate the suffering of others. The harder it became, the more Beaver seemed to be opening up new avenues of awareness for himself. "I am as aware as anyone of the difficulties - the roots of cynicism that prevent initiative. The real world, as some people call it, is a source of cynicism. It is also the cure. Every change has a focused beginning whereby one comes to terms with the real world and begins to negotiate a way through."

Although Africa is the subject of the paintings, they contain echoes and symbols of Canada's indigenous peoples, thus evok-

ing international spiritual links. The exhibition made its first stops in Perth, Toronto, London, Thunder Bay, Ontario, and finally the important and very appropriate 1986 international debut in Nairobi.

"We began with indigenous peoples' creative efforts," Beaver told the crowd of distinguished African men and women of science and politics in Nairobi. "The importance of the land to the art comes through in the paintings in many, many ways. We've got past the symbolism of the land to an actual experience."

The notion of mutual benefit central to the artists' vision begins with understanding cultural differences and the opportunities for everyone that exists in these differences. The exhibition has turned out to be helpful to Canadian education professionals involved in the challenge of multiculturalism in the school system. The artistic reflections of one indigenous people on the cultures and achievements of others provide a starting point for those teaching about the rich backgrounds of Canada's newcomers.

All of this flows from Rick Beaver's original vision - and like the progeny of the human kind, it continues in its adolescence to have a program of its own. Shortly after the Nairobi conference, Beaver and his family prepared for a long awaited move to the Gulf Islands in British Columbia and he bade farewell to the art project. It was a

sad moment, as if suddenly no one could convince him that he had done enough, that he had started a book with no ending, only new chapters.

But just a few months later, the exhibition opened at the Bank of Hong Kong in Vancouver. This time the occasion was the Commonwealth Conference for Heads of State and two more paintings were unveiled, for Zimbabwe and Kenya, both Commonwealth countries.

The 1990 Catholic Extension Society calendar features the First Nations artists' project in support of this major statement about the contribution Canada's First Nations make to universal understanding and peace.

Contributors to the "Native Life, Native Art" Travelling Exhibition include: Rick Beaver, Conrad Bobiwash, Laurie Calder, Joane Cardinal-Schubert, Mireille Courtois, Blake Debasige, Bill Helin, Janet Kaponicin, Clifford Maracle, Perry McLeod, Gerald McMaster, Bart Meekis, R. Gary Miller, Norval Morrisseau, Glen Nipshank, Maxine Noel, Leonard Paul, David Ruben Piqtoukun, Ferguson Plain, Jane Ash Poitras, Bill Powless, Erwin Printup, Tracey Restoule, David Williams, Zoey Wood-Salomon, Cecil Youngfox.

The 1990 Calendar is now available. Send \$7 per copy ordered to Extension Calendars, Suite 101, 67 Bond Street, Toronto, Ontario, M5B 1X5.

EXTENSION CALENDARS, Suite 101, 67 Bond Street, Toronto, Ontario, M5B 1X5

Please send me _____ copies of the 1990 Extension Calendar featuring the global vision of First Nation artists at \$7.00 per copy for a total of \$_____.

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GRASSROOTS

Powwow goes on despite rain



Calyssa Bird: Paul Band dancer



George Goodbear: Mandan Hidatsa from Newtowne, North Dakota



Donny Rain: Hometown favorite

By Bert Crowfoot
Windspeaker Staff Writer

DUFFIELD, ALTA.

Rain failed to dampen the spirits of organizers of the Paul Band powwow and fastball tournaments.

All the organizers did was

move the powwow indoors to the arena and the powwow went ahead as scheduled Friday night and Saturday.

When the grounds finally dried, the action shifted outdoors to the arbor on Sunday.

Powwow chairman Peter Bird said that the powwow was super because there was

very little alcohol on the grounds and everyone cooperated.

Money was saved since there wasn't a full complement of competitors in some of the events and only 13 teepee owners were paid.

The fastball tournaments did not fare as well as the

powwow which was postponed because of rain.

The men's draw began late Saturday and in the end, the Swan River team cruised through the seven-team draw and defeated the hometown Paul Band Generals, 5-1 in the championship final.

On the ladies' side, the tournament didn't get started until Sunday when only four teams showed up to play.

A true double knock-out draw was reached. The Alexis Starfighters defeated the Paul Band Skyhawks 12-6 to win the championship trophy. Alexis pitcher Sandi

Crowfoot was selected as the most valuable player in the tournament.

When the weekend activities finally ended, the Paul Band committee was extremely happy with the result. Plans are already under way for another powwow during the Christmas holidays

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Send resumes to:

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TREATMENT CENTRE OF ALCOHOL AND DRUG ABUSE
BOX 1287
COCHRANE, ALBERTA T0L 0W0 TELEPHONE (403) 932-5333

Reporting to the Executive Director this person will be responsible for:

- * Implementation of a 5 week Treatment Program
- * Supervision of Counselling Staff
- * Participate in Management Meeting & Case Conferences
- * Program & Staff Evaluation
- * Other related duties

The successful candidate should have:

- * A background in Human Services
- BA or BSW Degree and/or Equivalent work experience
- * Knowledge and understanding of Chemical Dependency
- * Excellent counselling & communication skills
- * Knowledge of appropriate community resources
- * Excellent supervisory & organizational skills
- * A flexible work schedule (able to work evgs. & weekends)
- * Knowledge of Native culture

GRASSROOTS

Birth Prompts Business Use of Cradleboards revived

By Jeanne Lepine
Windspeaker Staff Writer

EDMONTON, ALTA.

