

# Wind speaker

May 13, 1988

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## Court appearance of alleged killers brings strong reaction from Blood Indians

BY JACKIE RED CROW  
Windspeaker Correspondent  
LETHBRIDGE

Emotions ran high at the Lethbridge courthouse May 6 when two non-Natives made their brief second court appearance for the March 7 alleged murder of Blood Indian Bernard Tall Man Jr.

The murdered victim's brother, Barnabus Tall Man, jumped a rail in the court rooms amidst shouts and screams to attack Albert David Morin, 24, and Darcy Lee Watmough, 20, who were charged with murder after the judge remanded the case until June 21. The courtroom, jammed with about 200 friends and relatives, inside and outside the building, refused to leave until Tall Man was let go. No charges were laid after the brief shuffle.

A war of words erupted after the accused made their court appearance. As police and members of the mainstream media filed out of the courtroom Natives

lashed out at them calling them "racists and white supremacists" and yelling vehemently, "We're not going to be gunned down like dogs any more."

Later, the angry group moved outside the courthouse where the Blood Chief and Council were to read a prepared statement to the press on the steps of the building. However, the deceased's father Bernard Tall Man Sr., a Blood tribal councillor, instead made an impassioned, impromptu speech in Blackfoot. Turning to the crowd, the soft-spoken Tall Man pleaded with the group to stage a peaceful demonstration. He said the mystery surrounding his son's death will soon be brought out and hopefully bring to rest the many rumors circulating in the community. He also said prayers will help his son more than angry words and action. After his speech, the crowd clapped loudly and then listened attentively to the Blood chief and council's statement.

Blood councillor, Andy Black Water, flanked by members of the Blood Council, again called for "a full, fair and impartial public inquiry into the great number of mysterious deaths of our people in the past 20 years." He demanded that Premier Don Getty and federal Solicitor General James Kelleher order an inquiry first sought by Blood Chief Roy Fox last month in the wake of the murder of Bernard Tall Man Jr.

"How many more of our Indian people must die before the governments of this country at? How much pain and grief and dying must our people endure before we receive answers?" he asked. He said internal investigations are and will continue to be suspect. "Is the Solicitor General, by his unwillingness to take action, signaling Whites in Western Canada that it's now OK to kill Indians?"



## MILLING AROUND JANVIER

Residents on the Janvier reserve are hoping a new sawmill operation will create jobs to combat high unemployment rates in the community, located about 120 km south of Fort McMurray.

Janvier leaders say a deal has been secured with Syncrude to supply the oil company with up to a million board feet annually for the next three years.

The mill, which is a joint venture between Janvier's Metis and Treaty residents, is expected to employ about 15 people from the community. The Janvier loggers you see here are Bill Janvier (left) and Rene Herman.

## Documents reveal govt's plan to limit Native program funds

BY DOROTHY SCHREIBER  
Windspeaker Staff Writer

Secret federal government documents have revealed plans to cut back social services, child welfare, and Indian policing for Treaty Indians and have provincial governments take over some of the programs.

The documents are the result of a meeting of Indian Affairs officials held in January to develop a strategy to sharply curb government funds to aboriginal people.

According to Canadian Press, which obtained copies of the documents, the meeting delegates were told that federal monies to Native people could jump from \$2.9 billion in the 1986-87 fiscal year to \$3.8 million 1990-91, due to the increase of the Native population.

The documents blame a high birth rate, reinstatement of Indians under Bill C-31 and the special needs of young Natives as the reasons for a dramatic increase in government spending.

According to the

Canadian Press report government plans to restrain spending on new and future Native services includes:

— building fewer schools, and using the excuse that it is an effort to improve quality

— a proposal to amend Bill C-3 to allow children of deceased Natives who had lost their status to now qualify for it will not go ahead until after the election

— funds to help aboriginal groups prepare for a new round of constitutional talks won't be released unless there's a clear prospect of an agreement which the document calls "unlikely."

And while the document concedes that Native people experience the worst economic and social conditions of any group in Canada, it says "we should carefully avoid expanding the scope of our responsibility for aboriginal peoples. However, with an upcoming election, "we may want to consider selected program extensions."

The federal strategy has

angered Gregg Smith, president of the Indian Association of Alberta who says he obtained copies of the documents two weeks ago.

"They're doing this unilaterally without any involvement by Indian people," says Smith, adding his group will lobby the Alberta government to reject the federal proposal to transfer services and programs to the province.

He adds the documents point out that transfer of programs to provincial governments are a sensitive issue in BC and Alberta and that the federal government would have to move "very carefully" with these two provinces.

"They're (federal government) major push this year is going to be social services, child welfare and Indian policing ... they're going to go all out and do what they can to have the province take them over."

Jim Horseman, minister of federal and intergovernmental affairs, could not be reached for comment. The Alberta government has always maintained that

Indians are a federal responsibility and Metis are a provincial responsibility.

Smith believes this latest move by the federal government is a follow-up to the Nielsen Task Force Report issued in 1985, which called for a change of direction and fiscal arrangements between the federal government and Indian people.

"The prime minister was quoted in the House as saying it (the Nielsen report) wasn't government policy but now that the communications strategy has come out on what they're going to be doing, it falls right into the Nielsen Task Force Report."

Smith said it took a while to decipher the documents as names of government officials who attended the meeting are "coded by initial rather than by name."

"If they're government officials why wouldn't they want to bring their names forward?" he asks.

The IAA president raised the issue during a presentation to the House of Commons standing committee on Aboriginal issues in Ottawa on May 11.

## Mother asks for inquiry into daughter's death

BY MARK McCALLUM  
Windspeaker Staff Writer

EDMONTON

The mother of a young girl who died in the Royal Alexandra hospital claims more could have been done to save her six-year-old daughter.

Pauline Alook was shocked and angry when doctors told her that daughter Tara had died of a brain hemorrhage April 12, three days after she fell off a swing in her friend's basement.

Tara was admitted for a

simple skull fracture and a CAT scan that was performed by doctors did not reveal anything unusual. The child suffered a seizure three days later and a second CAT scan showed that a blood vessel had burst in her brain. Doctors rushed her to surgery and she died several hours later.

Alook insists the death could have been prevented if doctors would have performed a second CAT scan earlier. She has written to Attorney General Jim Horseman

asking for a fatality inquiry into the case.

"Maybe I can stop this from happening to other parents ... so they don't have to suffer like I did," said a very emotional Alook.

The hospital's medical vice-president, Dr. George Allin, says they did everything possible to save Tara and an inquiry is not necessary.

Two weeks after the mother's only child died, Alook was horrified to find Tara's ponytail in the mailbox, sent to her by a

nurse.

"How could a person be so insensitive? Is this what people are supposed to expect when their children die — to receive something like that in their mailbox?"

Dr. Allin agrees the nurse responsible for mailing the ponytail had acted inappropriately and has apologized to Alook.

"There may be some sort of reprimand," he said "What else do you want us to do to the poor girl ... people make mistakes."

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## CLOSE TO HOME

## Excited community awaits centre opening

BY PAT CARDINAL  
Special to Windspeaker

HIGH LEVEL

It's official.

On June 9, the High Level Native Friendship Centre (HLNFC) staff and friends, 800 km north of Edmonton, will celebrate the grand opening of its new building. To date work on the two-storey 9,400 sq. ft. structure is over 80 per cent complete. Finishing touches, such as plastering, wall painting, installation of tiles, carpets, and light fixtures are nearing completion as the Grand Opening count-down begins.

Earlier slated to open its doors on March 31, the new building, like most major projects, has experienced its share of delays. Bruce Steffen, bookkeeper for the building project, takes the delays philosophically: "It allowed the extra time to do more fund-raising activities".

Opening day celebrations will begin with an opening day prayer followed by the official ribbon cutting

ceremony. Staff and board members will be on hand to conduct open house tours of the new building.

A full schedule of events, including performances by the White Braid Society, the Assumption Drummers, and a local fashion show will round out the days festivities.

The main floor of the building features a drop-in area, craft shop, commercial kitchen and large multi-purpose room. A tourist information centre will also be housed in the new building.

Dominating the second floor is the glassed-in cultural library that runs the length of the building and serves as a focal point for the business offices.

In addition to housing the HLNFC staff, the upper floor includes three rental offices. Two of these have already been leased to Native Outreach and Metis Association Zone 6. Native Counselling is a possible tenant for the third office.

"Having the local Native



First class facility: To open June 9

organizations under one roof will save steps and be more convenient for clients as well as creating greater communication and involvement between the organizations themselves," says Middleton.

Walking through the nearly completed building offers a glimpse into the future, while at the same time, stirring past memories

of a time over three years ago, when I was privileged to play a part in the birth of the new building. Flashbacks to a scene in Tarrs Restaurant come to mind. Denzile Lobo, architect, excitedly sketching designs on a paper napkin and Marion Shulte, the centre's first executive director, bubbling with laughter and enthusiasm.

But the new building didn't start with drawings on a napkin. It didn't start

with a letter of intent. It started with a dream in 1975. Eight concerned Native women from the community joined to form a chapter of Voice of Alberta Native Womens Society (VANWS). In 1976, they received a grant to open a drop-in centre. Known as Northern Lights Wigwam, it was the first unofficial friendship centre.

Later, they amalgamated with another group and re-emerged as the High Level Community Centre.

It was found that the new community centre was not equipped to meet specific needs of the Native people. As a result, in 1982, these same pioneering ladies set out to found the High Level Native Friendship Centre Society.

## PROVINCIAL BRIEFS

## Court repatriation decision will set precedent for Alberta foster parents

Calgary foster parents Norm and Marilyn Peters have won a court challenge of a Social Service decision to repatriate their Native foster daughter to a Saskatchewan reserve.

The 61-page court decision was released on May 11 by Court of Queen Bench Justice David McDonald.

It is a precedent setting victory for Alberta foster parents, says Norm Brownwell of the Alberta Foster Parents Association.

Childrens guardian Janis Turner was found to have made several errors in law and violated the principles of natural justice when she refused to grant the Calgary couple private guardianship of five-year-old Whitney Whitecap, the court ruled.

The ruling came as a relief to the Peters who will continue to fight for their foster daughter who was removed from their home a month ago.

MacDonald ruled that the Peters should renew their application for private guardianship through family court and "call such evidence in support of the application as they wish."

The precedent setting ruling will give other foster parents an avenue to appeal decisions of the guardian.

## Foster Child caps successful year

FOSTER CHILD, the documentary film by Gil Cardinal of the National Film Board's North West Centre in Edmonton has capped a year of successes by being accepted at the 11th Annual INPUT Conference in Philadelphia this month. INPUT is the International Public Television Screening Conference which brings together some 600 producers and executives involved in quality public television programming around the

world. FOSTER CHILD is one of only seven Canadian films accepted this year, and one of 106 from 29 countries.

Cardinal recently returned from Paris, where FOSTER CHILD was selected to participate in the CINEMA DUE REEL, an annual Ethno-graphic\* festival of films from all over the world. He participated in question-answer sessions, and reports that there was little problem with the way international audience

understanding the issue. "Actually the questions were more focused on the process of making the film, than about the film," Cardinal reported.

In November FOSTER CHILD also won BEST DOCUMENTARY SHORT at the American Indian Film Festival in San Francisco, and it was presented at New York's Native American Film and Video Festival in December as one of "seven outstanding new films."

FOSTER CHILD also won hometown honours at the 14th Annual Alberta Film and Television Festival last month, receiving AMPIA's Special Jury Award for Excellence.

Most recently FOSTER CHILD was accepted for competition at the 1988 American Film and Video Festival in New York, and at the 1988 Yorkton Short Film and Video Festival being held in May.

\*the study of human cultures

COURTESY GLENBOW MUSEUM



Shaman's rattle: Holy artifact

## 'Spirit Sings moves to Ottawa

## Exhibit leaves controversy behind

BY DAN DIBBELT  
Windspeaker Correspondent

CALGARY

It is expected much of the controversy surrounding the Native traditions exhibition "The Spirit Sings" at the Glenbow Museum in Calgary will not follow the exhibition's move to Ottawa July 1 to November 6.

The Canadian Museum of Civilization, the Ottawa home for the \$2.6 million dollar show, has a policy against the display of false face masks, said Eleanor Kulin, public relations officer for that museum.

"The museum's policy is not to show the masks," said Kulin. "We have had that policy since 1981."

She added that while the museum does possess false face masks, they use replicas in their exhibits,

out of respect for Native beliefs towards the mask's sacredness. At present the Canadian Museum of Civilization is negotiating with the Glenbow museum and the Royal Ontario Museum, owners of the mask.

"We are looking for a way to resolve the problem," said Kulin.

Kulin also said the museum had met with Chief Bernard Ominayak of the Lubicons as well as the Assembly of First Nations President George Erasmus in an effort to resolve the controversy surrounding the exhibit.

The exhibit, which broke all previous attendance records for any show at the Glenbow, closed there May 1, but not before becoming the focus of the Lubicon boycott as well as the Mohawk court trial.

The exhibit, which was heralded as the flagship of the 1988 Winter Olympics Art Festival, became the center of the Lubicon's boycott because the exhibit's major sponsor is Shell Oil, one of the oil companies drilling near the Lubicon settlement.

And with the Lubicons protest came a court order filed by the Mohawks, who belong to the Iroquois nation and were against the displaying of a sacred false face mask.

The court order saw the mask removed from the display for two weeks. But the court eventually ruled that the mask could be displayed without seriously harming the Natives.

Despite the exhibit's controversy, more than 126,000 people filed through the Glenbow's doors to view the exhibit.

"That is more than double what we have previously achieved," said John Gilchrist, public relations officer for the Glenbow.

Gilchrist said the exhibit helped enlighten many visitors as to the lifestyles of Indian people and helped to dispel the "Hollywood image."

Included in the exhibit was a series of lectures, films, and demonstrations, in Native traditions and lifestyles. These too, will follow the exhibit to Ottawa.

But Kulin said it will be difficult to match the performance of the Glenbow museum. She also said that the recruitment of Natives to participate in the show will be more difficult as there are few Indian settlements within a short radius of Ottawa.

## CLOSE TO HOME

COURTESY COMMUNITY VOCATIONAL CENTRES

## Locals prepare to work in new hospital

The Nursing Assistant Program in Wabasca is a winner - for the students, for the new hospital and for the two institutions involved in the delivery of the Program.

When the new hospital in Desmarais was announced, local residents were excited at the prospects of job opportunities in the new facility. In order to access several of these jobs, training was required; thus the Community Vocational Centres arranged for AVC-Edmonton to deliver a Nursing Assistant Program in Wabasca. Out of 10 students in the program, eight are from the Wabasca-Desmarais area and these students are especially pleased to be able to take such training in their home community.

The Program is a combination of theory and practical clinical experience. After eight weeks of theory and practice in a simulated hospital ward classroom in Wabasca, the students began a 14-week rotation of classroom instruction in Wabasca and extended care clinical experience at the Athabasca General and Auxiliary Hospital. Following this 14-week rotation, the students will begin a 14 week rotation of classroom instruction in Wabasca and acute care clinical experience at the Slave Lake General Hospital. During these clinical experience modules at the hospitals, the students are closely monitored and supervised by their instructors, Alice Taylor and Charlotte



Helping hospital patient: Roberta Sinclair

Potter. The program ends with a four-week pre-grad practicum in a hospital of their choice.

This is the first time that the Slave Lake and Athabasca hospitals have been involved in providing clinical experience for a Nursing Assistant Program and their support is essential to the success of the program. The Athabasca hospital staff and administration have been extremely pleased with the students and instructors and the patients have certainly benefited from the extra individual attention.

The students, most of whom are married and

have children, successfully cope with the heavy workload which includes two to three hours of homework each evening. Most students are appreciative of the support they are getting from their families while taking the program.

The students are a hard-working dedicated bunch, supportive of each other and their goal when the going gets rough. They are in this program because they care about people and the health services provided in their community. Those graduates who are employed in the new Desmarais hospital will provide excellent nursing care to area residents.

## Provincial takeover high on IAA agenda

BY MARK McCALLUM  
Windspeaker Staff Writer

Indian Association of Alberta leaders and delegates are expected to start ironing out a number of issues at an all-chiefs conference in Edmonton on May 24 and 25.

The leaders will be preparing proposals and position papers for the association's annual assembly in July and future dealings with the government.

One of the issues expected to raise some eyebrows at the conference is a proposed transfer of some Native services like child welfare from the federal government to the province.

Association President Gregg Smith says his organization will lobby the provincial government to reject the federal government's plans to transfer programs to Alberta. He and other association officials are still trying to unravel the "secret" document outlining the proposed transfer and will

be discussing their findings at the conference.

In reaction to the recent controversy surrounding murders on the Blood reserve and relations with local RCMP, Smith adds police relations will also be high on the agenda for discussion at the conference.

Delegates will also be discussing the organizational policy structure of the association's constitution and mandates. Any changes to the structure need at least 30 days notice before being brought before the association's membership for approval at the next annual assembly.

"I don't foresee any changes at this point but that doesn't necessarily mean there won't be any," explains Smith.

Other issues expected to be raised at the conference will be individual band resolutions, the Assembly of First Nations Conference, a position paper relating to taxation, the Prairie Treaty Nations Alliance and tourism. □

### NATIONAL BRIEFS

#### Arctic Native leaders deliberate over huge land claim deal

Native leaders from the Western Arctic are mulling over a land claim deal that could see ownership of 180,000 sq. km of land in the Northwest Territories go to the Dene and Metis making them the largest private landowners in North America, say negotiators.

Dene and Metis along with Indian Affairs Minister Bill McKnight reached an agreement in principle last week in Ottawa on the claim launched in the mid-'70s.

If a deal is struck Native groups would obtain outright ownership of a rough triangle of land bound on the south by Alberta and Saskatchewan borders, on the west by the McKenzie River and north by the tree line.

The deal would also see Ottawa pay more than \$370 million in compensation over a number of years to 15,000 Dene and Metis.

In addition both groups would have special rights over some 1.2 million sq. km of land that they have traditionally used or occupied.

If Native leaders and government officials come to an agreement both sides could sign a formal agreement as early as next month.

## O'sky-ya provides rental housing

BY DOROTHY SCHREIBER  
Windspeaker Staff Writer

A new housing society will offer affordable and decent housing to low income Indian families living in the city of Edmonton, says Doris Ronnenberg, founder of O'sky-ya Housing Society.

The non-profit society was incorporated on May 3 will purchase 20 houses by the fall and has already received 104 applications from people wanting to rent the units.

The society held its first meeting at the friendship center in Edmonton where board members and housing officials met with about 60

prospective tenants to explain how the new housing program will work.

There is a great need for affordable shelter for Indian people in Edmonton and the houses will be rented to the most needy families, says Ronnenberg who is also the president of the Native Council of Canada (Alberta) (NCCA).

A survey of 104 Native households in Edmonton, undertaken in January by NCCA revealed that families were sometimes paying as much as 60 per cent of their income towards shelter costs.

"How can they be expected to function" says Ronnenberg, if you're

paying anywhere from 30 to 60 per cent of your income on housing it's very hard to provide for your family."

Tenants who qualify for the houses will only be asked to pay 25 per cent of their income toward rent. Eligible tenants include non-Status, general list and off-reserve Indians.

Under a Social Housing program, Canada and Mortgage Housing Corporation will provide the society with 100 per cent guaranteed for the loan to purchase the 20 units as well as rental subsidy.

Homes will be rented to those most in need; families living in overcrowded conditions and who are

paying more than 30 per cent of their income towards shelter costs.

O'sky-ya (the Cree word for "new") is the third Native housing corporation set up in the city of Edmonton. Canative Housing and Metis Urban housing also provide shelter for low income families in the city.

Although the housing society was started by members of NCCA, Ronnenberg refers to O'sky-ya, the council's "first child" as being "independent."