The cradleboard for babies has become virtually obsolete.

But an Edmonton Native couple has started their own small business, manufacturing the boards, which serve as a crib, playpen, carriage and car seat for infants.

Lise and Adelard Jacko, formerly of the Chipewyan Cold Lake band, said the high cost of baby furniture gave them the idea to build a cradleboard for their expected child.

From the time their son, Jordan Dominic, now five months old, was born, the cradle board has served all his needs. Not only is the cradle board safe, healthy and economical, but it is a multi-purpose piece of baby furniture.

"Going into a mall is like being an attraction in a museum. People stop and admire the cradle board and ask questions," Lise Jacko said.

The interest generated by the cradle board, prompted

the Jackos to launch their own small business making them.

The Jackos are presently using a light-duty sewing machine to get started, but they will soon need an industrial sewing machine to get their business off the ground.

They have submitted a proposal for provincial funds which would allow them to purchase the much-needed machine.

Lise plans to submit a recommendation to the provincial Social Services to make the cradleboard available in the layette that is given to young Native mothers on welfare.

The cradleboard is made in two pieces. The support is made out of board with a hoop attached to the top of the board and the moss bag is attached to the support.

The moss bag is made of different material from cotton to leather, depending on one's choice. The infant is snugly cradled into the moss bag and laced to the board.

Up until the early 1900's, Native Women used moss, which had been picked, cleaned and dried, as diapers. The moss was absorbent and

acted as an insulator.

For a baby to have a diaper rash was unheard of in those days.

Although the moss bag retains its original name, few women today use moss.

The cradleboard was originally designed and constructed by our forefathers for the purpose of keeping the infant safe while allowing the mother to move and work with ease.

The cradle board served as the infant's bed and could be used horizontally or vertically.

Being portable, it could be used as a carrier on the mother's back or could be hung from a branch of a tree.

However, the Jackos prefer not to see the cradleboard used as a back carrier.

"Travelling by car or bus, I am unable to monitor our child if he is on my back. With people always stopping us and touching the baby and cradle board, we want to make sure everything is okay," her husband Adelard said.

Most cradleboards are constructed the same way. A wooden hoop attached to the top of the board protects the

child from falling on its face and smothering if the cradle topples.

While in the cradle board, the baby could be left to play with a variety of toys hanging from the hoop, while mother attends to her chores.

Operating their new business out of their home, the young couple now have more time to spend with their baby.

The Jackos both attended Blue Quills Community College, where Lise received her degree in social work and Adelard received his certificate in child-care work and corrections.

Working in her field since graduating, Lise would like to stay at home with her child and take in Native foster children.

Lise said the business would help children keep their Native identity.

The Jackos are taking a parent counselling course through Social Services, which would qualified them to offer counselling services to families.

The cradle boards sell for \$75. Those interested in buying one can contact the Jackos at 479-7548.



At one month, Jordan Dominic Jackson is content in his cradleboard.

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10th Annual

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Aug. 18, 19, 20

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WhipMan: Darryl Abrahamson, Albuquerque, New Mexico

Age Group	First	Second	Third	Fourth	Style Category
6 & Under	\$100	\$75	\$50	\$25	Traditional/Placy
7-12 Years	\$100	\$75	\$50	\$25	Traditional/Placy
13-17 Years	\$200	\$150	\$100	\$50	Traditional/Placy
18 & Over	\$300	\$200	\$150	\$100	Traditional
45 & Over	\$500	\$300	\$200	\$100	Traditional
Grand Entrance	\$500	\$300	\$200	\$100	Traditional
Two Drum	\$250	\$150	\$100	\$50	Traditional
12 & Under	\$80	\$50	\$35	\$20	Traditional
13 & Over	\$100	\$75	\$50	\$25	Traditional
Drum	\$500	\$300	\$200	\$100	Traditional
Parade	\$100	\$75	\$50	\$25	Traditional

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Activities Coordinator
Bonnyville Canadian Native Friendship Centre

Function: To Develop and coordinate the implementation of family unit programming initiatives. The activities shall be aimed at providing the membership and community with the opportunity to learn, participate and share.

Duties: Plan activities that are within the goals of the B.C.N.F.C. Ensure that there are adequate funds. Prepare proposals for funders. Develop and update files. Make presentations on behalf of the B.C.N.F.C. to groups, agencies and schools.

Qualifications: Good communication skills (written and oral). Proposal writing and budget preparations are a necessity. Experience and knowledge of the Native Friendship Centre Movement and other native organizations is an asset.

Salary: Negotiable with experience.

Closing Date: August 31, 1989

Send resume to: Personnel Committee
Bonnyville Canadian Native Friendship Centre
Box 5399, Bonnyville Alberta T9N 2G5

GRASSROOTS

Tribute to "Big Bill"

By Jeanne Lepine
Windspeaker Staff Writer

DUFFIELD, ALTA.

It is customary for Native people to hold a memorial in honor of a deceased loved one about one year after the death.