"It (society) has its own incorporation and its own bylaws... so its going to be a free child."

# Kapown centre doors open again

BY DOROTHY SCHREIBER  
Windspeaker Staff Writer

### GROUARD

A residential treatment centre for Native people recovering from alcohol and drug abuse has reopened here.

On May 9 staff were welcomed back to the Kapown Centre and clients will arrive by May 25.

The Kapown centre closed its doors last November due to inadequate funding.

An evaluation of the centre undertaken two years ago by the federal government recommended that an annual budget of \$923,000 was needed for

Kapown to maintain its level of service and staff.

Executive director Barry Nisbet believed the recommendations of the evaluation would be acted upon by the Medical Services Branch, but later realized it was not the case.

"We didn't get the additional monies, so therefore in November we ran out of money so I had to shut down," explains Nisbet.

While the regional director of the Medical Services Branch, Jim Moore, says there was a statement issued that the recommendations would be considered, he argues this did not mean the centre's

funding would necessarily be increased.

"There's just no way we can agree that necessarily meant the total dollar value recommended would be implemented because the dollar value could have been anything," says Moore.

The executive director says a new agreement has been signed with the Medical Services Branch for \$720,000, but Nisbet calls the funding inadequate.

Moore counters the budget for the treatment centre has increased significantly, saying it has risen from over \$400,000 three years ago to \$720,000 today.

Nisbet argues: "Three years ago we needed \$923,000, two years ago we needed \$923,000...and this year we need \$923,000."

### Less services

The centre offers a 60 to 90 day residential treatment program for Native people who are 18 years old and over.

When the centre reopened there were fewer staff and less services for patients.

"We did have a psychologist on staff. We were starting to build up a really good medical team. However, that went by the wayside because of no money," says Nisbet.

This year the number of staff at the centre will drop from 25 to 14, which includes a mental health worker and counselling and kitchen staff.

In the past, staff counsellors were available to help clients from 9 a.m. to midnight. Because of the lack of money a 4 p.m. to midnight shift staffed by two counsellors has been cancelled.

However, one thing the centre will not lose is the intensity of its treatment modules, says Nisbet.

Programs at the centre include teaching of social skills, helping patients to understand and change their modes of behavior,

developing self-worth, and relapse prevention.

People working at Kapown will also assist clients in applying for education programs such as upgrading or trades courses as a part of their rehabilitation process.

Clients in the Kapown treatment program come from as far away as Hay River in the Northwest Territories and are referred by hospitals, chief and council members and workers on reserves.

The treatment centre receives funds from the National Native Alcohol Program under the Medical Services Branch.

# Wind speaker

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Head Office  
15001 - 112 Avenue  
Edmonton, Alberta  
T5M 2V6

**(403) 455-2700**

- Bert Crowfoot**  
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- Dianne Meill**  
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# YOUR WORDS



## TOUCHING THE CIRCLE

### Vision and the quest for vision always a solitary undertaking

**Y**ou stand by the shore of this northern lake watching the sky until you begin to feel it swell and open up inside you like sudden laughter. The stillness. All around you is this soft-edged blue grey which is in itself a kind of silence. The line between water and sky is only a suggestion. Gazing at the space where the horizon should be you're suddenly aware of just how easily everything can slide into forever.

Everywhere the world is a mural. The hand of the Creator is evident even in the delicate joining of sky and water. Vision. It's only lately that you've begun to realize how very little is actually seen with the eyes. How so very much of what you perceive of this world happens just below the level of the sense. It exists in feeling. It exists in an openness to all that is and all that can be. Harmony. Perception with the eyes of the soul.

A friend of mine is going blind. His world is edging closer and closer to a curious darkness. There are moments of clarity when everything suddenly zooms into focus. When he can see. And there are prolonged periods when the circle of his life and his vision lie in shadow. Darkness eclipsing the light of reason. Because even though my friend is going blind there's nothing wrong with his eyes.

Alcohol. Tecumseh once told his people not to drink the poisonous firewater that turns wisemen into fools and robs the spirit of its vision. He knew. He knew that the spirit of alcohol is the spirit of the trickster. At once enticing and provocative. Then just as suddenly cold and merciless, fickle and jealous.

My friend is young — that's perhaps the toughest element. I remember as a younger man when alcohol was still an active part of my life that everything seemed to lay in the realm of possibility. Travelling with booze meant the constant possibility of parties, good times, sudden romance and gratification. It almost seemed back then that I had something to prove. My manliness, my rebellion, my outrageousness, my politics and my invincibility.

I started as a partier just like him. Travelling with booze was like riding the crest of a huge high wave of hilarity, laughter and music. I was a man. Carefree and jubilant. But in the process of proving myself to myself and those around me alcohol led me to harder company. What was once laughter and parties and possibility was suddenly guns and knives, pain and destruction, prison, unemployment, loneliness and a lack of the power to see any other way. I'd become blind.

Looking back at it now, living on the edge was strangely addictive. Moment to moment never really being sure what was coming down. Adrenalin. I lived for the rush. And there was a dangerous sort of elegance to all of it, like the whispered insinuation of a razor on the neck. But when the thrill is gone, that huge high wave can send you crashing on to the cold hard beach of reality alone and afraid.

That's what I remember most these days. Walking around blind. The world tuned a flat arthritic note I could feel in my bones. My entire history stencilled on to my face in hard lines and deep shadow. No people. A party of one. The trickster laughing.

And so my friend is going blind. Standing on this beach tonight is considerably different from that cold hard beach I landed on 15 months ago. I wonder what there is that I can do to help him. I wonder if there is anything anyone can do. Vision and the quest for vision has always been a solitary venture. I know that for me it took everything involved in my own dark journey to finally enable me to reach a point where I wanted to be able to see. To reach a point where I became weak enough to learn strength.

There are so many like him. So many young people lured by the promise of possibility. So many future leaders of our people who may or may not survive the ride on that huge high wave.

I suppose that those of us who have been there and back do have a part to play. Our stories can serve as examples. Our search for ourselves can serve as benchmarks for the young people who may be tempted to follow our staggering footsteps. We simply need to be available. We simply need to care enough for the survival of our brothers and sisters to allow our stories to be told and heard. I don't know if my friend will read this column. I don't know if he will care enough right now to pay any attention to what I've said. But it's simply in the offering of my experience that those long dark years begin to make sense. It's the promise of the possibility that someone will see.

Learning to see is a difficult process. It involves careful examination of every hurt and every failure. It involves a fusion of the heart, mind and eye. It involves the tools of our culture. The sweatlodge, sweetgrass, prayer and the four essential principles of the circle, faith, honesty, kindness and love. It involves...nights like this.

The sun is a huge bird spiraling wearily downward to roost. The passion of his colors explodes across the line where water and sky converge. It reveals the horizon. It was there all along even though it couldn't be seen.

Until next time, meegwetch.

## Reader feels MAA leader should have more to offer

Dear Editor:

I cannot withhold my views of the laughable and cryable article in the April 29 issue of Windspeaker entitled "Framework Agreement for Metis - What does it mean?"

Mr. Desmeules, president of the Metis Association of Alberta states there are three forms of negotiations - aboriginal right to self-government, land claims and self-determination. Doesn't he know that Metis self-government and Metis self-determination are one and the same? Is this really our provincial president saying this? For Mr. Desmeule's information the third front is "the right to determine our membership".

I am saddened when I hear the Metis leader for this province state in that same article that "Metis have no rights, very clearly". I can't believe that the provincial Metis leader would publicly state this! It's shocking that he, as an aboriginal person himself, doesn't know that when we are born aboriginal Metis people, we were born with rights since the day our ancestors were. The issue we must look at as Metis people in Alberta in my opinion is - we have rights but how do we go about getting them entrenched?

Mr. Desmeules stated in the April 8 Windspeaker that in his opinion, Metis self-government (self-determination) is fixing roads, working and handling your own affairs. It is the right of every Albertan and Canadian to work

and fix potholes if that is their desire, but I sure don't know how the MAA president sees this as an integral part of Metis aboriginal self-government.

I feel Metis self-government is establishing institutions which can handle our own affairs according to our culture and traditions. An example of this could be the Metis Child, Family & Community Services Societies. These groups can develop ways in which Metis can develop vehicles and mechanisms of addressing foster homes, extended families, etc., bearing in mind always, our culture and traditions. These groups can then seek legislative changes necessary to secure authority over how we deal with our own child care matters. Then, the next step on the road to attainment of self-government in this area could be entrenchment of the right to raise and handle matters concerning our own Metis children.

I feel the Alberta Metis are in a very sorry state if our provincial Metis leader is going to walk into the Canadian constitutional talks with his view that Metis self-government is fixing potholes or fixing roads. Surely, he has more to offer our children and their children, in the way of Metis rights.

I am concerned and I would hope the vision would become a reality whereby Metis in this province unite and develop firm positions and definitions of what their rights are.

Sharon Johnstone  
Edmonton

## IN OUR OPINION

# Gov't cutbacks show insensitivity

Recently leaked federal documents clearly illustrate the federal government's insensitive and cynical attitude towards aboriginal rights for Indian people in Canada.

During a meeting of top Indian Affairs officials in January it was decided that aboriginal rights should be shoved aside because the bottom line is it's just costing too much money.

The secret documents from that winter meeting state that federal spending on Indian people could soar from \$2.9 billion in 1986-87 to \$3.8 billion by 1990.

The documents also include a plan to shift some program responsibility to the provincial governments despite the fact the federal government has always had the trust responsibility for Indian people.

So the government plans to build fewer Native schools and will excuse itself by saying this is a federal effort to improve quality. Also, funds to help aboriginal groups get constitutional talks back on the road will be withheld unless there is a clear prospect of agreement which the document calls "unlikely." The writing has always been on the wall, the government designed the First Ministers Conferences for failure and their position has evidently not shifted one iota.

And even though the government recognizes that social and economic conditions for Natives are among the worst for any social group in Canada the document says "we should carefully avoid expanding the scope of our responsibilities for aboriginal peoples." However, the government attaches a clause to all of this: "As we prepare for the next federal election, we may want to consider selected program extensions."

This is cynicism that chills the heart. And as the next election approaches, Native people who live in communities rife with violent deaths, suicide, inadequate housing and no employment prospects will remember the Conservative government and their continual policy of placing aboriginal rights and aboriginal lives secondary to the almighty dollar.

## LEARNING

New rec work program**Students help design AVC course**BY MARK McCALLUM  
AND ALBERT CRIER

LAC LA BICHE

Some hopeful graduates in a Community Recreation Worker Program at the Lac La Biche AVC have been sent home, not with a failing mark, but rather a research assignment that will determine the course content of the program for the remainder of the year.

Following nine weeks of training in the program, instructor Tom Hannon explains students were sent back home to assess the program and see whether it is meeting the needs of the students.

The program was initiated to train recreation workers who would develop and improve on existing sports and recreation programs, as well as work toward building tourist economies on rural Native communities. Some 14 students have been training at the AVC since Feb. 1.

The students are now on a two-week field placement in each of their respective communities. They will be trying to determine whether the program is lacking anything vital to the outcome of the course.

"They'll be looking for new things to add to the course," says Hannon, noting that changes will be made if there is a need. "Some of the students on placement have already said that they need to know more about attracting volunteers and keeping them interested in activities."

The need for the Community Recreation Worker program was identified by Native commu-

nities in the Lac La Biche area.

"There certainly is a need for trained recreation workers," said Les Isbister, band administrator for the Cold Lake First Nations band, noting a band member is currently registered in the program.

Students taking the program are learning to develop recreation and sports programs including the maintenance of recreation facilities such as ball diamonds, ice arenas and campsites, explained John Nicklin, director of Continuing Education.

And the program is looking at what is needed in a successful community recreation program and includes instruction on the development of a plan that includes the resources of the community, use of outside recreational agencies, fund-raising techniques and the development of the tourist potential of communities.

The program is divided into three main components, with the first session covering the administration duties of a recreation director, including recreation foundations, community assessment and planning, special events, coaching and leadership skills and communications.

When the students return from the field placement, they will be in class for an additional nine weeks, completing the year on June 17. They will return to the Lac La Biche AVC the following term in September for another two months before graduating.

Other sessions will cover basic first aid, campsite

maintenance, equipment operation, building maintenance and a leadership and volunteer recruitment "where they can help the community move on recreational needs."

Students will finish their training in two short field placements during which they will put their new skills into action.

Funded by a \$69,000 grant from Alberta Career and Development and Canada Employment and Immigration Commission, the program's future is still up in the air. Hannon explained funding for another Community Recreation Worker program will depend largely on the students now in it.

"If they can successfully find employment after graduating, then this will increase our chances of getting more funding," he says.

Although Hannon is not certain more funding will be forwarded, he is optimistic because he says half of the 14 students have already secured jobs.

"Many were already working as recreation workers back home but did not have any previous training...they saw the benefits of the course and got time off to take it," he explained, noting these students will be returning to their old jobs. The other students have a good chance of securing jobs "because there's not really that many people in the job market with expertise in this area."

People interested in the program can contact Hannon at AVC Lac La Biche.

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**\*Please Note** — The deadline for admissions to University of Calgary is June 1, 1988.

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**The Indian Association of Alberta will sponsor an Alberta All-Chiefs Conference May 24 & 25, 1988 at the Convention Inn South, Edmonton, Alberta. For more information call Sylvia Arcand at (403) 452-4330 (IAA Edmonton Office)**

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**Onion Lake Band Requires a CURRICULUM DEVELOPER for Cree Language Programs**

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- Fluently in the Cree language ("Y" dialect)
- Must be aware of organization engaged in curriculum development for Cree language
- Must be familiar with sources of information and material regarding Cree Language Programming
- Must be prepared to work closely with school staff and supervisor
- Must be familiar with standard orthography

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Onion Lake Tribal Administration  
General Delivery  
Onion Lake, Sask. S0M 2E0

For more information please call (306) 344-2107  
Competition closes June 17, 1988

## GRASSROOTS

BY DIANE PARENTEAU  
Windspeaker Correspondent

# RCMP reach out to community

FISHING LAKE — Very few settlement members who turned out to hear visiting musicians on April 14 knew what to expect from the performers.

Those who came for entertainment were more than satisfied. Those who came out of curiosity were pleasantly surprised and those who came just to sit and listen had another thing coming.

The Winston Wuttunee show that recently toured northeastern Native communities did 12 encore performances in north-eastern Alberta and Fishing Lake was fortunate enough to be included.

Funded by various federal and provincial agencies, the tour was co-hosted by Native Crime Prevention Program in Edmonton and local RCMP detachments in hosting communities.

Working with local detachments, Wuttunee tried to encourage and foster closer working relationships between RCMP and community members.

A Native performer and storyteller, Wuttunee and his band Rainbow Bridge, hoop dancer Ron Many Heads and four members of the Elk Point detachment arrived at the J.F. Dion school just hours after an

earlier performance at Frog Lake.

Many of the featured songs held messages and advice that got through to at least some of the people there.

"The entertainment was good," said Margaret Fayant, settlement councillor. "But there was also a message there that said 'hey look, we're having a great time without drugs and alcohol'."

The RCMP members, out in full dress, watched the performance as spectators along with elders, teens and children. They were also called on to play more active roles: picture a

constable in red serge belting out "blue suede shoes" or shyly singing the "alphabet song." It was unrehearsed, spontaneous and funny, putting the lawmen in a whole new light.

"The cops are not always here to pick up somebody," said Fayant. "They can be happy and join in (the fun). They are not all that terribly bad."

Seventeen-year-old Monica Cardinal thought the show was entertaining and informative. She was genuinely surprised at how the police took part.

"I didn't think the cops would do that," said

Cardinal, chuckling at the memory of it.

"The lyrics of the songs about booze were hilarious. You don't need booze and drugs to have fun," she added.

Sergeant Best of the Elk Point detachment said the show in Fishing Lake went over very well but he was a little disappointed with the turnout. The crowd of about 100 consisted mostly of adults and young children.

"I was hoping for a better turnout of school-aged kids," said Best. "But because it was an evening show it was to be expected."

The show opened with self-esteem message in a

song called "Let only Good Spirits Guide You," intended to make young people feel better about themselves and who they are. It discouraged the use of drugs and alcohol and promoted crime prevention.

"As the evening progressed, it was certainly entertaining," said Best. "But there's got to be something else we can do in conjunction with (the show). Groups getting together and talking about these things would be a start."

He added the manner in which the community responds with future requests for programs and help in these areas will determine the success of the performance.

## Hay River Dene Band is accepting application for the position of ALCOHOL & DRUG COORDINATOR

**QUALIFICATIONS:** Counselling and communications field preferably Nechi training, knowledge of funding agencies and resources in Yellowknife area and at least five years continuous sobriety.

Under the direction of the Hay River Dene band council the coordinator is responsible for the overall administration and management of the program and supervision of counsellor trainees.

Knowledge of the community of Hay River reserve and existing Native drug and alcohol abuse programs and the tradition

and culture of the Dene people is a definite asset. Strong written, verbal and leadership skills is required.

**SALARY:** Negotiable dependent on experience and qualifications — Closing date May 24, 1988.

Please direct enquiries and applications to:

Chief Roy Fabian  
Hay River Dene Band  
P.O. Box 1638  
Hay River, N.W.T. X0E 0R0  
Telephone (403) 874k-6701

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# Windspeaker Powwow Country

May 13, 1988 Volume 6 No. 10



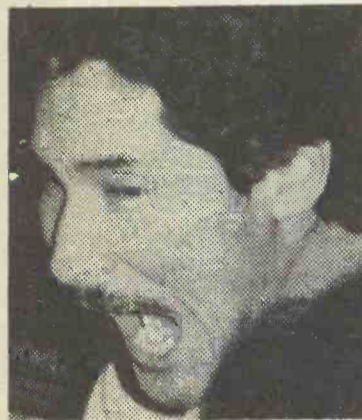
Feathered dancer: Bobby Hunter, 11

Photo by Terry Lusty

## INSIDE THIS WEEK



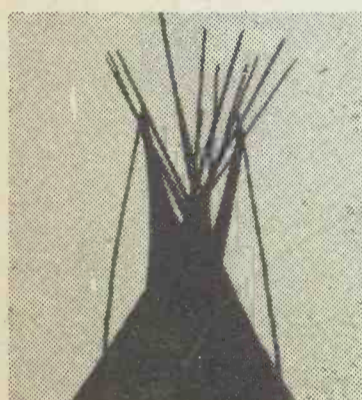
■ It's a conflict perhaps many young dancers face: parents want their children to get summer jobs, but the kids want to powwow. See how Larry Yazzie handles the situation on page 28.



■ Drummers and singers provide the beats for the dancers to move to. But what happens when a singer loses his voice at a competition? See page 34.



■ People love to shop at booths between powwow events. On pages 36 and 37 Terry Lusty takes a look at some popular southwestern crafts often for sale.



■ Did you know the grass dance originated in Nebraska from the Paunee Indians? For more info on historic dance beginnings see pages 9-11.

# Second Annual Windspeaker Powwow Country

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Best wishes  
to all powwow  
participants  
from Chief  
Gordon Gadwa,  
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members.

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## EDITOR'S NOTE

# Victories and adventure told through dance

It's powwow season again! And the dance, drums and sharing are as much a part of Indian culture as they were hundreds of years ago when warriors returned from battle or hunters made a great kill. They told about their victories and adventures through dance and many gathered to take part in the celebrations. Rather than words; movement, color and sounds were used to tell the stories of their hearts. The enemy or the hunted prey were all depicted in the actions of the dancers and each spectator could imagine what it must have been like to actually be there.

Today, the celebration aspect of powwows is still important. But now, the celebration is of

being Indian. Of having a unique culture and long-reaching history. Of letting the spirit fly with the beat of the drum.