Ruth McNab's memorial for her beloved husband Bill, who passed away May 24, 1988, is by way of publication.

Being away from the reserve that had been their home, McNab believes that by publicizing a memorial of her late husband, she will reach more of his friends.

Bill McNab hailed from Gordon's reserve in Saskatchewan, where the couple lived since their marriage in 1961.

After his sudden death, Ruth returned to live on her home reserve of Duffield. She is the daughter of well-known elder Albert Lightning of the Hobemma reserve.

Within his wide circle of friends and family, Bill McNab is remembered as a powwow dancer.

In 1982, he was the president of the powwow committee hosted by the Touchwood File Hills District Chiefs.

This was the largest powwow held in Canada. It was the World Assembly of First Nations international celebrations, held at Kinookimaw Beach, Sask., 30 miles north of Regina.

The powwow featured Indigenous dancers and singers from Sweden, South America, Mexico, New Zealand, Tahiti, Australia. More than 300 international dancers took part in the gala.

McNab worked on the Gordon's reserve as Community Health Resource person (CHR) for 23 years. He was also the CHR advisor for the Medical Service branch in Saskatchewan.

McNab retired in 1987 due to health reasons. He had been a diabetic for 15 years.

As an advisor, McNab would address classes of community health resource graduates. He always gave a supportive but forceful speech on the importance of the CHR program.

He was a member of the hospital board in Lestock and served on the hospital board in Lebre.

"Big Bill" as he was known, was cherished for his love of animals and of people. There was no color barrier to love in his eyes.

McNab was a very soft-spoken man. Yet he could drown out the choir in the church when he sang. His wife says he had a great love of singing.

He had travelled with Ed Thunderchild and sons to sing at many powwows. Thunderchild was adopted as a father by McNab, whose parents died when he was a youngster.

He was raised by his grandparents and helped to raise his two sisters and a brother.

During this time, he was taught to do the delicate work of a women such as cooking,



Bill McNab: Dedicated to God

sewing and beading. He maintained these skills throughout his life.

He later used these skills in making powwow dance costumes.

It was his wish to have a traditional burial song with drums at his funeral.

His wife arranged for Thunderchild and sons to carry out his wish.

During the last seven years of his life, the couple dedi-

cated their life to God.

They were not blessed with children. But they filled their lives by helping young people who had no home or just needed someone to talk to. McNab became a father figure to many troubled youth.

Ruth McNab expresses her gratitude to the people, the Medical Service Branch, and her Christian family for their thoughtfulness and caring during her time of loss.

Native Women to get a helping hand

By Jeanne Lepine
Windspeaker Staff Writer

EDMONTON

Native women who want to gain entry into the work force or further their education or training will now get a helping hand.

The Native women pre-employment program stresses building self-esteem and enhancing employment and life skills.

The course will help the women to choose a career goal and help them reach it.

Classes are informal with discussion groups, lectures, films, guest speakers and group projects.

The program is offered free of charge. A training allowance may be available.

To qualify, a Native women must be at least 18 years old and be able to read and write English at an ac-

ceptable level.

The applicant must be free from alcohol or substance abuse for at least a month.

Women who are undergoing drug therapy must have reached a stable level of medication.

The program's goal is to find jobs Native women will enjoy. Participants will be taught how to develop a balance in their life between career, family and leisure.

The program is offered by Grant MacEwan College. New students are accepted at regular intervals.

For further information, call the career development program at 477-0200.



Good News
Party Line

FOSTER PARENTS

"Who are Foster Children? How do you go about becoming a Foster Family? Answers to these questions will be discussed at a Foster Care information series starting Tuesday, August 15, 1989. Everyone is welcome to attend. To register, call Michael at 427-KIDS (5437)."

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CASEWORK SUPERVISOR
Competition No: ER89E3118-001-WDSP

EDMONTON - Using your knowledge of the Canadian Native Culture, in this position you will supervise and coordinate the activities of the Native Resource Worker Unit assisting the Unit to meet the broad needs of the Edmonton District Office Child Welfare Units involvement with Native clients. You will also coordinate training requirements of staff, clients, foster parents, and other care givers relative to Native culture. Knowledge of a Native language is an asset. **QUALIFICATIONS:** Academic preparation in the field of Social Work/Social Sciences or Human Services. Several years related casework experience, supervisory experience and BSW/MSW and completed RSW an asset. **NOTE:** Smoking restrictions in effect. For further information call Bob Sevigny and 453-7704.

Salary: \$33,792 - \$41,868
Closing Date: August 18, 1989
Family and Social Services

Please send an application form or resume quoting competition number to:

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Coordinator

Calgary Native Awareness Week Coordinating Committee is seeking to fill the position of Coordinator, to plan and organize Native Awareness Week 1990.

Qualifications required:

- Strong organizational skills.
- Strong communicational skills.
- Good personal presentation (public speaking an asset).
- Knowledge of Native organizations, services available.
- Proven management skills.
- Experience in government and private sectors funding sources.
- Knowledge of budgeting and financial management.
- Knowledge of public relation strategies, publicity.
- Power of delegation.
- Knowledge of native and cultural heritage will be an asset.

Period of Employment: September 1989 - June 1990
with possible permanent employment.