It's interesting to note the word powwow is derived from the Algonquin word "pauau" which originally meant "curing ceremony." Non-Natives witnessing this religious practice later erroneously coined the word "powwow" to mean any gathering of a large number of Indian people.

The "gathering" aspect of powwows is significant. Time and time again dancers and spectators tell us the things they like best about dancing is the people they meet and the friends

they make. Powwows break down the barriers and unify all who take part. Whether you're from the southernmost regions of the United States or Saddle Lake, Canada — common ground is found at a powwow.

Special thanks goes out to all writers and photographers who made this year's powwow edition a success. They have all contributed to bring the powwow circuit to life — for all to see.

Lastly, but definitely not least, a heartfelt thank you goes out to all of you who have the courage to celebrate your lifestyle and culture. Best wishes to you for a good season on the powwow trail.

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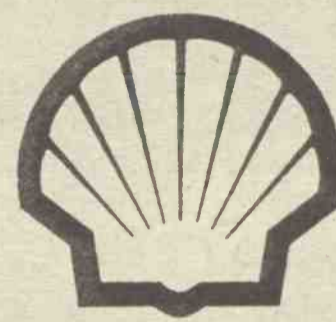
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## Shell Calendar of Events

- Handgame Tournament**, May 20 - 22, Kainai Sports, Centre. Contact Tracy at 737-2122 or Lavern at 737-3811.
- Modified (16-team) Slowpitch Tournament**, May 21 - 23, Kehewin — entry fee \$150. For more info call Norman Amahoose at 826-3333 or Raymond Badger at 826-7663.
- Men's Fastball & Men's and Ladies' Baseball Tournament**, May 21 - 22, Goodfish Lake.
- 1st Annual Leonard Flett Memorial Tournament**, May 20 - 23, Gift Lake.
- Slowpitch Tournament**, May 21 - 22, Joussard. Call 776-3970 for more information.
- Mixed (5+5) Slowpitch Tournament**, May 20 - 23, Grande Cache — Entry Fee \$150. For more information call Dale at 827-4693, Jen at 827-2826 or Bill at 827-3643.
- Spring Classic/Dolton Arcand Memorial Fastpitch & Slowpitch Tourney** (Pony & Chuckwagon Races), May 20 - 23, Alexander. Contact George at 939-5887/4763 or Arnold 937-3551 or Wyatt 939-5887.
- 2nd Annual Goodtimes Jamboree**, May 20-22, Lac La Biche. For more info call 623-3333.
- 8th Annual Powwow**, May 27-30, Okeeheelee Park, West Palm Beach, Florida (Forest Hill Blvd., 7 miles west of I-95). Public welcome.
- 5th Annual Juried Alberta Native Art Festival — ASUMMENA**, deadline for submissions June 1. Contact Alberta Indian Arts & Crafts Society and enter early.
- Treaty Days & Halfway House Opening**, June 18, Frog Lake.
- Annual Memorial Fastball Tournament**, June 18-19, Louis Bull.
- Powwow**, June 25 & 26, Cody, Wyoming.
- Tiinowit 14th Annual International Powwow**, June 9 - 12, White Swan, Wash. Call (509) 865-2390 for further information.
- Paul Band 2nd Annual Competition Powwow**, July 8 - 10, 45 miles west of Edmonton & 3 miles south of Duffield Corner & 1 mile west of Duffield. Contact Kirby Bird at 428-0188 or 892-2922, Alex Belcourt at 428-0188 and Wilson Bearhead at 892-2691 or 892-2554.
- Poundmaker/Nechi Powwow**, July 1, 2 & 3, Poundmaker's Lodge, St. Albert. Call Carl Quinn at 458-1884 for further information.
- International Powwow**, July 8 - 10, St. Mary's Centre, Mission, B.C. Sponsored by Mission Indian Friendship Centre.
- Powwow '88**, July 6 - 10, Halifax, N.S. Sponsored by Micmac Native Friendship Centre (420-1576).
- Cold Lake First Nations Treaty Days**, July 8 - 10, Events to be posted on a later date — contact Lorraine at 594-7183 for more information.
- Lac Ste. Anne Pilgrimage**, July 24 - 28, Alberta Beach.
- 25th Anniversary & Powwow**, August 18 - 21, Prince Albert, Sask. Call the Indian & Metis Friendship Centre at 1-306-764-3431 for more details.

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LOOKING BACK

# The drum sounds...and we dance

WINDSPEAKER PHOTOFILE

BY TERRY LUSTY

*"Faster  
the drum sounds.  
As the spirit moves closer,  
the rattles shake  
and we dance."  
- By Chief Dan George*

Each year, without fail, almost every Indian community hosts some form of festival or ceremony commonly referred to as a "powwow."

The term, however, is not applicable to all Indians of the North American continent. For example, northern bush communities of the Canadian provinces, as well as the Northwest Territories and Arctic, do not use the term at all. They do, however, have their own dancing traditions — the tea dance, round dance, blanket dance and so forth.

As a general reference term, the word "powwow" implies a coming together of Indian people who indulge primarily in the ritual of dancing.

Sacred, ceremonial, or religious dances are not a new or strange phenomena.



Gathering at the arbor. Poundmaker's powwow 1987

They have been handed down from generation to generation through the years. Thus the powwow is rooted in tradition and reflects tradition.

**Special significance**

As part of culture, Indians participated in ceremonies involving dancing as a form of preparation for a hunting expedition,

food gathering or warfare. It was also a way to extend respect or give special thanks.

After a battle, a celebration or thanksgiving would welcome the safe return of the warriors. Dances also honored deceased friends or relatives, or Mother Earth for her contributions to mankind. Such get-togethers also provided the

opportunity for people to bestow names, transfer or renew sacred or ceremonial objects, and so on.

Dance festivals were sometimes influenced by visits from other tribes, fur traders or occurred when people gathered at trading posts.

Because Indian bands lived off the land, they would often split up into

smaller groups, usually as family units, to hunt, trap and gather food. This was particularly the case in winter when game was scarce.

When the snows would fly and the men hunted and trapped, the women would occupy their time by fashioning everyday clothing and regalia to be worn on special occasions like

ceremonies and powwows. **Plains origin**

The amount of leisure time was greater amongst Plains Indian women than those of the bush cultures. For that reason, it is understandable why the powwow eventually developed on the Plains.

With the approach of spring and early summer, the band units would reunite and even join up with other bands; this would prompt a get-together which included dancing whether it was for social, ceremonial, economic or religious reasons. On such occasions, there was seldom any other activity more important.

The union of bands which shared common bonds helped to cement relations, promote goodwill and provide a platform for the exchange of cultural traditions amongst different tribes throughout North America.

After the mid-1800s, the mobility of Canada's Indians declined as the government attempted to settle Indians

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Northwest Territories Canada

On behalf of the Government of the Northwest Territories I extend best wishes to all of this year's Pow Wow participants.

*Dennis Patterson*  
Dennis Patterson  
Government Leader

in one place on reserves and restrict their movements.

A helping hand was lent by the clergy who also wanted to alter the culture of the Indian, to do away with their "pagan" ways and work at educating them.

Thus assisted by the church, the government's relegation of Indians to reserves set the stage for their cultural extermination. In Alberta, Treaty 6, 7 and 8 were signed in 1876, 1877 and 1899.

#### No mobility

A "pass system" for Indians was invoked by Indian Affairs and enforced, especially after the 1885 Northwest Resistance, and Indian agents were thus able to curb Indian mobility. To step foot off a reserve, an Indian had to first obtain permission from the Indian agent or the Northwest Mounted Police. The system was in effect until the late 1930s.

The influence of the Sioux Indians just below the Canadian border was an additional cause for concern by government. Sitting Bull and his Sioux warriors were trying to gain access to Canada. Government fears were further heightened by the Ghost Dance religion in the

United States which, it was thought, would also promote the unification of American and Canadian Indian tribes.

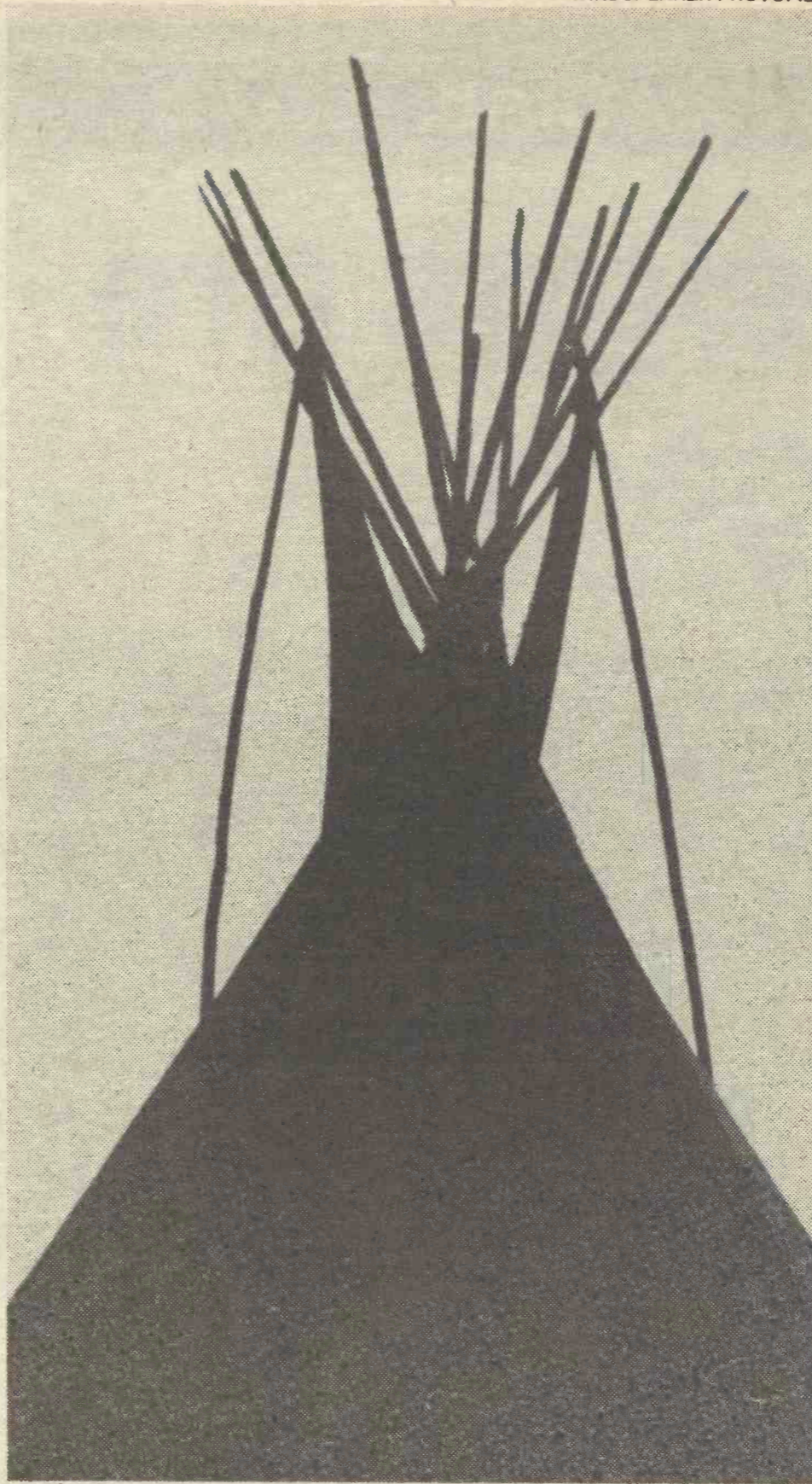
One of the last things Canada wanted was a unity between tribes. Because this posed a major threat on the Canadian scene, government suppressed Indian culture, religion and gatherings steadfastly.

In the 1890s, Indian dances and traditional observances such as the Sun Dance were forbidden. This deliberate attempt at doing away with Indian culture and religion was nearly successful. The fire burned low, the flame flickered and almost died.

#### Near extinction

By the late 1940s, Indian culture and religion was almost totally annihilated. What little remained of sacred and religious traditions was forced underground. Many songs and rituals were lost to the expansion of European religions and the institution of mission/residential schools which was likely one of the single most factors that contributed to the near-destruction of Indian lifestyles, customs, language and religion.

But dancing stood the test of time. Together, in the face of adversity, Indians overcame the cloak



Culture: Almost destroyed by gov't, church

of darkness and resurrected what remained of their culture.

Beginning around the late '40s and early '50s, and picking up momentum by the mid-'60s, a transforma-

tion of tremendous magnitude occurred.

Cultural identity and rejuvenation escalated. Fortunately, some social and ceremonial dancing had continued behind the

scenes. Eventually, human rights legislation by parliament ensured the return of Indian religion, as well as other traditions. Many school systems embraced cultural programming which included Indian tradition. And, the powwow flourishes more than ever before.

#### A new dawn

Indian mobility, as in prehistoric periods, has advanced immensely. Powwow attendance has increased and distance is no longer a problem. The economic turnaround has helped as well. Now, there is more money and Indians are better able to get about to attend powwows.

As one arrives at camp, various activities can be observed. Amid the hustle and bustle, people set up their tents, make fires and cook. Children play tag or other games, singers practice for later in the day, women chat with one another, some people gamble at cards or hand-games, and dancers perform a last minute inspection of their outfits.

The role of females was greatly restricted at one time. As participants, only a few might be seen somewhere along the sidelines of the dance compound. This is no

longer the case. As with politics, economics and social activities, women now play a far more prominent role than ever as dancers and drummers/singers.

#### Powwow honors

Honor dances for achievers are commonplace. Relatives, friends or members of a society or organization often sponsor these and people show their respect by standing and removing their hats for this dance and for grand entries as well.

The use of alcohol and drugs is not tolerated at powwows. Security staff are employed to watch for such infractions. They have the authority to deal with violators.

Powwows also incorporate "give-aways," during which an individual or family honors those who have helped others travel great distances, are elderly, or are special friends or family members. Usually, the gifts are towels, blankets, money and even horses.

Today is a new day. As the rays of the sunlight peep through the once ominous clouds, so do the traditions of the people return to the children who nurture and propel culture into the future for all time. The powwow lives on! □

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ON THE POWWOW TRAIL

# Painted designs are spiritual legacy

BY TERRY LUSTY

Designs are property handed down from one generation to the next and from one family to another. Tipis are transferred ceremonially in the same manner as most items of spiritual significance — each with its own rules and taboos to the occupant.

Painted tipi designs are a source of power and prestige and at one time belonged only to the wealthy and the elite of the tribe. To own one of these meant payment of horses, blankets, and other goods — the price being set by the owner. Now, one can sometimes purchase a tipi for as little as \$200.

There are many origins of painted designs and most relate to the existence of animals; common designs are of otters, beaver, buffalo, deer, weasels and bear.

The "blueprints" or ideas for designs are sometimes

received through supernatural experiences but, more commonly, through spiritual dreams. A scenario in which a design is given might be: there was a hunter who happened upon a large cave in the hills and was brave enough to venture into the dark cavern. There, he meets a lesser spirit who acknowledges his bravery. To mark the occasion the spirit gives him a red bear design because the cave is the home of a legendary red colored bear.

Hobbema's Ermineskin band elder and spiritual leader, Albert Lightning, owns an extraordinary tipi on which is painted a buffalo and symbols which have spiritual origins. On special occasions, such as a pipe ceremony which he may conduct in his tipi, Lightning will sometimes relate the spiritual meaning of his tipi designs and how he acquired them. □



DIANNE MEILI, Windspeaker

'Blueprints' of spiritual dreams: Albert Lightning (centre) and helpers erect his tipi; Sioux dance shield (top); and an Acoma shield, New Mexico

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## LOOKING BACK

DAN DIBBELT, Windspeaker

## Historic eras come to life at Blackfoot museum

BY DAN DIBBELT

Whether you're a spectator, a drummer or dancer, you can always relive a bit of the past at a powwow.

For many of the participants, it is a past they have lived and still remember. But for others it is a past they haven't experienced. For them, the Blackfoot museum on that reserve, near Gleichen, offers that opportunity.

"The museum is divided into four major life transitions," says museum curator Russell Wright. "The stone age, the arrival of the missionaries, agricultural life and present day or the space age."

It is an enormous span of time to present in the little museum, barely larger than a living room, but each era is cleverly depicted.

Wright begins his tour of the museum with the stone age, showing patrons the crude but effective examples of Native tools. A solid oval stone tied with buckskin to a willow rod served as a hammer, a willow rod tied on each end with sinew formed an essential bow, and next to that are samples of arrows and arrowheads hammered out of stone.

"Many of the items on exhibit were found right here on the reserve; other pieces were donated," explains Wright.

The second era Wright introduces is that of the missionaries and with them the introduction of the horse and eventually the establishment of reserves.

It is the largest and most comprehensive part of the museum. Wright explains that is because it is a more recent era and also one of the greatest in terms of

cultural changes.

"It is important to remember, however, that whiteman did not change the Indians," says Wright. "We changed ourselves. We selected different aspects of the whiteman's culture and adapted them to suit us."

This section of the museum includes examples of early saddles, a layout of the interior of a tipi, clothing and sacred bundles which remain sealed. "I am allowed to touch them," explains Wright. "But I am not allowed to open them."

As visitors to the museum walk along, Wright explains the significance behind each article on display. He talks of their spiritual, as well as practical value, and is always ready with an example.

His visitors are often school children — one of his favorite four groups. Wright enjoys the students because of their curiosity and enthusiasm. He often lets them touch the various articles, giving them the chance to better appreciate the item or the role the item played in history.

From the missionary era, the museum enters the 1920s and the move by Indians to agriculture. It was a short period in Indian history and is commemorated by three photos of that time.

"In 1960 we entered the space age," says Wright, pointing to a large three dimensional map hanging on the wall near the exit. "It is a part of the museum which we still have much to add," says Wright.

Museum organizers are constantly adding pieces to displays. But one thing the museum is losing are the



A tour from the heart: Curator Russell Wright

signs describing each article.

"The elders have told me to take the signs down,"

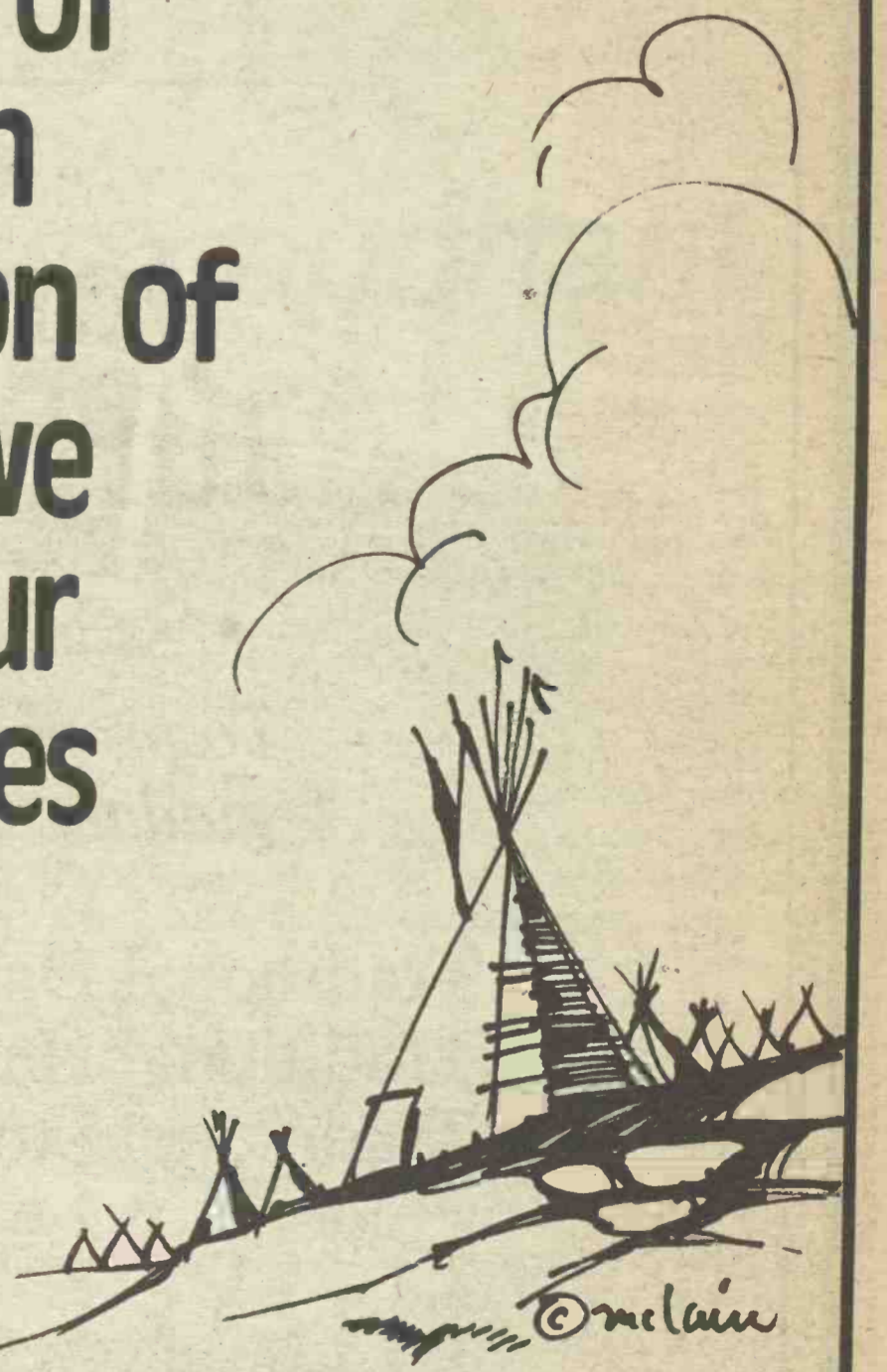
said Wright. "They said I should learn about my culture and give the tour of the museum from my

heart."

And so, Wright has put great effort and care into learning of his culture. And

with each tour, he passes on a little bit of that knowledge to those who visit the museum. □

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## POWWOW TRADITION

WINDSPEAKER PHOTOFILE

# The art of hide and seek

BY TERRY LUSTY

Among Indians of western Canada and the plains regions of the United States there is probably no form of traditional guessing or gambling game that can equal the renowned hand game.

A lot of money changes hands in this popular past time which is generally a sideline activity at most North American powwows. Previously, participants would bet such personal items as horses, dogs, food, clothing, hides, weapons, even wives.

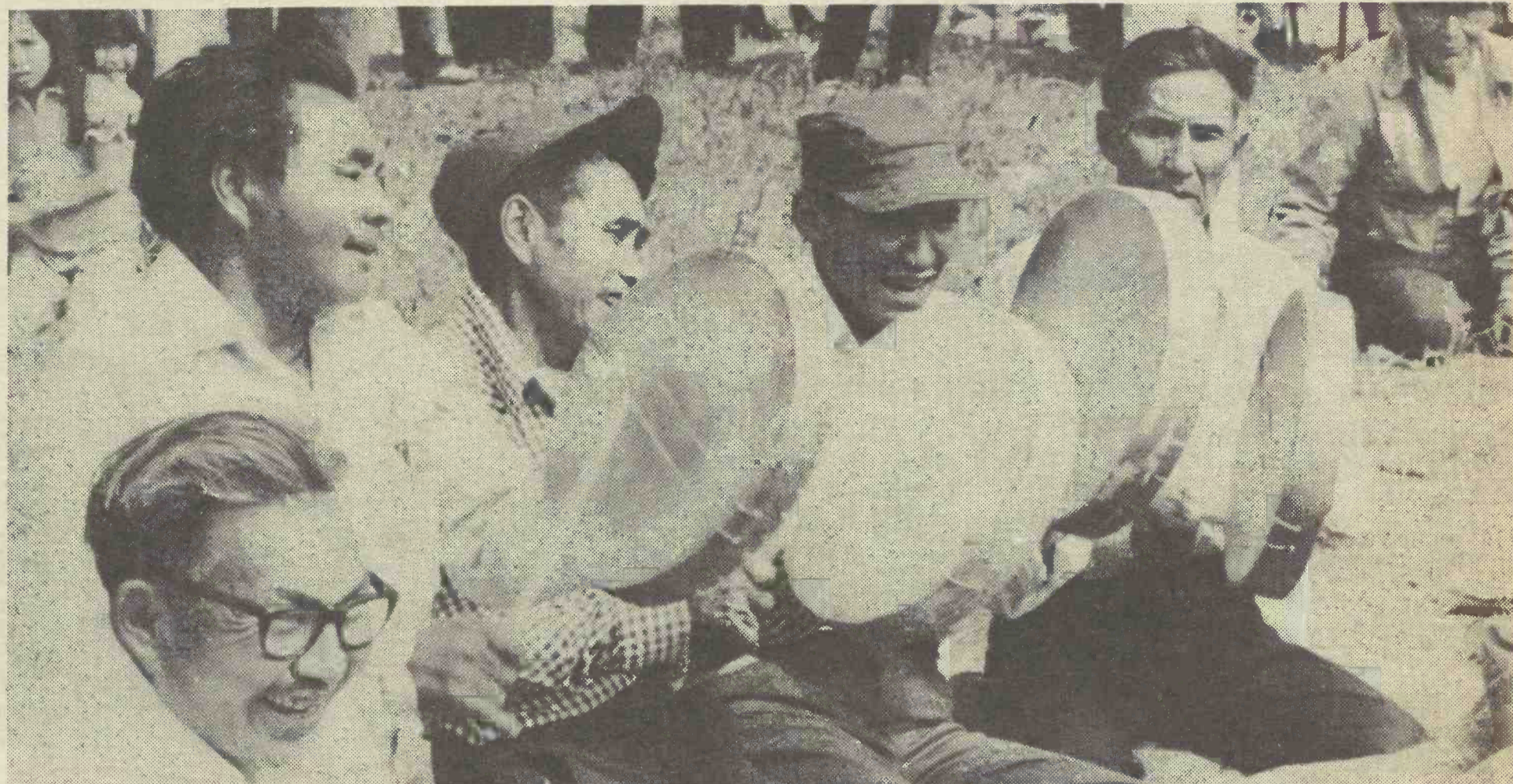
The hand game involves two teams of male and/or

female players usually numbering anywhere from four or more. The average team is about six or eight, although 15 or 20 is not unheard of.

The game can be played using one or two sets of "bones", though two sets are more common. One bone is plain, the other is striped. They are small enough to be individually concealed in the closed fist of the hiding team.

The game also features 10 tally (or counting) sticks plus a "kicker" stick, all of which must be won before a winner can be determined.

A preliminary round of guessing or the toss of a



'Ho!': A handgame team from the Dene Tha' Nation

coin usually determines which team will first possess and hide the bones. Whichever team

wins the first right to the bones also wins the kicker.

The fellow members of the defending, or hiding,

team will drum and sing. A small rawhide hand drum is used to accompany the singing but, if unavailable, players simply beat out the rhythm on a long pole which is placed crosswise on the ground in front of their team.

The tally sticks can only be won by the hiding team and only when the opposing, or guessing (also known as "pointers") team INCORRECTLY guesses which hand holds the plain bone. When the opposition does guess correctly, it does not involve any exchange of tally sticks. A correct guess only gives that team, the guessers, possession of the bones. Guessing is done by pointing fingers in the direction of the hand believed to conceal the plain bone.

When the guessers have won one or two sets of bones, whichever number is being used, they take their turn at hiding them to try and win counting sticks from their opponents. The ultimate object, of course, is to win all 10 plus the kicker stick.

The hider of the bones

usually conceals them beneath a blanket, shawl, coat, or hat. If these are not available, they will hide the bones behind their back or thighs.

The guessing team goes through some very intricate gestures using hand signals to indicate which hand the hider is holding the plain bone in. If they are playing a game in which false guessing is allowed (by pointing their finger in the direction of the hand which hides the plain bone), the guesser must also call out "Ho!" to indicate that it is his/her final guess.

At times, the guesser/can challenge the hiders and have them present their sets of bones simultaneously in which case they must guess both sets of bones correctly at the same time. If correct on both guesses, then both sets of bones are won over. But, if correct on only one set or none, then only that many sets of bones may be won over.

While an average game may take from 45 minutes to an hour, some last for up to three or four hours and sometimes even longer.

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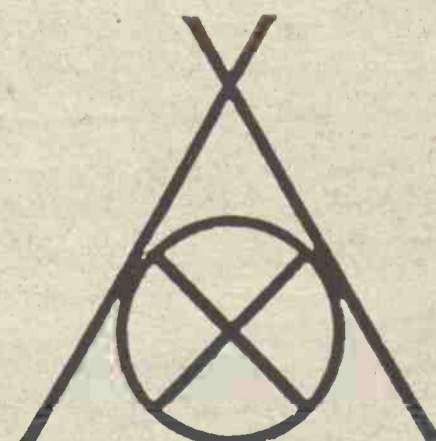
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## THE DANCES

## Traditional dancers splendid in historic outfits

BY TERRY LUSTY

Traditional dancers are now becoming one of the major attractions at powwows. Physically, their attire is far different from that of the Grass or Fancy dancer.

The regalia worn by male traditional dancers incorporates much of the historic dress and equipment used by dancers. In this regard, the use of eagle-wing hand fans, eagle feather back bustles, full-length cloth of leather leggings, decorated dance and coup sticks, feather bonnets or roaches (head-dresses), and brightly colored ribbons on their breech cloths or shirts, were and continue to be quite common.

Still other headdresses are fashioned from animal pelts such as coyote, wolf or fox. More often than not, the most common is the roach made from the long guard hairs of porcupine. This headgear is particularly popular with grass and fancy dancers although the hairs on a traditional roach are longer than those of the grass or fancy dancers.

At their backs, the dancers sport an eagle bustle from which hangs a two or three-foot cloth or leather 'trailer' ornamented with swift hawk feathers, small round mirrors, bead or quill work, or colorful ribbons.

Additional equipment may include bone breast-plates, painted rawhide



Hours of work, thousands of beads: Traditional ladies visit on the powwow circuit

shields, and animal skins. Participants study the outfits of others and sometime borrow ideas from them.

Female participants usually don ankle-length white buckskin dresses with long fringes. They are often heavily beaded and

may feature (tin) cones, cowrie shells or elk teeth.

Over their arms they will drape a shawl and/or carry a beaded bag and, perhaps an eagle feather hand fan.

On their feet women wear elaborately beaded high-top moccasins. Often their beadwork will match

that of their belt. Beaded hair ties and hair brooches also add to the color of the womens' regalia.

The contrast between male and female dancers is very evident. The female's movements are quite limited but stately as they carry themselves with great

dignity as is becoming of those who keep the family unit together and also act as a stabilizing force.

When the older women, especially, are dancing, they stand in one spot and bend their knees slightly, keeping rhythm with the beat of the drum and

bobbing their bodies up and down. From time to time, they will motion with their arms and hands which hold an eagle-wing feather.

A few will sometimes surround the drummers singers and join in with their higher pitched voices which add to the sound effect.

Those who move about the dance area do so in a clockwise direction which is the same as that of the sun.

The male dancer is far more mobile than the female as they imitate the motions of a hunter — moving as many muscles as they can in the process.

As they guide their movements, the dancer tells a story. To the beat of a dance similar to that of grass dances, they tell of hunters searching, tracking and stalking wild game or an enemy. Their steps are deliberate and calculated as their head moves from side to side in a jerking, bobbing manner as they shift from foot to foot.

At times, usually at least four, they will come to a stop and go into a crouch while shielding their eyes as they scan the horizon in search of their intended victim. Following this presentation, they will continue as before until the final beat of the drum.

Throughout their performance, they will exhibit alertness, agility, cunning, strength and pride in a highly respected and honorable ritual.

## Eagle feather plays important role in sneak-up dance

BY TERRY LUSTY

A fairly familiar face, particularly on the urban (Edmonton) scene, is that of Eric Cardinal, who often fills the role of powwow announcer.

The entertaining style of the sneak-up is fairly widespread in North America, Cardinal claims, although he isn't sure of its presence in east-central and the southeastern United States. As for the central and western states, it is practiced by just about every tribe with the possible exception of coastal Indians.

The Canadian geographic range, he says, traverses the Prairie provinces and extends into Ontario and the northern states of Minnesota and Wisconsin where there are Pottawatomis, Chippewa and Cree Indians. To his knowledge, the dance was lost from the Six Nations tribes perhaps

due to the heavy influence of the christian boarding schools.

Cardinal explains the sneak-up dance as being highly characteristic of "sneaking up on life", a life filled with troubles and difficulties that plague Indian people on a day-to-day basis.

## Origins

Dances such as the sneak-up "comes about from the songs and may vary from tribe to tribe," remarks Cardinal. He further explains the origin of the dance through the following Cree legend:

"One of the drummers said somebody had to expose himself to an enemy...his worst enemy, himself. He went out and exposed himself to every known enemy — greed, jealousy, gossip, envy and low self-esteem

— all are enemies.

"But, the Creator put these on us — our body, spirit, mentality. But, if you have faith and use the eagle feather, you will pull through. Also, faith will bring you back to the Creator, to health, senses and your spiritual well-being."

The eagle feather, Cardinal points out, is extremely important in the performance of this dance. Participants shake the feather "to cleanse it before it meets the next enemy." This is done four times, each time in a different direction, against a different enemy.

At a memorial-type dance, says Cardinal, the sneak-up would be something like a victory dance. Victory dances have increased since about 1949 and have been very community-oriented in that

they were performed mostly at the local level after the Second World War, explains Cardinal. "They were celebration-type dances," he adds.

The earliest known dance, the grass dance, "was performed anciently" and picked up in popularity about the same time as other victory dances such as the sneak-up, did.

Cardinal notes the earliest known dances are, in order, the grass dance, straight dance and traditional dance. He concedes dances like the fancy and jingle dress are far more recent introductions to the powwow scene.

The above explanation is but one of many different versions of the sneak-up. The origins and meanings of dances can, and often do, vary from region to region or tribe to tribe and the foregoing is only one explanation. □



'Sneaking up on life': Traditional dancer

## THE DANCES

# Fancy dance is pinnacle of powwow competition

BY TERRY LUSTY

The fancy dance was developed recently and is based on the grass dance. It is vigorous and requires a good deal of endurance, vitality, coordination and imagination.

One could liken it to free-style dancing in which the performer allows his or her creativity to work overtime. Speed, balance, timing, and innovation are of the essence in this physically demanding style which is often filled with aerobic-type demonstrations, whirling, and pounding out a rhythmic step akin to that exhibited in the grass dance.

While most of the songs sound much like those of the grass dance, to the initiated who are knowledgeable in this area, they are quite different.

In historic times when bands and tribes came together they would often select their most able dancers and place bets that



Indian break dancing: Fancy dancers warm up for competition outside Enoch arbor

their representatives would outperform all others. These competitions, known as "racing" attracted only the best for it demanded good muscle tone, durability, and tremendously high energy.

At most festivals, the fancy dance is the pinnacle, or high point, of all other dance competitions. It is usually the last of the

competitions at powwows and is anxiously awaited by spectators and contestants alike.

The dance is usually performed by younger men and women. Males wear large colorful bustles made of white turkey feathers and hackles. The dance steps are very fast-paced and complicated requiring much stamina as the drums

reach a feverish pitch.

The great amount of energy exacted by fancy dancers is a testament to the rapidness and frenzied nature of this relatively new dance. At times, the fast and furious gyrations of the participants is an almost unbelievable sight to behold.

A good deal of care and attention goes into dancers' outfits which vary widely in



Stamina a must: Fancy dancer

color and style. Complete bustle sets may cost as much as \$1000 and porcupine roaches, another \$200.

Angora hair, or fur, is worn about the ankles — along with a set of dance bells which are fastened

just below the dancer's knees.

For female dancers, the drumming is usually a bit slower and less frenzied than for males. Woman's footwork, however, is still intricate and fast-paced yet rhythmic, light and graceful.



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2-2:15 p.m. — Nutrition Break

2:15-4:15 p.m. — Community Involvement/Mobile Treatment Chief Theresa Strawberry, O'Chiese Reserve

5:30-7:30 p.m. — Feast - SLNFC

7:30-12 p.m. — Slave Lake Native Dancers; Blue Sky (Metis) Dancers; Waseskuan Cultural Dancers at SLNFC & Round Dance at SLNFC.

### SATURDAY, JUNE 11

7:30-8:45 a.m. — Breakfast SLNFC

9-Noon — Concurrent Workshops: 1) Communities Getting Sober & Rebuilding, Alkali Lake Community; 2) Community Initiatives and the Mobile Treatment Process and Paul Hanki, Nechako Centre, Prince George, B.C.; 3) Solvent Abuse and Community Action, Nechi Institute

12-1 p.m. — Lunch

1-4 p.m. — Workshops repeated

5:30-8:30 p.m. — Buffet Supper - SLNFC

9-1 a.m. — Sober Dance - SLNFC; Ray Fox Show Featuring Priscilla Morin & Band - Admission \$3

### SUNDAY, JUNE 12

8:30-10 a.m. — Pancake Breakfast SLNFC  
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**THE DANCES**

# Early grass dancers celebrated victory

BY TERRY LUSTY

Performed for many centuries, this historic dance was introduced to the Cree nation in Canada through the American Sioux. In consequence, the Cree referred to it as the "Sioux dance."

Its roots, however, run much deeper. It seems that the Sioux received the dance from the Omaha. To acknowledge the dance, they referred to it as the "Omaha dance."

The Omaha performed the grass dance as a victory dance in which braided grass, symbolic of enemy scalps, were fastened to or tucked into their belts. The Omaha, in turn, adopted this dance from the Pawnee tribe in Nebraska who, it is believed, were the actual originators of the dance.

According to Lionel Boyer, powwow coordinator for the '86 Shoshone-Bannock Festival in Idaho, grass dancers gathered and danced to beat down the

grass for Indian events. In effect, he adds, it is a type of war dance.

In legend, the dance is said to have come from a woman who was visited and instructed by spirit powers as to the songs, dances and production of clothing and drums. She then passed her knowledge on to others, instructing them in all aspects as she herself had been instructed.

Today, the grass dance usually begins in the early

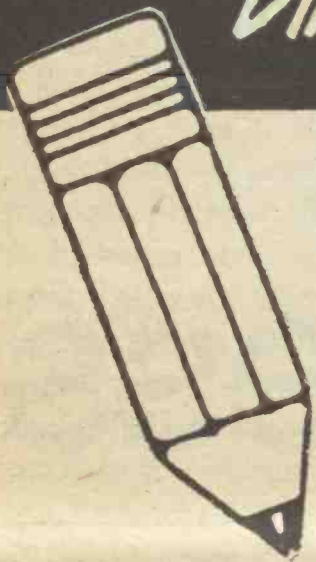
afternoon shortly after the grand entry at a powwow. It is the forerunner of the traditional and fancy dances and, perhaps, only preceded by the likes of the round dance or war dance.

As a social dance, it entered upon the Canadian scene around the 1880s and quickly became very popular, particularly among younger adults and adolescents who can put out the tremendous energy required in performing this dance. □



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## ON THE POWWOW TRAIL

MARK McCALLUM, Windspeaker



A 'marathon' pageant: Winner Pamela Quinn, 14

TERRY LUSTY, Windspeaker



Joining the powwow family: The Quinn clan is initiated into the powwow circuit

# School crowns powwow princess

BY MARK McCALLUM  
Windspeaker Staff Writer

Pamela Quinn straightened her crown and hugged the other contestants who shared the stage with her at the Ben Calrobe school princess pageant May 7.