Salary: Negotiable based on personal skills, training and experience.

Closing Date: September 1, 1989.

Send resume to: Slawa Gruszczynska
Calgary Native Friendship Society
140 - 2nd Ave. S.W.
Calgary, AB
T2P 0B9

EXECUTIVE DIRECTOR

Bonnyville Canadian Native Friendship Centre - Bonnyville

Function: The primary function is to direct the total organization towards a high standard of operation in achieving the goals and objectives of the Bonnyville Canadian Native Friendship Centre.

Duties: Responsible for all phases of management, including administration, supervision of staff and promotion of all areas of the organization. Ensure that board directives, personnel rules and regulations are adhered to and are implemented, in order for the programs of the organization to operate effectively and efficiently.

Ensures that accounting procedures are followed in order to have proper financial control and administration. Arranges for monthly financial and staff reports to the Board of Directors.

Consult and participate in the development of existing and new programs for continuous personal and intellectual growth of the organization. Maintains good working relations with the Board of Directors, government and community agencies, other native organizations and the public at large.

Foster an environment of teamwork and commitment through the organization by developing and improving methods of good communication and training.

Responsibilities: Responsible and answerable to the Board of Directors.
Qualifications: Extensive administration and management experience in the service of organizations. Good communication skills (written and oral) are a requirement. Proposal writing and budget preparations a necessity. Some accounting experience desirable. Experience and knowledge of the Native Friendship Centre Movement and other native organizations is an asset. Knowledge of the aboriginal cultures and able to speak the Cree language a great asset. Must be willing to do some travel.

Salary: Negotiable with experience. **Closing Date:** August 31, 1989. **Send Resume to:** Personnel Committee, Bonnyville Canadian Native Friendship Centre, Box 5399, Bonnyville, Alberta, T9N 2G5

GRASSROOTS



DANA WAGG, Windspeaker

The pause that refreshes: Jeffrey Lafond of Thunderchild (left) and James Standingwater of Turtleford, Sask. take a smoke break to watch dancers from Saddle Lake do a round dance. Right: A Playful tug isn't enough to get the balloon away.

Beaver Lake Cultural Days



DANA WAGG, Windspeaker

Sucker Creek Recreation Rodeo & Fastball Tournament

August 19 & 20, 1989

EVENT	PURSE	EVENT	PURSE
Saddle bronc	\$200.00	Team Roping	\$200.00
Bareback	\$200.00	Sr. Barrel Racing	\$200.00
Bull Riding	\$300.00	Jr. Barrel Racing	\$100.00
Steer Wrestling	\$200.00	Jr. Steer Racing	\$100.00
Calf Roping	\$200.00		

Send or phone entries to Central Rodeo Entry

Address: Box 442, Hobbema, AB., T0C 1N0

Telephone: (403) 585-3852

Entries Open: 12:00 - 6:00 p.m. Date: August 14, 1989

Call Back: 12:00 - 6:00 p.m. Date: August 16, 1989

Contractor: Roasting

Local Entry Office No.: 523-4426 - 8:30 a.m. to 4:30 p.m.

Before: August 14, 1989

Fastball Tournament

August 19 & 20, 1989

8 Fastball Teams

\$200.00 Entry Fee

Prize money: 1st. - \$800.00, 2nd. - \$500.00, 3rd. - \$300.00

(Pending number of entries)

All entry fees to be called in before August 16, 1989.

Telephone: 523-4426 day or 523-3494 evening.

Saturday Evening

URBAN COWBOY DANCE with MECHANICAL BULL RIDING CONTEST

\$200.00 Prize money & entries

Entry Fee: \$5.00

First-go-around 9:30 p.m.



Indian and Northern Affairs Canada / Affaires indiennes et du Nord Canada

Indian and Northern Affairs Canada is pleased to announce a new program to train...



Wildlife Management Technologists

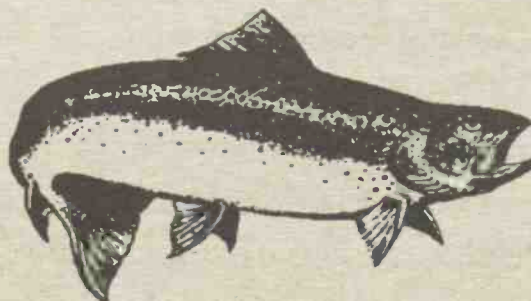
This intensive, two-year program will be offered primarily on the NAIT campus in Edmonton. The training will include two, 8-month periods of classroom instruction and two, 4-month periods of on-the-job training. Graduates will receive a diploma in Biological Sciences. This training qualifies the individual to work as a warden in one of the National parks or as a ranger in one of the Provincial parks.

Applications are now being accepted for the program, which begins September 18, 1989.

For more information and applications please contact:

Leona Shirt
Assistant Manager, Employment and Training
Indian and Northern Affairs
Suite 630, 6th Floor, Canada Place
9700 Jasper Avenue
Edmonton, Alberta
T5J 4G2
Phone: (403) 495-2784

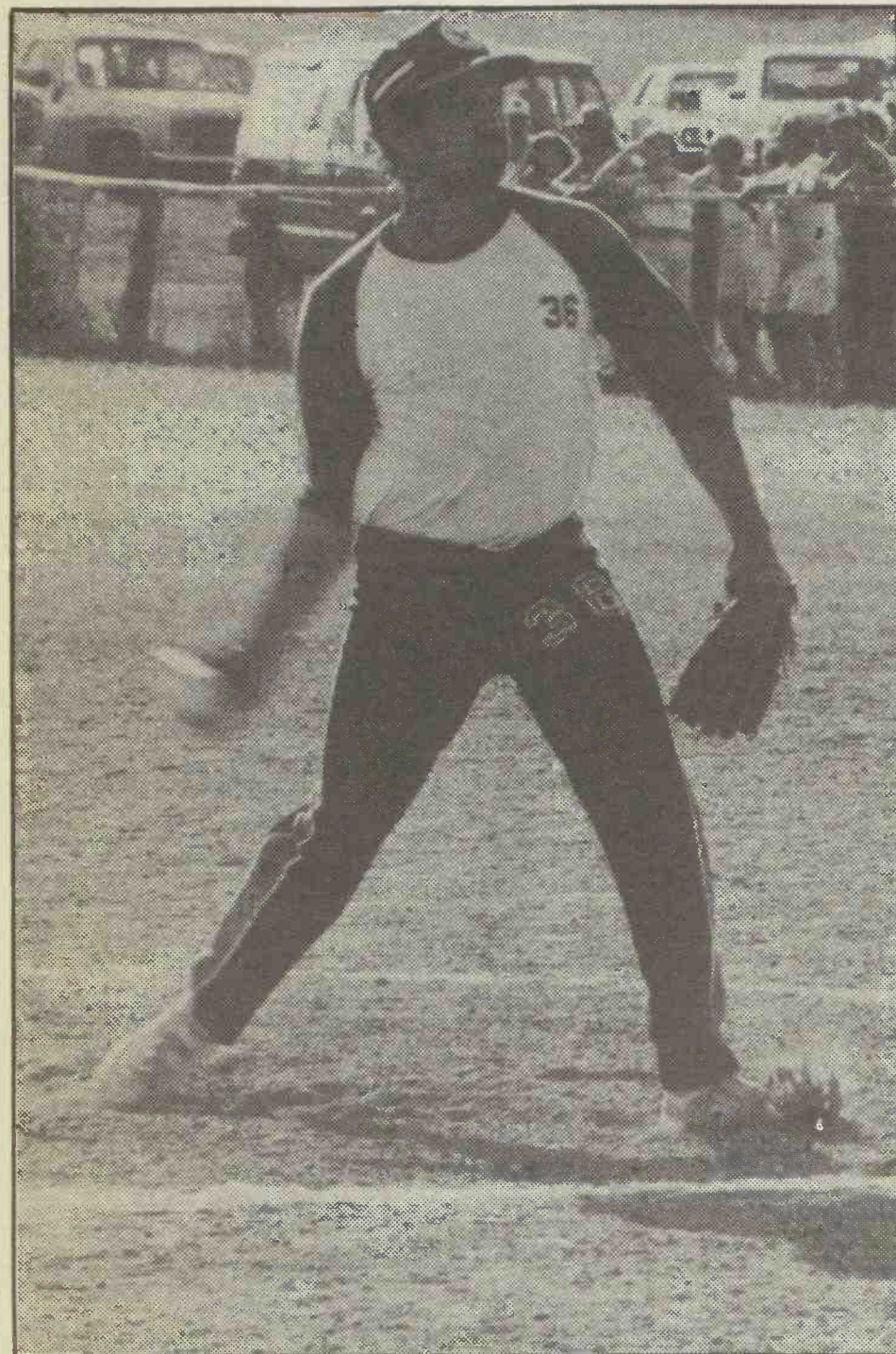
Class size: 20 students
Application deadline: August 23, 1989
Admission requirements: Treaty Indians with grade X and relevant experience.



Canada

SPORTS & LEISURE

Saddle Lake takes fastball



DANA WAGG, Windspeaker

Intensity: Saddle Lake hurdler Larry Suvee was tournament M.V.P.

By DANA WAGG
Windspeaker Staff Writer

BEAVER LAKE, AB

The Saddle Lake Warriors left the Beaver Lake reserve \$1,100 richer after tucking the mens' fastball championship under their belts.

The team was led to a 6-2 victory on the holiday long weekend over Fort McMurray's Laird Electric by pitcher Larry Suvee, who was named the tourney's Most Valuable Player.

Suvee used to throw for the Lac La Biche Swinging Devils.

Saddle Lake, considered the sentimental favorite in the finals, had a commanding lead over Fort McMurray in the championship game but blew the chance to knock off Fort McMurray, which went on to win.

That set the stage for a second game to decide the championship since Saddle Lake had earlier beaten Laird.

The second-place finish gave Fort McMurray \$800.

The Sterling Crane

Oldtimers finished third, earning the team \$500.

Also entered in the tourney were the Beaver Lake Royals and a team from Canadian Forces Base Cold Lake.

Trophies also went to Ricky Makokis of Saddle Lake (all-star infielder); Gary Lameman of Beaver Lake (most sportsmanlike); Brian McConnell of Laird (home-run king); and Derek Condie of Sterling Crane (all-star outfielder).