Quinn was crowned at the school's annual powwow, which served as the finale for the pageant which began 10 months earlier at the beginning of the school year.

The contestants of the

"marathon" pageant were judged on year-long academic and attendance performances as well as a speech writing and presentation contest. They received points also for a powwow costume and, in the dance traditional and fancy category.

The Grade 8 Ben Calrobe student accepted the crown with mixed feelings. "I feel really proud...but, at the same time, I'm sad because the other girls

didn't win," said 14-year-old Quinn, thanking her fellow contestants and family for their support.

Quinn, who has a good attendance record and averages between 85 and 90 per cent in school subjects, almost did not enter the pageant for fear it would cause conflict and create harsh feelings between herself and friends.

"But, that never happened at all...everyone was really supportive," she explains.

The pageant came to a close after all six of the contestants made their final bids in the speech presentations category. Quinn's speech on education focussed on family support and respecting the knowledge of elders. In closing, she looked up at the pack gymnasium of onlookers and said: "Someone once said 'today is the first day of the future.' I want to say education is the first step to your future." □

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**POWWOW PEOPLE**

# Saddle Lake's Patsy Anderson almost wins "Miss Indian World"

COURTESY LOUIS KAKEESIM

BY LOUIS KAKEESIM

ALBUQUERQUE, N.M. — On April 15-17, a delegation of 40 students and staff from the Saddle Lake Onchaminahos school went on a trip to the "Gathering of Nations" Powwow in Albuquerque, New Mexico.

The Saddle Lake delegation left April 13 and arrived in Albuquerque Friday afternoon. The powwow featured 1,500 dancers, 25 drum groups and 100 arts and crafts booths from all over the United States and Canada. It was held on the University of New Mexico campus at the arena, better known as "The Pit."

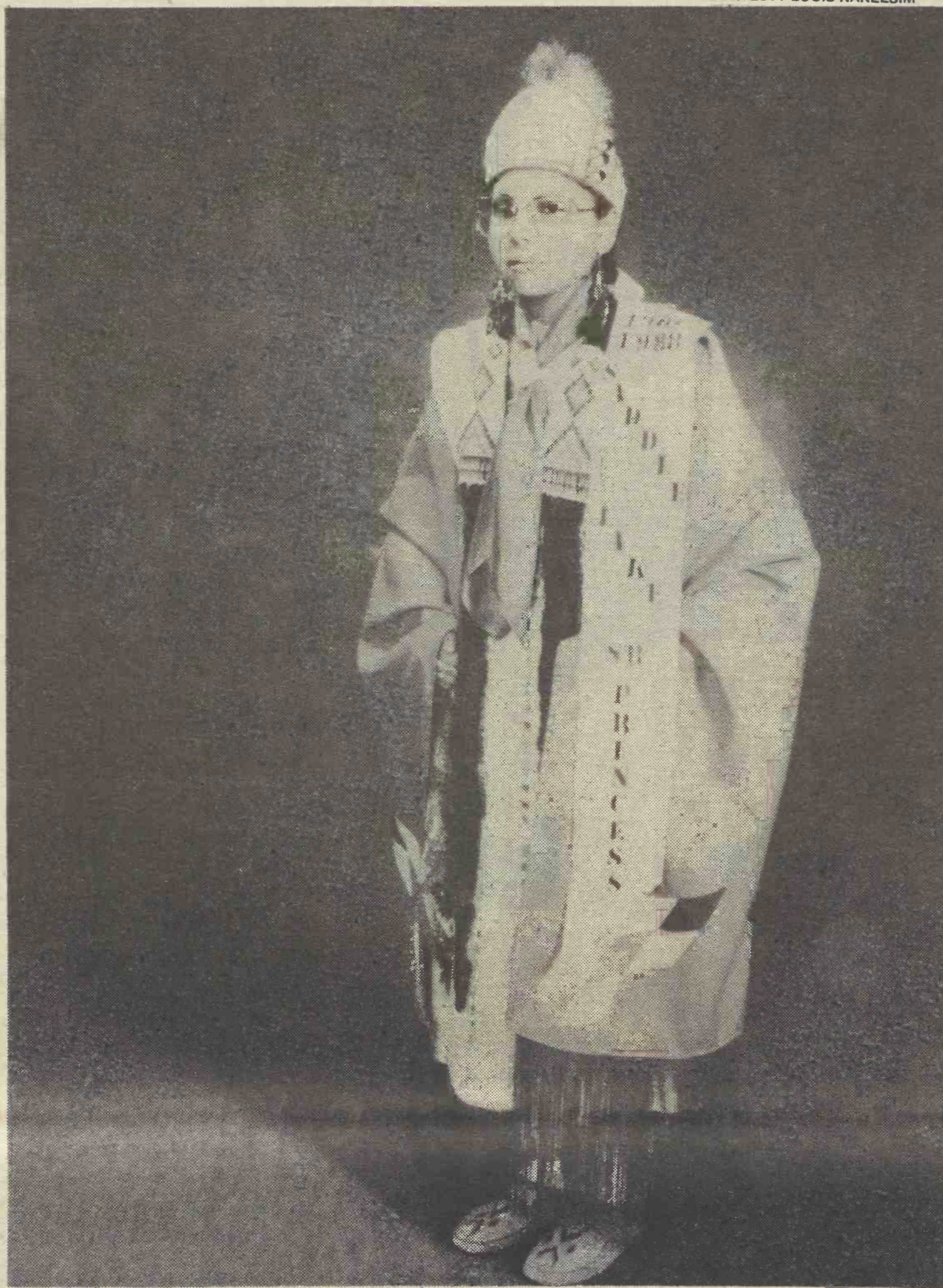
Saddle Lake Indian Princess and Miss Indian World contestant Miss Patsy Anderson was among 18 contestants vying for the coveted title of Miss Indian World.

Contestants were judged on their dancing techniques, style of outfit, impromptu speech and also their ticket sales. Anderson, the only Alberta representative placed an impressive third in the Miss Indian World title. She managed to capture the Miss Congeniality Award.

"I didn't expect to place third, and that it was a great honor for me. It was very tiring and demanding but, all in all, I met a lot of people and made new friends," stated Anderson.

Her future plans for now are to "continue my education and eventually finish and graduate from high school."

The Miss Indian World title went to Prairie Rose Little sky from the Lakota/Sioux Nation of



Second runner-up at Albuquerque: Patsy Anderson

South Dakota. Runner-up was Audra Arbaso, a Navajo from Phoenix, Arizona.

Results for the dancing competition are not available, but final standings for the drum competition are: the Sioux/Assiniboine

singers from South Dakota won first place; second place were the Mandaree singers from North Dakota and third place went to Blackfoot Crossing from Gleichen, Alberta; fourth place, the Red Bull singers from Little Pine, Sask-

atchewan; and fifth place, the Southern Comfort Drum from Phoenix, Arizona.

The champions from each dancing category will be shown on CTV's Wide World of Sports sometime in the near future. □



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FICTION

By Kim McLain

Rainy thought he heard the screech of a hawk and leaned out the van's window and looked up. The almost cloudless sky made the tiny speck hovering high above the powwow grounds easy to see. Hawks always made Rainy feel like something special was going to happen, a good sign, he thought to himself.

It was a later summer's evening and most of the good camping places were already claimed. Tents and tipis ringed the arbor, covering the valley.

Rainy shielded the setting sun's rays from his eyes as he drove along the dusty dirt road that circled the grounds. He turned the Chevy van right, easing its way between a truck camper and a station wagon. He would stay parked in that same spot until the weekend was over.

He turned the key off and the low hum of his van's motor became silent. Then he leaned back and closed his eyes, tired from the long drive. Rainy's stomach tightened. Suddenly he was worrying about the dance competition again. He took a deep breath and quickly told himself not to be nervous. Think positive. He pushed back that fear — the fear that made his mind tell him that he wouldn't place in the money or that a feather would drop from his outfit. "Think of good things," urged the voice in his head. This is the best time of

the day, thought Rainy. The sun's rays, halfway behind the arbour, sliced through the smoke from supper fires. Slender shadows pointed to the western horizon. Everything glowed in dusty oranges and browns.

He didn't even mind the dozens of children hollering and running between tents and vehicles. The children wouldn't run out of energy

until past midnight. The older ones would be roaming around the arbor until at least two in the morning.

Now the sounds of the powwow grounds came to life. The young man's body tingled as his muscles began to relax. A car door slammed and a woman laughed. Nearby, someone spoke in rapid Cree. Wood was being chopped. Someone shuffled past the

van. He opened his eyes a little and saw the back of an old lady wearing a blue sweater and flower-patterned dress. A large black purse dangled from her arm, swinging left and right with each step she took. She wore beaded moccasins with leggings underneath low, black rubber overshoes. The silky purple scarf around the elder's neck made

Rainy guess she was from somewhere up north.

A hand thumped the right side of the van. Rainy sat up, eyes wide, startled.

Uncle Spencer's smiling face poked through around the open window.

"I thought I recognized your van," said Uncle Spencer.

"Oh, hi, how you doin'?" said Rainy, trying to sound glad to see his uncle. Rainy

always felt invaded by his tactless questions about his personal life. At the same time, he was glad to see somebody he knew. Traveling by himself got lonely sometimes.

"I'm not doing too bad," answered Uncle Spencer, his eyes roaming around the cab of the van, arms resting on the window ledge.

"So, you come to do some dancing," asked Uncle Spencer, adjusting his baseball cap. The blue cap had an iron-on picture of a man wearing sunglasses sailboarding on the ocean. Rainy noticed Uncle Spencer's plaid shirt had holes worn through the elbows.

"Yeah, maybe I'll finish in the money," replied Rainy.

"Well, since you're a visitor here, your chances are pretty good," said Uncle Spencer.

There was a slight pause. Rainy knew the personal questions were coming next.

"Married yet?"

"No, no, not yet," Rainy answered with forced laughter.

"How old are you now?"

"Twenty-two," said Rainy. And there's that smile, he thought, the one that makes me feel so uneasy. It's like he's getting a kick out of watching me get all nervous.

"Are you working?"

"I was up until a couple of weeks ago," said Rainy, about to make up an excuse for losing his job, ashamed to admit he was fired. Instead, he said, "But things just didn't work out at that place."

"And I haven't applied for



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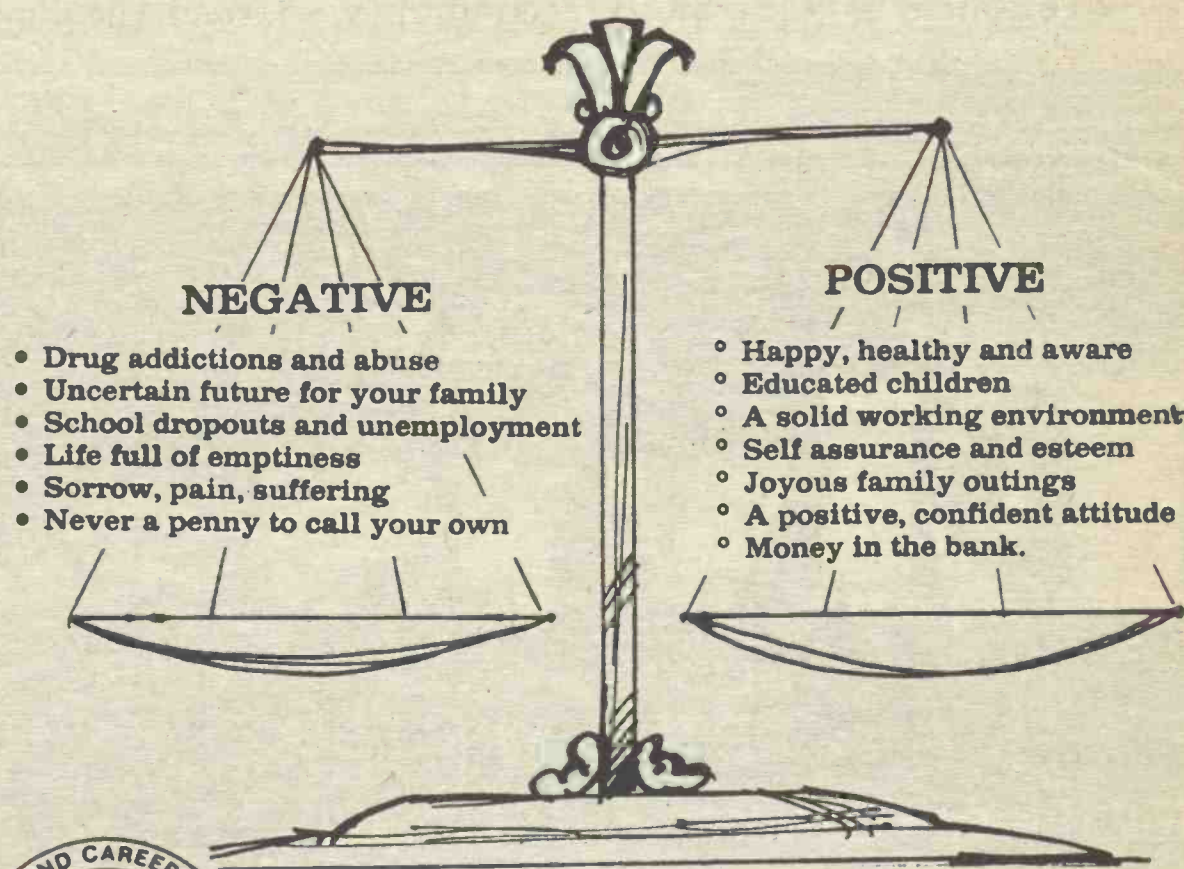
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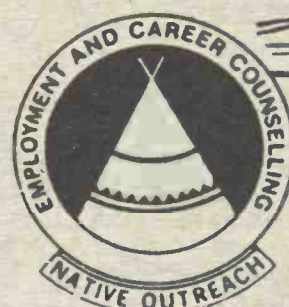
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## THE BLUE HAND SHIELD

UIC," he quickly said, anticipating his uncle's next question. "It takes too long to get a cheque anyway, summer will be over by the time I even get one."

powwow bum.

He was tall and slim with braided hair. By the end of the summer his skin would be a dark reddish brown. Beneath his hawked nose

Sometime in the dark of the night, the fluttering of feathered wings woke Rainy. He shifted in his seat, getting more comfortable, not sure if the wings were real or just a dream. In the morning he wouldn't even remember waking during the night.

"Dancers, grand entry in one hour," a voice boomed over the loudspeaker. "One more hour dancers, grand entry at one o'clock sharp."

Rainy walked quickly back toward his van. He knew that he'd need the whole hour to get dressed in time for grand entry. With a full stomach from breakfast at Uncle Spencer's and a good night's sleep, he was eager to get under the arbor. His 12-year-old cousin, Melissa, had helped him wash and braid his hair. The sun, hot and high, dried his hair while a slight breeze cooled his still damp scalp.

Inside the back of the van Rainy stripped down. Many dancers, he knew, prayed while they put on their outfits. Rainy didn't, although he did feel a vague reverence for the act, so he put on his regalia alone and in silence. Once he had on his knee high gym socks and navy blue Adidas trunks he opened up the suitcase in which his outfit was packed.

First he slipped on his moccasins. Then he wrapped tensor bandages around his calves so the straps of his chrome bells wouldn't bite into his skin. Over the bandages he slid on sheepskin leggings. He pulled the straps of the bells tight over the sheepskins. Rainy moved to a kneeling stance so he could tie on his breechcloths, one for the front, another for the back and the narrow strips that hung down his sides. Next,

*And as the sun slid behind the purple hills, his mind swayed back and forth between the nagging problems of everyday life to the exhilaration of fancy dancing...*

"So where you staying?" asked Uncle Spencer, still grinning.

"I could stay at Matthew's if I wanted to, but I think I'll just travel along with the powwow circuit." Rainy crossed his arms. "I won a few firsts last year, you know."

Sometimes when Rainy thought about Matthew he couldn't help but feel inferior. Already, his cousin was married, had two children and owned a house and a couple hundred head of cattle. There were rumors that he might even run for band chief.

And his other cousins didn't help the situation much either.

Collin has just graduated from a welding course and was already working for an oil company.

Lisa has been married for six years now to a guy who worked for a big shot Indian organization. Sometimes he wore suits and travelled to Ottawa to meet about things Rainy thought he could never understand.

Rainy hardly saw the cousins he grew up with anymore.

They've changed so much, thought Rainy, and here I am — the same old

was a slight moustache. The rest of his face was smooth — he never shaved. His wardrobe could fit into a small suitcase: three Levis, two plain T-shirts, a blue Harvard University sweatshirt and a blue jean jacket with a beige corduroy collar. He wore cowboy boots almost all year round. All he owned was the van, some camping gear and his fancy dancing outfit.

"Well, I better get back to the tent," said Uncle Spencer.

"Where you camped?"  
"Just behind that black and yellow tipi," pointed Uncle Spencer. "Come on over for breakfast tomorrow morning."

"Yeah, sure," Rainy waved, but Uncle Spencer was already walking away.

Soon Rainy's thoughts were back to comparing how he felt inside to his cousins' exteriors. And as the sun slid behind the purple hills, his mind swayed back and forth between the nagging problems of everyday life to the exhilaration of fancy dancing before welcoming spectators. He fell asleep, his thoughts taking him on a ride of emotional highs and lows.

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## THE BLUE HAND SHIELD

he draped his halter over his shoulders, then he tied his belt around his waist. As a finishing touch, Rainy slipped on arm bustles and armbands. He'd have to put on his seskatches, or headroach, and bustles outside the van.

Outside, next to the van mirror, Rainy fluffed up the hackles — blue, green then yellow. He tied on his bottom bustle, then the top one. He checked to see if the rockers on his headroach were working. Looking in the mirror, he tied the headroach on straight and centered. He could feel the feathers rocking back and forth on his head.

"Where were you last night?"

Rainy recognized the voice of Mugsy, a grass dancer and a humorous fellow who was popular on the powwow circuit. Rainy was glad to see him; he had someone to walk with to the grand entry.

"Oh, I fell asleep early," said Rainy, swaying his head side to side as if he made a mistake. "I didn't even mean to fall asleep, but I guess I was really tired."

"Holy smokes, you should of seen this woman last night," said Mugsy, his face breaking into a boyish grin. "Deadly. When I was

walking around last night she looked right at me."

"You fell in love?" teased Rainy.

"I was looking back to see if she was looking back at me," sang Mugsy. The young men laughed in unison.

"Come on, let's go check in," said Mugsy, walking toward the arbor where most of the dancers had already assembled. "It's time to 'punch in'," Mugsy joked.

"Hold on," said Rainy, "I gotta get my eagle wing and stick."

The two walked to the arbor, laughing and teasing.

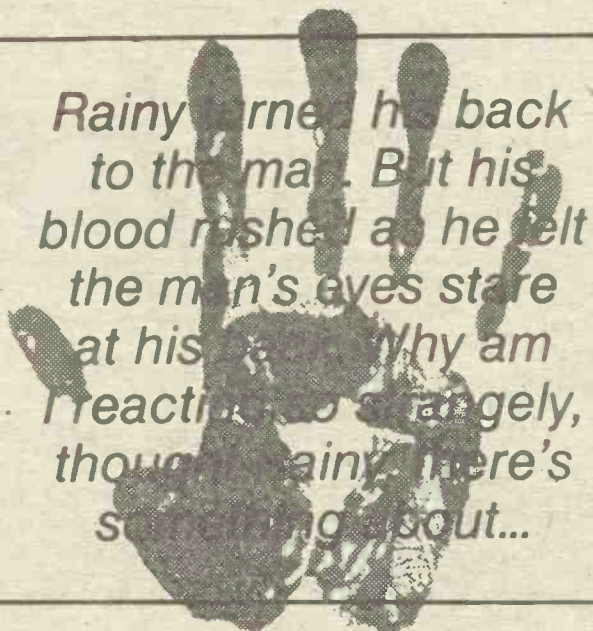
The fancy dancers were the most colorful in the crowd. They stood out, many in fluorescent colors. Most of the fancy dancers knew each other and exchanged handshakes and gossip. They were flashy young men, almost elitist amongst powwow dancers.