A dozen mens' teams had been expected to take part in the tournament.

However, the Canadian Native Mens' Fastball Championship held in Winnipeg on the same weekend drew a number of teams away, said Recreation Coordinator Eric Lameman.

The teams who played Winnipeg included Beaver Lake's senior mens' team, the Lasso Golden Eagles, which won the tournament last year.

A planned ladies' fastball tournament had to be cancelled.

Although the Beaver Lake Native Cultural Celebrations are two years old, people are

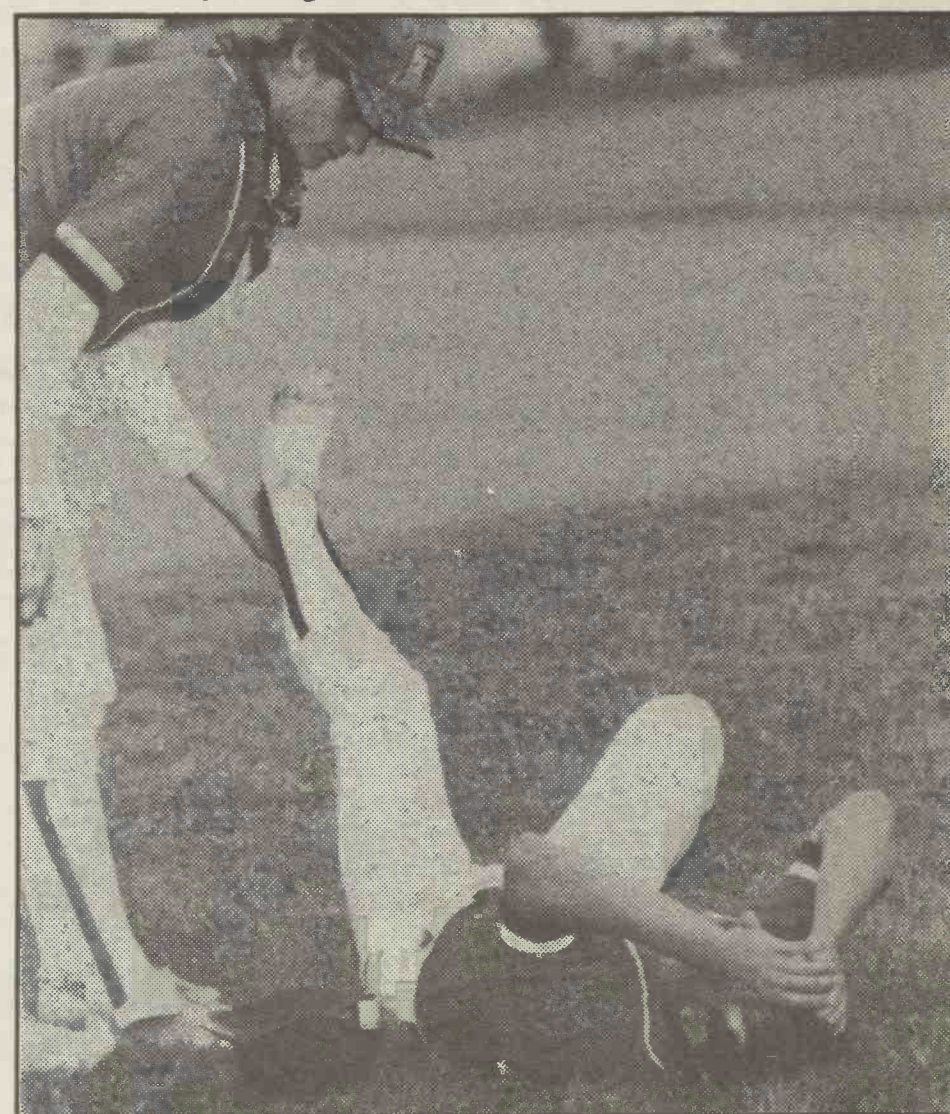
coming from all over to join in the celebrations, including many from Fort Chipewyan.

Lameman estimated daily attendance for the event at 1,000 people. Last year, about 3,000 people attended.

Curiosity brought them in

last year. And after enjoying themselves last year, many returned for this year's celebrations, Lameman said.

"They found out it is a happening," he said. "We'll be back bigger and stronger next year."



DANA WAGG, Windspeaker

Ouch: This Fort McMurray player gets a hand from a teammate after hurting his leg on a run to first.

Employment Opportunity

The Yellowhead Tribal Council is seeking a "Health Careers Coordinator" for our organization. The main purpose of this position is to address all areas of health issues, needs and concerns of the Y.T.C. member bands. Some of the goals and objectives are:

- To increase health awareness through resources, preventative programs and materials.
- To provide programs related health workshops to Y.T.C. as well as individual bands.
- To promote traditional health medicines by utilizing the knowledge of elders.
- To liaise and communicate with A.I.H.C.C., M.S.B. AND CHR Association on a regular basis.
- To develop a newsletter for better communication within Y.T.C. Bands on what's happening with health committee.

The successful candidate for this position should be able to communicate verbally with government officials, elders, and general public, must have proposal and letter writing experience, must be free to travel, able to take direction and also work on own initiative, should have some knowledge or experience in health related field, experience in organizing conferences and workshop.

Deadline for applications for this position is 4:00 p.m., Friday, September 1, 1989. Salary for this position is negotiable. Please send letter of application and copy of resume to:

Mr. Richard Arcand, Executive Director
#307 Wesgrove Building
131 - First Avenue
Spruce Grove, AB
T7X 2Z8



SIK-OOH-KOTOKI FRIENDSHIP SOCIETY

535 13 ST. NORTH
LETHBRIDGE, ALBERTA
CANADA T1H 2S6
PHONE (403) 328-2414

ASSISTANT DIRECTOR

Applications are invited for the position of Assistant Director for the SIK-OOH-KOTOKI Friendship Society. Under the direction of the Executive Director, the Assistant Director will be responsible for the complete programming, implementation and maintenance of the Program Department.

Duties to Include:

- Development and implementation of community related projects and proposals.
- Preparation of quarterly submissions of funding agencies.
- Maintain positive relation activities with funding agencies and community organizations.
- Be responsible for obtaining and organizing coaches/volunteers for program activities.
- To assist the management team and staff members in budget proposals and submissions.
- Assist in the coordination and supervision of weekend and evening activities.
- To assist the Executive Director in liaison and advocating of native issues pertaining to the Society.
- To develop a positive rapport with other communication groups.
- Ensure sufficient funding and expenditures are in accordance with the approved budget.
- Reporting of day-to-day operations and activities to the Executive Director.
- Ensure that program information is mailed to membership and agencies.

Qualifications:

- Education experience must be of a post-secondary level in either recreation, program management or social services development, or equivalent of minimum four (4) years demonstration experience.
- Efficient reporting and writing skills.
- Class 4 operators licence an asset, or be prepared to obtain class 4 operators licence.
- Strong background in financial management.
- Knowledge of government funding sources, foundations and private funding groups.
- Knowledge of computers.
- Knowledge of ABORIGINAL CULTURE and LANGUAGE is a definite asset.
- Knowledge of Treaty and Metis Rights.
- Abstinence from drugs and alcohol for a period of three (3) years.

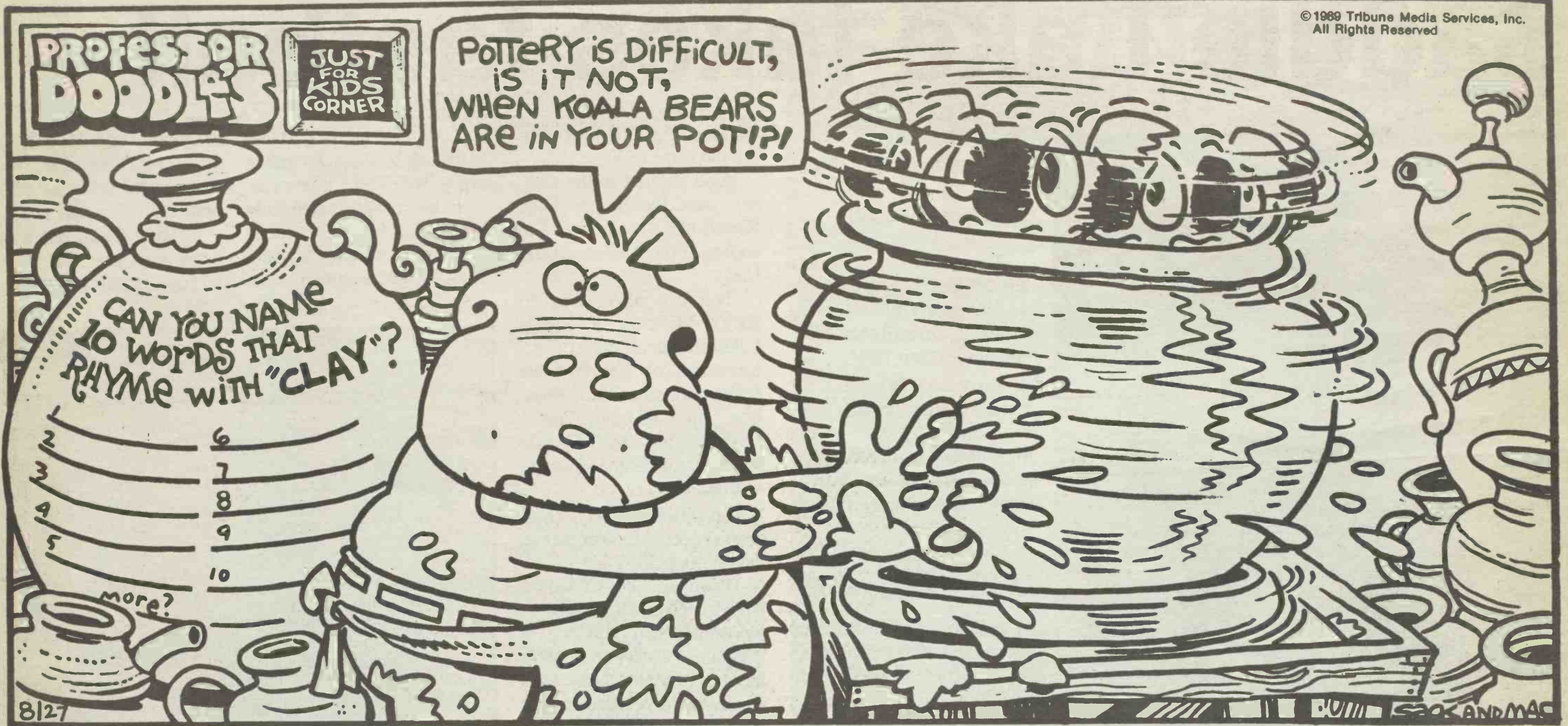
Closing Date: August 30, 1989, at 4:00 p.m.