As Mugsy and Rainy joined the crowd, Rainy still found it hard to believe that he was standing there next to his boyhood heroes. Not that he idolized any one dancer; he had always daydreamed about being a dancer. As a boy, he thought the fancy dancers were almost supernatural... the way they would seem to glide off the ground when

they danced. Their motions, like a bittersweet song, hypnotized him. As far back as he could remember, the fancy dancers had always been the fastest, the

know who or where he's from — probably an American."

Rainy turned his back to the man. But his blood rushed as he felt the man's



strongest, the most acrobatic, the most magic.

About 200 dancers he guessed, as he pinned his competition number to his breechcloth. Soon he'd be winding his way into the arbor, the traditional dancers were already lining up while a few elders stood next to flagpoles awaiting the flag song.

Rainy wasn't sure why he turned around — he just felt like someone was staring at him. About 30 feet away was a traditional dancer wearing a feathered headdress. The man's eyes hid behind dark sunglasses, but Rainy thought the man was looking at him.

"He's new on the circuit," murmured Mugsy. "I don't

eyes stare at his back. Why am I reacting so strangely, thought Rainy, there's something about..."

The flag song began and everyone stood in respect as the American and Canadian flags were raised. Out of the corner of his eye, Rainy could see that the man's gaze pointed at the flags, his right hand over his chest.

Rainy's face turned toward the flags too, but he looked sideways at the man.

The stranger wore an enormous feather cap. His shoulders and chest were covered by feathers too. Beneath the feathers on his upper body was a breast

plate made from real bone.

The belt, breechcloths and harness were made of hand-tanned leather. The vest, like everything else, was designed with porcupine quillwork. Black stripes banded the man's leggings. Wrapped around his ankles was real fur, probably wolf. In his left hand was a wooden stick decorated with feathers, in his right hand was a hide shield. A blue hand was painted on the face of the shield. Rainy decided that the man's outfit looked handsome and intriguing, but something about the costume was strange.

Now the songs began for grand entry and the traditional dancers followed one another into the arbor.

The man, in his fifties, was the twelfth dancer into the arbor. Rainy couldn't take his eyes off him. His steps were forceful and sure, yet they were like a horse's delicate trot. Dozens of bells rang out with each stroke of the drum; Rainy was sure the stranger's bells rang out with a distinct tone, clear and separate from the other dancers' bells. The feathers of his headdress bounced in slow, gentle motion despite the quick steps.

Wait a second. Rainy cocked his head and frowned, realizing the

dancer had no bells on. No bells, now that's different, he thought. Rainy almost smiled, thinking about how he thought he could hear the old guy's bells. He probably wasn't even looking at me either, he mused as he stepped into the arbor.

"They're playing our song," joked Freddie, a veteran fancy dancer.

Instantly, Rainy became a dancer in mind and body. Everything but the beat of the drum and the melody of the singers was pushed out of his mind.

At supper break, Rainy went back to his uncle's camp. After the bannock and fish meal he played with one of his favorite nephews, letting the boy ride his knee like a cowboy on a bronc.

Not long after that, Rainy was back in the arbor for the first intertribal, noticing the new moves of the Mountain brothers. Freddie, the veteran, was in top form too. Rainy made a mental note to dance next to a static dancer during the competition. Then when the time was right, he'd do his new kick step next to the Mountain brothers. If all went well, he'd look good to the judges.

Rainy's new kick step was much like a Cossack jump — both feet and legs kicking out from under the



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## THE BLUE HAND SHIELD

body. He made the jump look easy but it took the strength and agility of a gymnast to pull it off.

It was a long night for fancy dancers. They were the second last group to compete, and usually didn't start their round until 11 or 12 o'clock. For Rainy, it was hard to keep psyched up. Often he had to resist the temptation to do his new step, but he kept the step to himself like a secret weapon to unleash at the last moment.

Finally, the floor was cleared and the first group of fancy dancers were called forward. Rainy stood at the west end of the dance floor, shifting from one foot to the other. A teenaged dancer next to him shook his hand and wished him good luck.

A woman's voice began to sing over the loudspeaker, slow and melancholic, sending shivers down Rainy's spine. Then came the drum beats and the rest of the singers.

Rainy counted the drum beats, one-two, one-two, getting into rhythm. He knew the song.

From where he danced he could see three judges. He skipped over to Rick Mountain. Sure that the judges' eyes followed his movement, Rainy performed his "Cossack" kick next to the younger Mountain boy.

Perfect timing, he thought, moving around the dance floor and looking for Freddie.

With his sunglasses off, the traditional dancer's eyes were sharp and narrow, not black, but shining like golden brown crystal. Rainy knew instantly that the dancer was staring at him again from the sidelines.

Suddenly Rainy didn't care about Freddie, the older Mountain, or the judges. Now he just wanted to get out of the man's gaze. Even though Rainy kept his stare on the ground before him, he could sense the man looking at him.

Concentrate — forget about him, thought Rainy, almost missing a beat. Listen to the drum. Do the new step now!

Rainy winced in pain, his leg muscles knotted tightly. The real horror came when Rainy realized that he couldn't continue dancing. He tried to ignore the cramp, but it wouldn't let him unbend his leg.

The music went on as he limped off to the side, disqualifying himself. Rainy felt ashamed. Quickly, he moved through the crowd away from the arbor. As he walked, the cramp began to loosen.

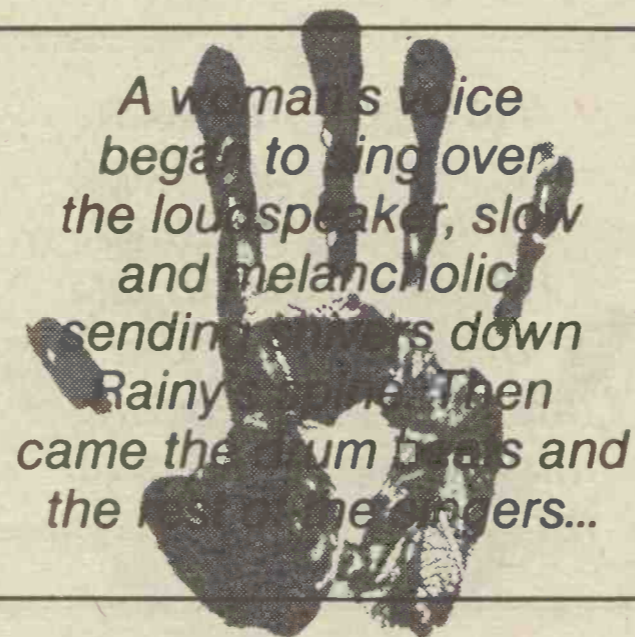
He stopped beside a dark tipi, hidden away from

view. He clutched his leg. The physical pain was leaving now but inside Rainy's chest, the urge to cry took hold. Suddenly he felt like a hurt little boy,

fire," came the voice.

Without seeing the speaker, Rainy knew instantly it was the stranger.

"Over here in front of your van is a good place,"



humiliated and frustrated. The corners of his mouth pressed downward, but he held back his tears, taking a deep quivering breath. Then, as he remembered the man's judging glare, his disappointment turned to anger.

"Why did he have to stare at me like that?" hissed Rainy through clenched teeth. He blamed the old man for his mistake, convinced that his stare broke his concentration at a crucial time.

He walked back to his van. In the dark he untied his seskatches and bustles. He dug into his gym sock for the key to the back doors.

"You should put on a

the voice was gentle but clear.

Still not looking toward the speaker, Rainy opened the back doors, put in his bustles and seskatches. He dug in his jeans pocket for matches.

Soon Rainy had a small fire lit. All the while, the old man stood and watched without saying a word.

The young man hung his head low, unable to look into the old man's eyes. He went to a woodpile and carried back a wide log for the old man to sit on. Rainy squatted down. The stranger sat, straight back, with his hands on his knees. The younger man sat opposite across the fire.

There was a long quiet.

Rainy looked at his hands on his lap, listening to the firewood crackle. One log was green and hissed as the sap was boiled out of the wood.

"You are a good dancer," said the man, breaking the silence.

Rainy turned his head sideways, shifting his jaw, still angry.

"Why were you staring at me while I was dancing?" asked Rainy, still hurt by his disqualification.

"Are you angry because you had to step out of the competition?" asked the man, ignoring Rainy's question.

"Of course I am," said Rainy, still unable to look up. "Timing and concentration is everything."

"Just by the way you talk makes me think that you blame me," said the man.

Yes I do, thought Rainy, but he was afraid to tell the old man. He dug for the words: it's all your fault. But the words wouldn't come out.

"You are a good dancer," said the old man again — "Many people, besides me, were looking at you."

Rainy quickly lifted his head to look at the old man's face.

"But you looked at me differently," shot back Rainy. "It was like you were judging me."

Rainy could see the

firelight dancing in the old man's eyes. His face held no anger, only a quiet serenity. He seemed to lean forward a little.

"Yes, I was looking at you," whispered the man. "But I wasn't judging you, I was praying for you."

Rainy was stunned at first, not sure how to react.

"Well, your prayers didn't work," said Rainy, his voice quieter now.

"Praying always works," said the old man.

"Not yours, unless you were praying that I would get a leg cramp."

"That wouldn't be a prayer, that would be only thoughts."

"So, what were you praying for?"

"I was praying that my mind and heart would be open to the Creator's will. I was praying that He would show me what to do with you."

"So you weren't praying for me, you were praying for yourself."

"I was only asking to see his will for me," said the man.

As Rainy looked at the man it was easy to imagine him in another time, before the whiteman. His outfit had no beads, brass, nylon — everything about the costume looked old and real.

And now Rainy was becoming aware of a new

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## THE BLUE HAND SHIELD

feeling. His anger was lifting from his body and was being replaced with a trust in the old man. The young man began to feel safe with the elder.

"Are you from the city?" asked the man.

"Not anymore," said Rainy. "I used to live there when I was working."

"What kind of work were you doing?"

"I was an office cleaner," answered Rainy. "Until I got fired."

The old man shifted his weight, now putting his elbows on his knees. He looked alert, ready to listen.

"They said it was my attitude," continued Rainy, now looking into the fire. "But they didn't know what was going on at home. I was living with a girl, too."

The man nodded his head slowly, still listening.

"We were fighting all the

time, me and my girlfriend," said Rainy. He went on to tell the old man about his last few days with Marie. About how she wanted more from him -- more time, more security, more attention. How he resented her for asking him for more when he felt like he was giving more than he had ever given anybody. He was giving so much it hurt. Go ahead and find someone better than me, he had finally told her. She said she didn't want anyone else. Rainy pleaded that he was giving her everything he could and she was being impossible to want more. Then, after much yelling, the two decided the relationship wasn't meant to be.

It had been a long time coming. Things had started out like a movie, wild and carefree. But after three

months, the pair began to argue. Six months into the affair, there were more angry days than good ones. Even the days without anger held a lingering

was ashamed that he couldn't cope with his homelife. He was afraid to let others know how insane things were in his life. Sometimes he thought he

had thought he was doing such a good job of hiding the unmanagability in his life. But Mr. Turgeon, the boss, saw the pain just behind his eyes. To others, Rainy looked depressed, withdrawn, angry and unenthusiastic about anything. Most of all, he looked like he was ready to explode. Mr. Turgeon was a little bit frightened to have to tell Rainy that he was dismissed, scared of how he might react.

But Rainy didn't explode. He was quiet and accepting, much to the surprise of Mr. Turgeon. But he didn't know that Rainy had already had one rejection a few days before when Marie had left him. Rainy was feeling like a failure and was giving up on himself more and more everyday. He cared less and less about himself.

"So you suffered your pain in solitude," said the old man.

"Yes," submitted Rainy. Just talking about all that had happened, telling another soul, lifted the burden. The edge on his hurt feelings softened.

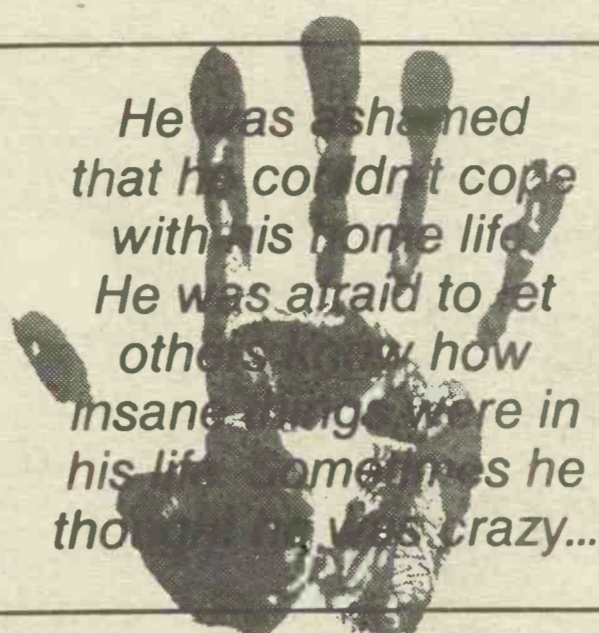
"You are alone now?" asked the man.

"Basically, yeah, I'm alone," said Rainy. "I've got uncles, aunts and cousins but they have their own lives," he explained.

"And your parents?" "Dead," said Rainy. "since I was 10. They were in a car accident and ever since then I've been living with relatives and foster homes."

"Have you grieved for them?" asked the man.

Sure, Rainy had grieved. He wore the suit to his parents funeral and stood next to their grave, unsmiling



mistrust and intensity.

At work, Rainy often struggled with extreme feelings of hurt and anger, pushing his emotions down so he could appear happy to his fellow workers. He

himself was crazy, sometimes he thought it was Marie.

So it was a shock when Mr. Turgeon told him he was fired because of his attitude. All along Rainy

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- ◆ A new legislative concept — the family unit — allows both parents in an interfaith marriage to choose to support either the public or separate school system.
- ◆ Those parents who have rights under Section 23 of the Charter of Rights and Freedoms, have those rights reaffirmed.
- ◆ The legislation strikes a balance between the province's overall responsibility for education and the local school boards' responsibility to deliver quality education to young Albertans.

The Government of Alberta is committed to maintaining the strong foundation of Alberta's education system. This legislation is the framework for its future.

If you have questions about Alberta's new School Act or would like more detailed information, please call 427-7219 or toll free to your local R.I.T.E. operator.

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## THE BLUE HAND SHIELD

and solemn. He was 10, but he was a little man. He just kept on frowning and pretended to not hear the comments about how well he was taking it, how strong the little boy seemed. Rainy remembered thinking: I'll never cry, I'll show everyone how strong I am. I can survive without parents. I can survive this pain. Just push away the pain.

The 10-year-old Rainy had put on a mask of grief, but inside he was already learning how to turn everything off, how to become numb.

Now, sitting here next to the old man and the fire, Rainy knew what the old man really asked.

"No, I've never grieved," he said. "If you mean have I ever cried about my parent's death, no, I've never cried."

"What are you afraid of?" asked the man, his eyes were sympathetic and gentle. And his face was hazy, glowing with the soft firelight.

"I'm afraid," said Rainy, feeling the pain rising, pushing its way out of his chest, "that I might not be able to stop."

Rainy couldn't hold the tears back anymore. His eyes streamed and his chest heaved as the pain he'd been hiding deep inside rose. He cupped his hands over his face.

Then he felt the man's hands on his shoulders. Instantly, Rainy began to cry in hoarse barks, like a child with a cold.

"Go ahead and cry," said the man, rubbing Rainy's back. "Tears are not the pain, tears are the release of pain."

Rainy didn't cry forever. But he did sob for a long time and gradually the cries died down as all the years of hurt lifted from his soul. The man stayed with him all the while, supporting him, telling him it was all right.

The morning dawned cloudy and moist. There had been some rain during the night. The air smelled clean and fresh, drifting cool.

Rainy awoke and poked his head out of the sleeping bag, one eye opened. He was expecting to feel like he did every morning - regretful, remorseful, struggling with his emotions to face the day.

Then he remembered the night before, the old man, the crying, the admitting. He felt a little shameful.

But then, he felt a joy, clean and fresh, uplifting. He knew that what had happened had been a healthy experience. It was a healing of his soul. With the old man's help, he was able to let go of all the emotional garbage he had been carrying around for so many years.

Minutes later, he was strutting to his uncle's tent with his toothpaste and toothbrush in his hand, a towel around his neck.

The cool air filled his lungs, invigorating him. No, he didn't feel ashamed anymore.

He walked past Freddy's camp and nodded at his grandmother, who was up making tea over the fire.

It didn't matter anymore that he was fired, that he had failed at a relationship, that he was out of the dance competition. He felt good inside, that was new, and that made everything okay.

This morning he could face himself. And even though he didn't like what he saw, he knew that he could change. He knew that if he had faith in himself he could find the courage to be honest with himself. Already he was able to admit that he never really gave any part of his true self to Marie.

He had spent most of his life hiding away his true self, showing people a shallow version of who he really was. Now he could see Mr. Turgeon's reason for firing

grieved for them. They had left him yesterday and now it was today.

Rainy enjoyed the rest of the powwow, feeling alive, sensing that he was part of

*Rainy awoke and poked his head out of the sleeping bag, one eye opened. He was expecting to feel... regretful, remorseful, struggling with his emotions to face the day...*

him, knowing he had let down his fellow workers. He forgot that he was offering a service.

He thought of his parents. Now he had grieved, really

one big family. And he had the vague notion he somehow belonged to the powwow, that he had a place in his society. Certainly, he was no longer

alone.

And he danced, not for the money, but in celebration of who he was, of where he was.

Rainy still felt drawn to the stranger. Only now he didn't feel fearful or shamed. Now he wanted to learn how to become more serene like the elder, how to ignite his own soul so he could have something to give to others. The old man had something he didn't have yet -- something he wanted.

It didn't rain that day and the sun came out again. It was dusty orange again as Rainy drove out of the powwow grounds. He hoped that Marie would still talk to him, that she might travel with him from powwow to powwow.

A mile down the road, the old man stood with his

suitcase in one hand and hitching a ride with the other. He wore brown pants, a grey cowboy shirt and moccasins.

As Rainy slowed down and got closer he could see the smile on the old man's face.

"Where you going old man?" grinned Rainy, teasing.

"I'm going powwowing," said the man, eyes twinkling.

Suddenly Rainy knew what the blue hand shield design meant. The hand blue like cool water, caressed his soul, cleansing, washing away the dark pain.

The two drove down the highway, only knowing they were headed for the next powwow.