Salary: Negotiable

Apply to: SIK-OOH-KOTOKI FRIENDSHIP SOCIETY
Attention: Mr. Mike Bruised Head
535 - 13th ST. North
Lethbridge, Alberta
T1J 2S6

ACTIVITY PAGE

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WEIRD BUT TRUE!

NATIVE ARTISTS OF THE AMERICAN SOUTHWEST NEVER USED THE POTTER'S WHEEL - THEY BUILT POTS FROM COILS OF CLAY.



ANCIENT GREEK POTTERY HAD DIFFERENT SHAPES FOR EACH USE. A "HYDRIA" WAS FOR CARRYING WATER.



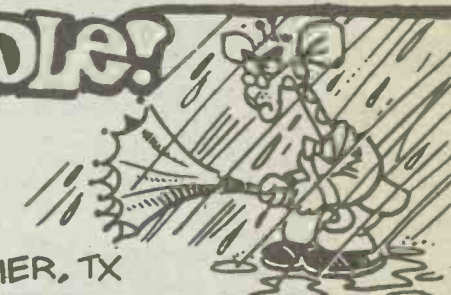
DRY WET!

WHAT KIND OF POT IS TOBY MAKING?




Send a Riddle!

Q. WHAT IS RAISED WHERE RAINFALL IS HEAVY?
A. UMBRELLAS.
TAMMIE WARREN, GILMER, TX



Q. WHAT ARE THE LAZIEST FLOWERS?
A. THOSE IN A BED.
LURAINIE MORTON, NEEDMORE, PA



Windspeaker

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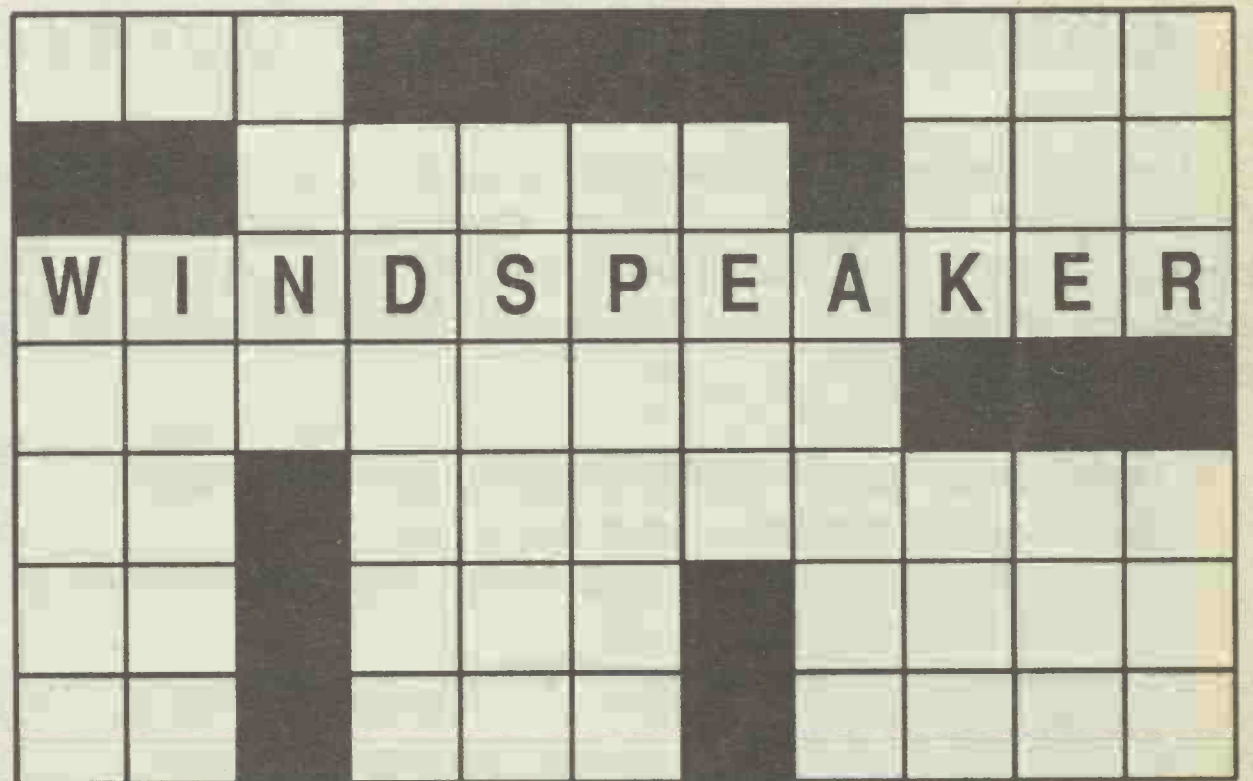
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