"You only have to live one day at a time," said the elder to his young friend. □

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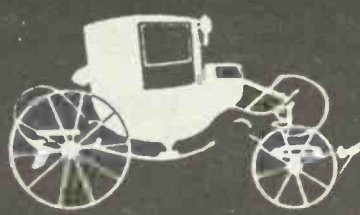
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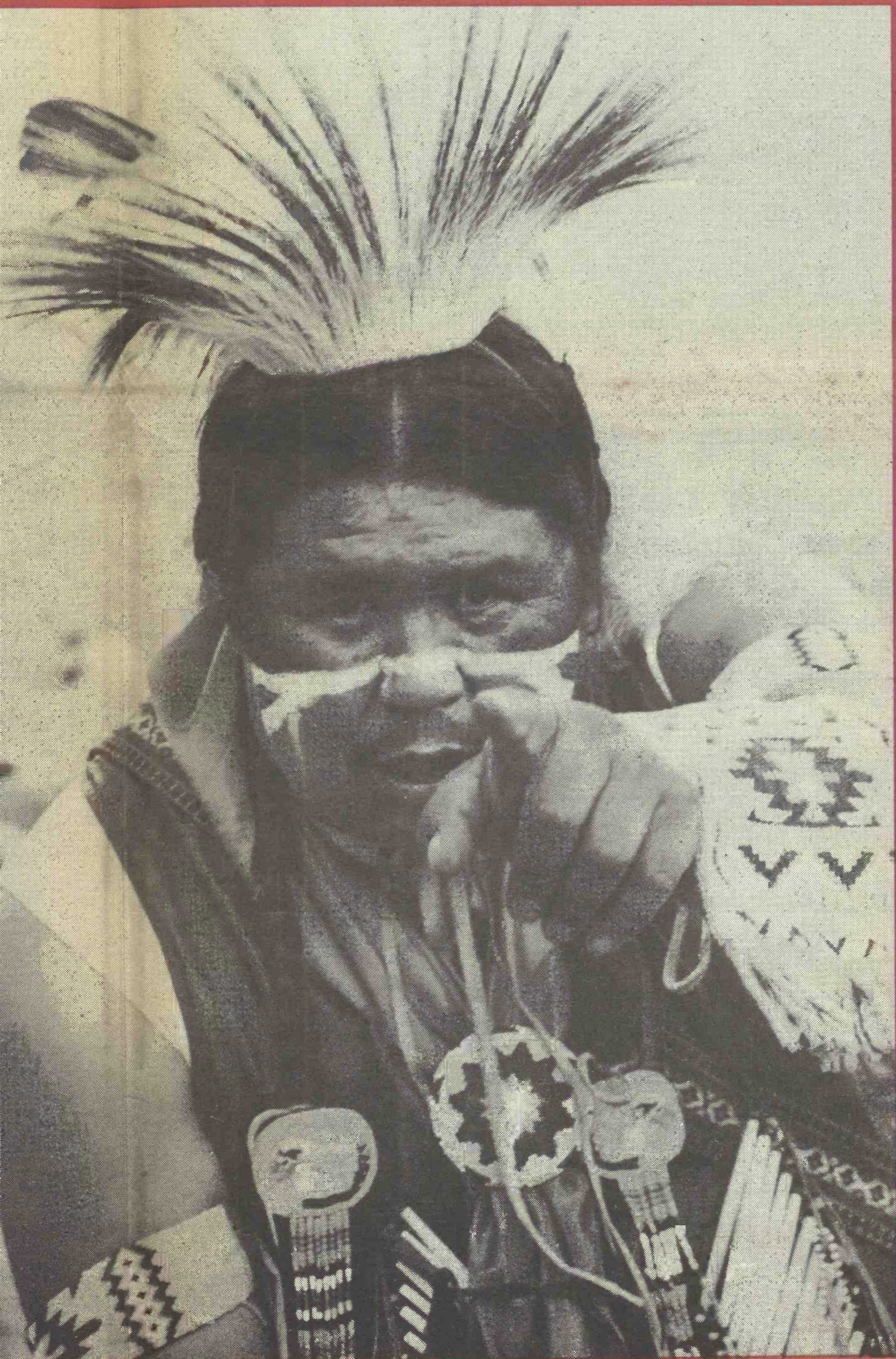
Long powwow day: Sharon Smallboy and Raven

**Wind**  
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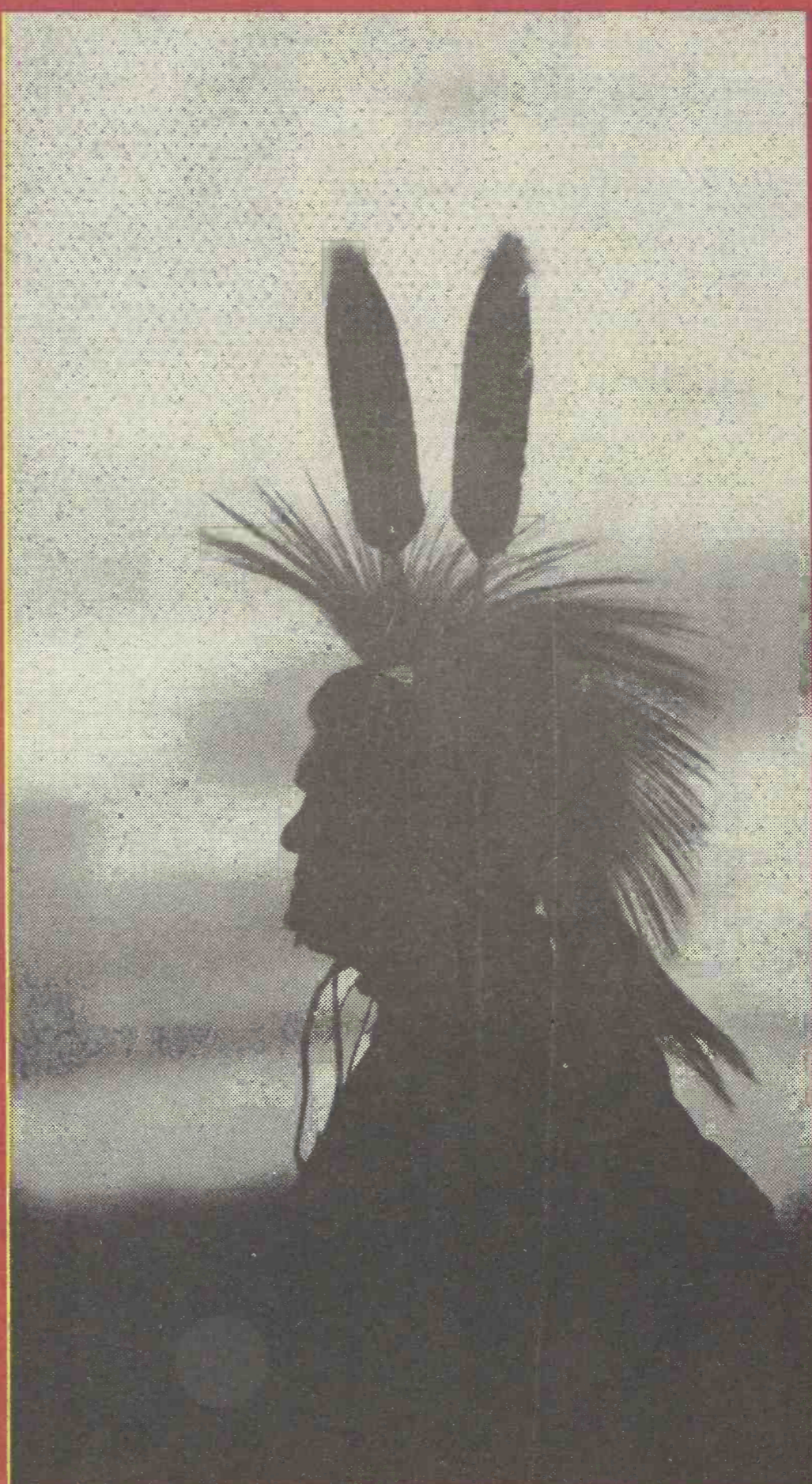


Veteran of the powwow circuit and a co...

# POWWOW people



at the powwow circuit and a competitor in traditional dance: Jack Bull



Sunset over powwow camp: Inspired dancer



Eagle feather headdress: Painted youngster

## POWWOW PEOPLE

MARK McCALLUM, Windspeaker

### Wolfe's shyness fades when he dons eagle and pheasant feather headdress

BY MARK McCALLUM

Lauren Wolfe says he overcame an all-consuming shyness after he began wearing a unique headdress.

Hidden behind an assortment of eagle and pheasant feathers fashioned to the headdress with hide and colorful beads, Wolfe's identity is a secret to most and that's just the way he wants it to stay.

Although Wolfe is a giant of a man, standing six feet tall and weighing about 140 pounds, he is hardly threatening.

"I'm a shy person. But when I put on this hat, it takes that shyness away because nobody can really see my face," says Wolfe.

The 30-year-old Hobema farmer says the image he creates through his powwow outfit and painted face is like that of a proud Indian warrior from generations past. "If I ever went back into the past, I'd like to be a warrior."

Wolfe also performs the dances of old that prepared young braves for a hunt or

battle centuries ago. Such dances include the crow hop and shake song, though he is quick to point out that other tribes may have different interpretations of the dances.

"When we do the dances today, the drum beat starts out slow and it looks like we're sneaking up on something...and then it slowly gets faster and faster until eventually the imaginary battle is over," explains the traditional powwow dancer.

When Wolfe is done dancing for the day, he carefully hangs each part of his outfit in his home, out of respect. He says the outfit was blessed by an elder and protects his home and family from danger.

Wolfe shows this same respect for the outfit when he's putting it on and getting ready for a dance. He makes sure it is carefully fastened together, especially the eagle feathers. He explains that each time an eagle feather drops to the ground, it is like a fallen warrior in battle. □



An image from generations past: Lauren Wolfe, respects his outfit



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## POWWOW PEOPLE



## THE BEAT COMES NATURALLY

Esther Boyer, 25, is a Shoshone-Bannock Indian from Blackfoot, Idaho, who has natural rhythm which helps her win dancing competitions. "When I dance, the beat comes naturally. The song makes me feel a certain way and then I just let go," she explains. Wearing a hand-tanned deerskin dress, Boyer was visiting Canada to dance in the Traditional Dance competition at the Nakoda Olympic Powwow held last February in Morley. During powwow season she generally attends "about one powwow a month" and once took first place in her event at the Indian National Finals Rodeo in Albuquerque, New Mexico, a few years ago. Boyer says the traditions of powwow dancing and spirituality have always been strong in her homeplace of Blackfoot, but "it's coming back even stronger now."

— DIANNE MEILI, Windspeaker

## Goodeagle learns to dance by watching her grandmother

BY DIANNE MEILI

"Dancing is one of the most favorite things I like to do," says JoAnne Goodeagle, already a winning dancer at the age of nine.

Though she now lives in Calgary, Goodeagle was born on the Blackfoot reserve which lies east of that city's boundaries. She's been dancing since she was three-years-old.

"The fancy dance was the first one I did but now I dance traditional," Goodeagle says, pointing out she's won competitions "a whole bunch of times."

Dancing makes Goodeagle "feel good" especially because all of her friends are also involved in the activity.

"It makes me feel happy to dance...I think that I can win and then I try my hardest. I dance harder and I always think about moving my head," explains Goodeagle, adding that her mother once told her to always pay attention to how she holds her head.

"I started to move my



A dancer since the age of three: JoAnne Goodeagle, 9

head a lot and then I just started winning!"

Goodeagle is blessed with a traditional grandmother who is teaching her to speak the Blackfoot language. "Ooki ne sa goway is how you say 'hello, my friend' in Blackfoot...my grandmother is just teaching me that now," says the energetic dancer who would like to be a lawyer when she grows up.

When she's not dancing or learning to speak her traditional language, Goodeagle is learning to bead and also watches other dancers and then improves her own style.

"That's how I learned to dance, by watching my grandmother, Maggie," Goodeagle says, adding she wants to dance until "I'm the same age as her..." □

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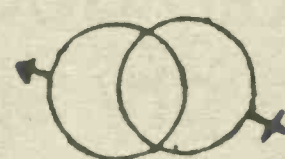


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**POWWOW PEOPLE**

# Grass dancer is modest champion

BERT CROWFOOT, Windspeaker



Grass dancers wind their way around the arbor. Jonathan Windyboy, far right

BY DOROTHY SCHREIBER

For Johnathan Windyboy, champion grass dancer, the powwow is a way of life.

The 29-year-old has been dancing since he was a year-and-a-half-old and now spends all of his time travelling to powwows throughout North America, an average of 35 to 45 a year. During his busiest year, he travelled to 48 powwows.

Both his mother and father encouraged him to dance and his father told him that it would take him a long way and help him out in the future.

Windyboy is a renowned grass dancer and has accumulated many wins since he left fancy bustle dancing in 1979 and took up grass dancing.

He has been undefeated in the last 34 powwows that he's attended. He has won the grass dance competition for the United Tribes International powwow held in North Dakota for the last five years. He has also held the championship for the Gathering of Nations held in Albuquerque, New Mexico for the past three years.

But Windyboy modestly refuses to be seen as a champion dancer.

"A person can define 'champion' in many ways. One way to define champion in the powwow world would be to describe all the dancers. It takes a lot of

courage to get out there and dance."

In describing the feelings he has when dancing he uses the word "full."

"I think of all my relations in the country...and when I'm out there, there are certain songs that move me inside. I let my spirit dance and take me over. My elders say it is a way of life."

And Windyboy loves the way of life on the powwow circuit.

He says people on the powwow circuit are sincere and take care of each other. For example, he says, if somebody runs low on funds there is always someone who is willing to help them out.

Windyboy pays for his own way to powwows and he has travelled to places like New Mexico, Washington, the eastern coast of the United States and throughout Alberta.

He earns an average of \$20,000 a year on the powwow circuit and during his biggest year he earned \$38,000.

Windyboy left the powwow circuit behind for two years from 1978 to 1980 to attend college in a telecommunications program but says he missed dancing.

Since then he has been grass dancing and says the powwow is like the circle of life.

"I'd like to encourage younger people to keep this (powwow) alive, to try to keep these ways alive. □

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## POWWOW PEOPLE

# Tailfeather's powwow passion takes her travelling

BY MARK McCALLUM

Danell Tailfeathers has seen a lot of faraway places around the globe, thanks to her passion for dancing, a drum beat and a surging interest in traditional Indian powwows.

Tailfeathers has travelled throughout western Canada and the United States and is currently rehearsing with a dance group for upcoming European and Asian tours. Stops in France, Italy and Japan are scheduled into their travel plans.

Tailfeathers, 19, is a member of the North American Indian Dance Theatre group which will begin touring through capital cities around the world on May 16, making a brief stop in Alberta at Calgary on Oct. 2.

"Non-Indians are fascinated with things like powwows, even though many of them probably don't understand it," says the group's founder and producer, Barbara Schwei. She admits that media-hype often builds false stereotypes of the dance group but insists the audience is "left wanting to learn more about the culture at the end of each production."

Schwei says the group was formed last year in May because "we felt the world was missing a certain beauty of the (Indian) culture." By promoting the Indian culture through powwow dances, they are hoping to encourage people to take the initiative to learn more on their own.

For Tailfeathers, a Native of Warm Springs, Oregon,



'The spirit to dance': Danell Tailfeathers of the North American Indian Dance Theatre

who is currently living in Edmonton with a boyfriend, spellbound crowds are nothing new. The fancy and traditional dance performer has won some 200 titles since she started competing. But then, she's also been dancing almost since she took her first step before

her second birthday.

Tailfeathers says she rarely practices, but listens to powwow tape recordings at home whenever she gets a chance. "When you hear a song you just want to dance. It takes control and you just get the spirit to dance."

Although Tailfeathers appears to be firmly committed to powwow dancing, her long range plans are quite the opposite. She hopes to join the United States Air Force but says she'll always find time for her first love — powwow. □

MARK McCALLUM, Windspeaker

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## POWWOW PEOPLE

DIANNE MEILI, Windspeaker

# Dancer's outfit tells the story of his life

BY DIANNE MEILI

While some people are content to purchase dance outfits ready-made, others like John Ground spend years putting their costumes together.

Ground's traditional outfit is basically made of buckskin, but it's the accessories that hang around his neck, arms and legs that make his costume so interesting. For instance, his breast plate is made of spent M-16 shells which he brought back from Viet Nam.

Though the war is behind him, today he belongs to the Crazy Dog Warrior Society and says "I can defend myself if I have to. But I prefer peace to war. That's why dancing is so good; it brings people together in unity."

Ground, who lives in Starschool, west of Browning, Montana, dances in the men's 40 and over category. His headband is made of camouflage material and his bustle is studded with brass decorations he bought from a Scandinavian shop. He made his own leather armbands and other ornaments are made

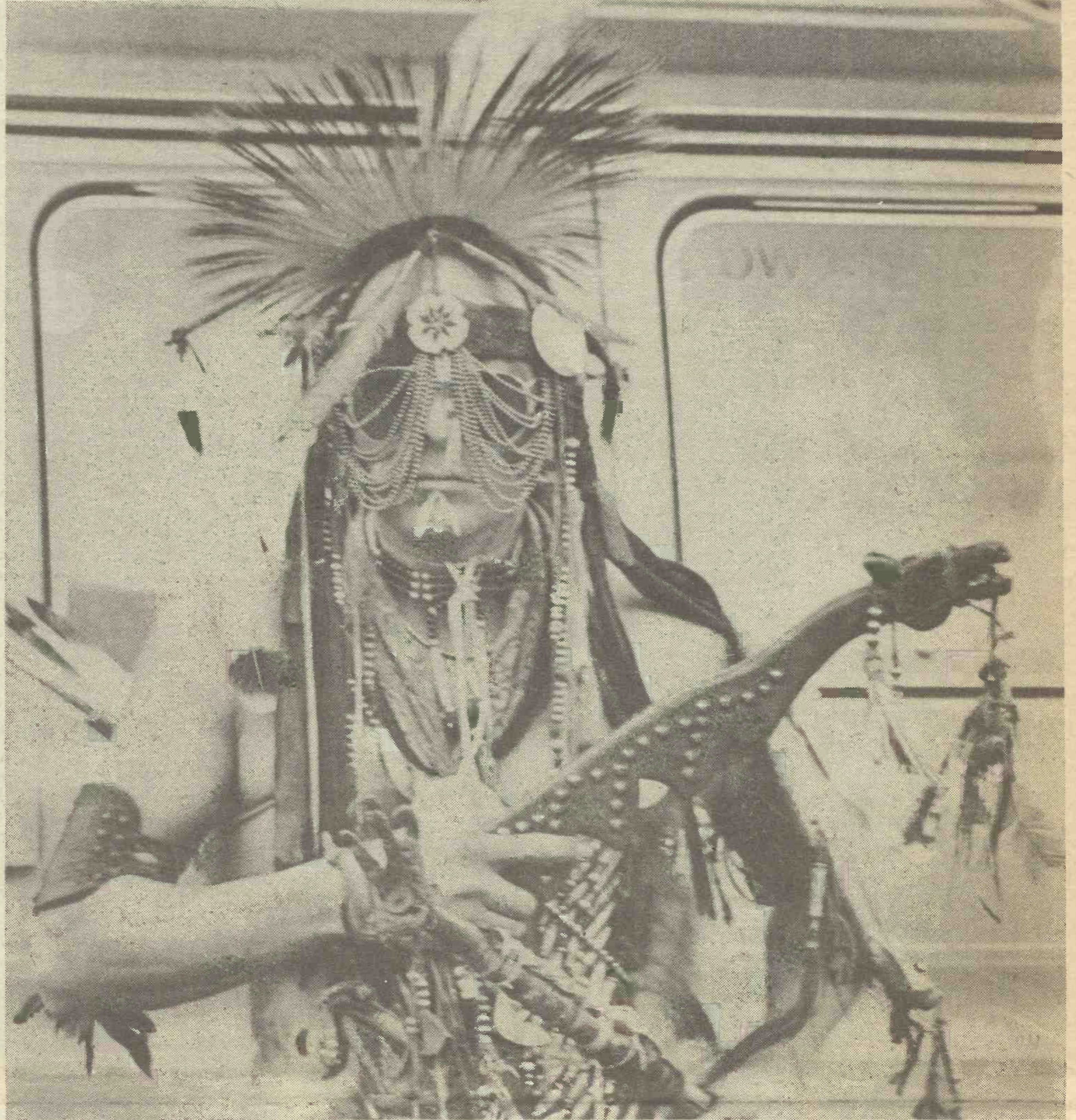
with Japanese ruby stones.

"My earrings are from a girl in San Francisco and my eagle fan is from Old Joe Eaglechild...it's an honor for me to have it. And my feather belt signifies I also belong to the Magpie Society."

The coup stick Ground carries is especially curious, it is carved in the shape of a horse's head. He was given it by a Japanese woman. He also carries a Turkish Gorka, a sharp-looking blade that looks more than a little dangerous.

Around his ankles are brass bells — they cost him \$56 for six from a fellow he once met while in British Columbia, and part of his headdress is made of a scalp given him by his great grandfather Ground. Around his neck is a necklace he received from a cousin who bought it while attending the 1979 Indian World's Fair in Phoenix, Arizona.

The Blackfoot, Sarcee Indian says his outfit wouldn't be complete without the rosette of beads given him by a girlfriend in Oakland, California, or his mixed silver and red fox leggings



A study in intricacy: John Ground, Browning

bought for \$45.

Ground's outfit captures the judges' attention and he managed to take first place

at one of the world's largest powwows in Albuquerque, New Mexico in 1980.

It's hard to believe this

modern day warrior works in a grocery store when he's not travelling the powwow circuit. But, a guy does

have to have some kind of income to buy more accessories and oddities for dance regalia. □

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## POWWOW PEOPLE

*Mothers and grandmothers*

## Unsung heroines do most of the beadwork

BY DIANNE MEILI

Mothers and grandmothers, who bead colorful capes, dresses, leggings, headbands, shirts and moccasins are the unsung heroines of powwows.

Brenda Lefthand, of Eden Valley reserve in southern Alberta is one of these workers who deserve praise. She sits on the sidelines at the powwows watching her sons and daughters swirl and hop on the dance floor, a blur of color as they wear the new cape or shirt she's beaded for them.

Daughter Tiffany wears a cape of beautiful blue beads — her mother's favorite color. "Hopefully, I'll have another outfit beaded for her in the next few months," says Lefthand, even though the cape Tiffany has on is beautiful. "And, right now I'm making another outfit for my son."

When asked if she ever sells her beadwork, Lefthand

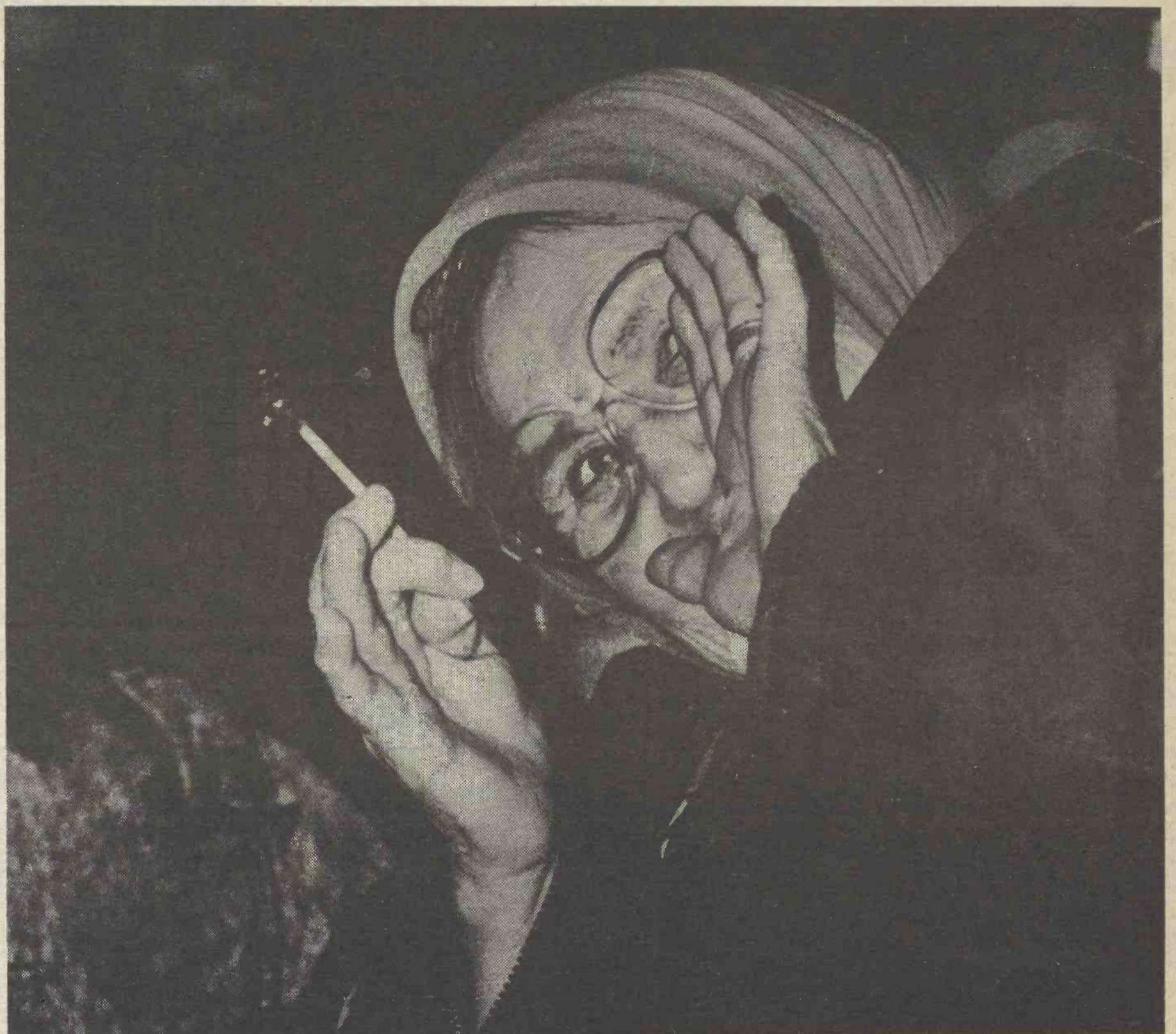
replies she doesn't have enough time to market it. "I'm always doing beadwork ...and other handicrafts too."

Lefthand sometimes buys strands of beads — thus cutting down on the time it takes to sew each one on to fabric. She doesn't plan the designs of her beadwork, opting to decide on a pattern at the last moment. "Something always comes into my mind, and then I just start beading," she says.

Lefthand says she's too busy to dance, but points out she's happy John Lefthand Jr. started up a cultural group at Eden Valley last year to interest residents in dancing and other activities.

"That's what got my kids started in dancing and how I got started into beadwork," Lefthand explains, adding she loves powwows.

"It's good to be reminded our culture is still there." □



### CAUGHT IN THE ACT

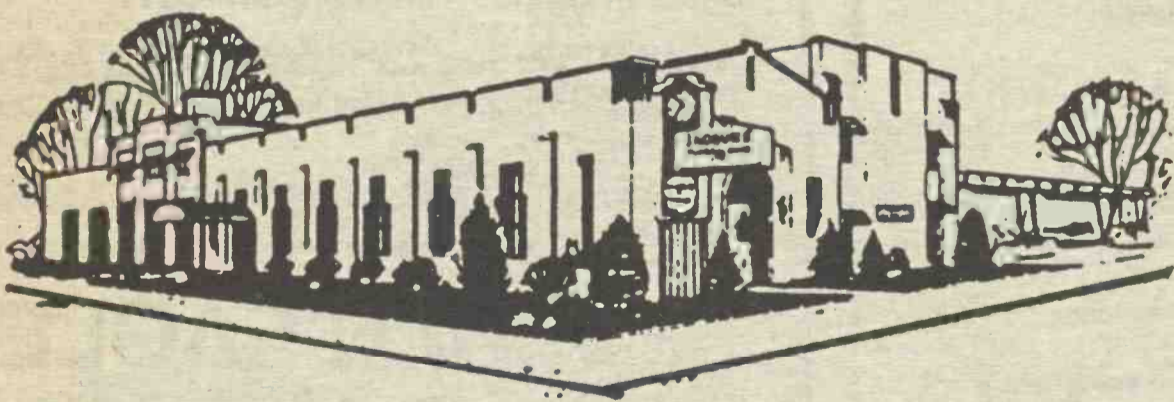
Grandma Poucette looks as though she doesn't want to be caught by the Windspeaker camera as she enjoys a lollipop on the powwow sidelines. She was

captured enjoying the sweet at the 1988 Olympic powwow held at Morley last February.

— BERT CROWFOOT, Windspeaker

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## POWWOW PEOPLE

DIANNE MEILI, Windspeaker

# Yazzie wants to powwow; relatives say 'get a job'

BY DIANNE MEILI

Amongst powwow dancers, Larry Yazzie's predicament isn't a new one: he'd like to compete on the circuit forever but his relatives feel he should quit, go to school and then get a steady job.

Yazzie, competing in the Nakoda 88 powwow at Morley, sounds melancholy as he explains his career as a dancer may be shortlived. This time his relatives have won; the 21-year-old dancer is leaving soon to take a 12-week course at an airline academy. After that, he'll get a job as an airline host or ground clerk.

If he had his way, he'd stay dancing year-round and make his money by winning competitions. The energetic dancer seems to have no problem with taking first prize in competitions. Last year he won 15 out of the 20 competitions he entered

and walked away with more than \$3,000 in prize money. At the United Tribes powwow in North Dakota, one of the largest powwows in the United States and Canada, Yazzie faced stiff competition in the fancy dance, yet he managed to secure fourth place.

The fancy dance is the most energetic and colourful powwow dance. Arrayed in fluorescent colours of blue, yellow, orange and red, the dancers are a mass of blinding colour. Yet somehow, amidst the sea of flashing bustles and spinning bodies, Yazzie seems to stand out.

Perhaps it's his beadwork, done in white, turquoise, yellow and orange. The design on his rosette is especially intricate and looks as though it would be difficult to bead.

"People always ask me who did my beadwork. I thought of the design and friends and relatives did it," Yazzie explains, adding his

outfit took about a year to make. "My mother did the sewing," he adds.

Or perhaps it is Yazzie's unique combination of dance steps. The Mesquakie and Navajo Indian from Tama, Iowa, says he combines his steps "with southern and northern styles" and it always catches the judges' eyes.

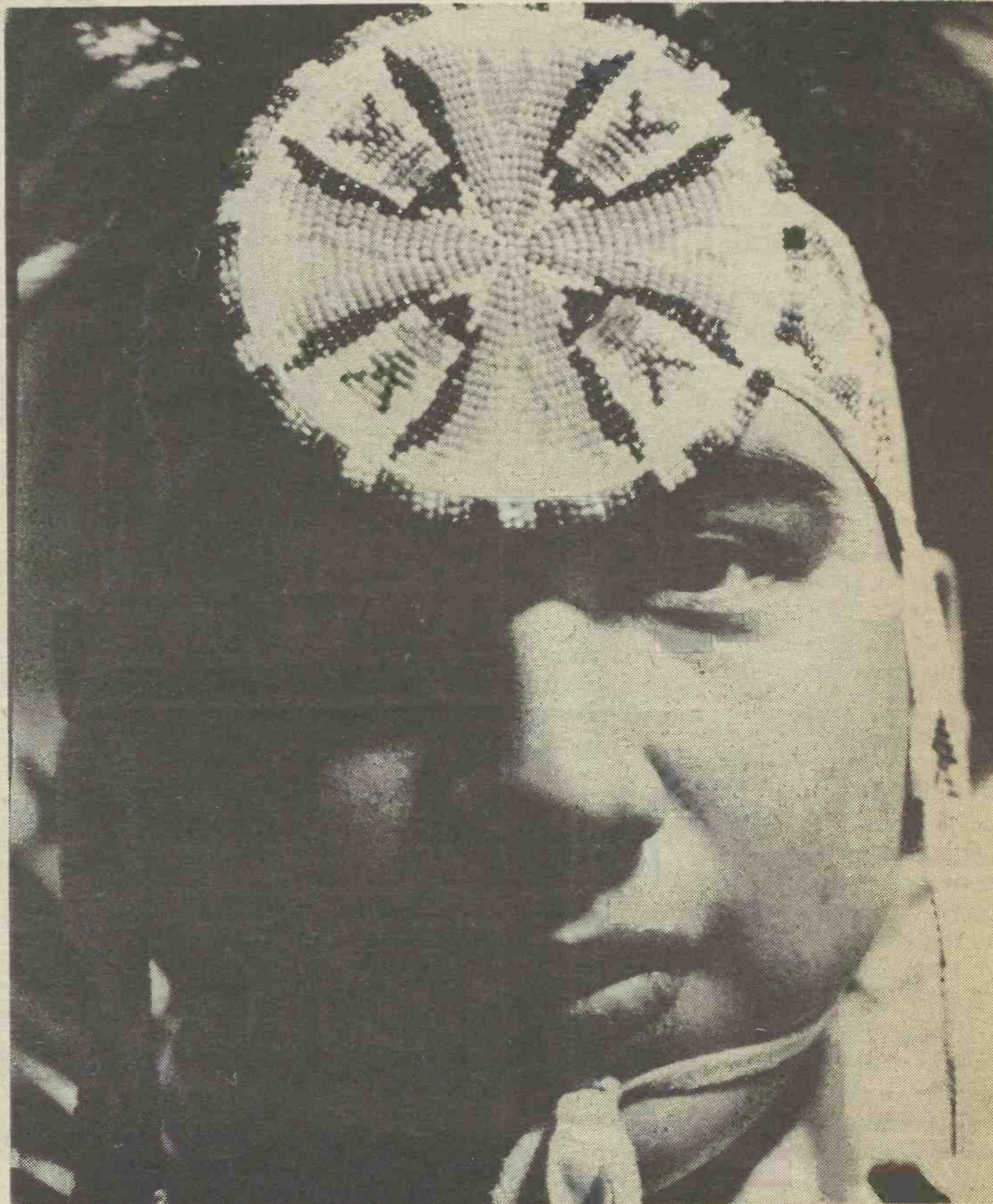
"I just give it all my best. One thing you need is stamina for dancing. I've been playing a lot of basketball so I'm in pretty good shape," he explains.

"And you have to plan your moves ... always plan your moves."

Watching him dance, it's hard to picture him accepting airline tickets and assigning seats to passengers.

Powwow seems to come naturally to him.

"Even though my relatives push me to school, I enjoy powwows and I know they will always be there for me," Yazzie confirms.



A short-lived career: 21-year-old Yazzie

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Best wishes to all powwow participants.

**POWWOW PEOPLE**

# Powwow emcee Roy Coyote keeps 'good spirits going'

TERRY LUSTY, Windspeaker

BY DOROTHY SCHREIBER

Roy Coyote, of the Ermineskin band, is literally the voice of the powwow.

In the past 16 years he has been the announcer at over 200 powwows in Canada and the United States.

"It takes a lot of energy and guts to be an announcer," says the 40-year-old. "I never swear behind the mike. I try to keep good spirits going."

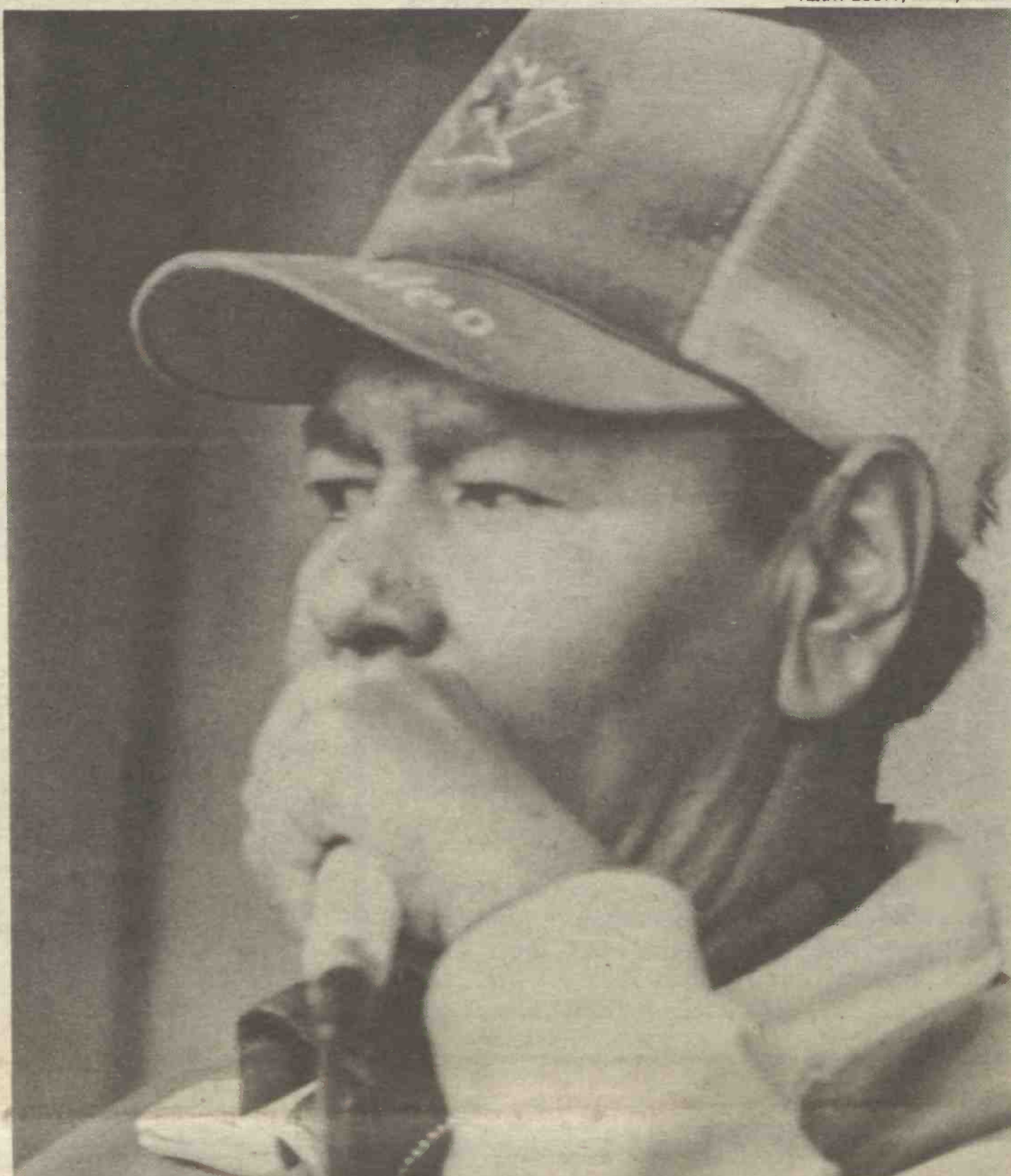
As an announcer, Coyote's job entails announcing the different dances, awards, presentations, winners' names and where they're from.

An announcer's days are long. They generally start their day at 1 p.m. when the first grand entry takes place, followed by a second grand entry at 7 p.m. This means an announcer may put in a 12-hour day or longer, working sometimes as late as 2 or 3 a.m.

In order to keep his voice in top condition throughout the long day, Coyote says he chews on bitter root, or if "I can't find bitter root, I use Halls (cough drops)."

In the past, Coyote has lost his voice and says a back up emcee is a big help.

He says one of the powwows he enjoyed covering took place in Fort Duchane, Utah four years ago. "They treated me good, paid for flights and bought me three squares a



Guts and energy: Announcer Roy Coyote

day."

As an announcer, his earnings vary from event to event and he can earn up to \$1,000 for a three day powwow. His wife, Dorothy,

is a traditional powwow dancer and is also his business manager.

He also announces at rodeo's and hockey tournaments but the powwow

circuit is his favorite. "I have a lot of friends on the powwow trail, dancers, singers — they're all my friends. I do a lot of miles. I'll go anywhere I'm needed." □

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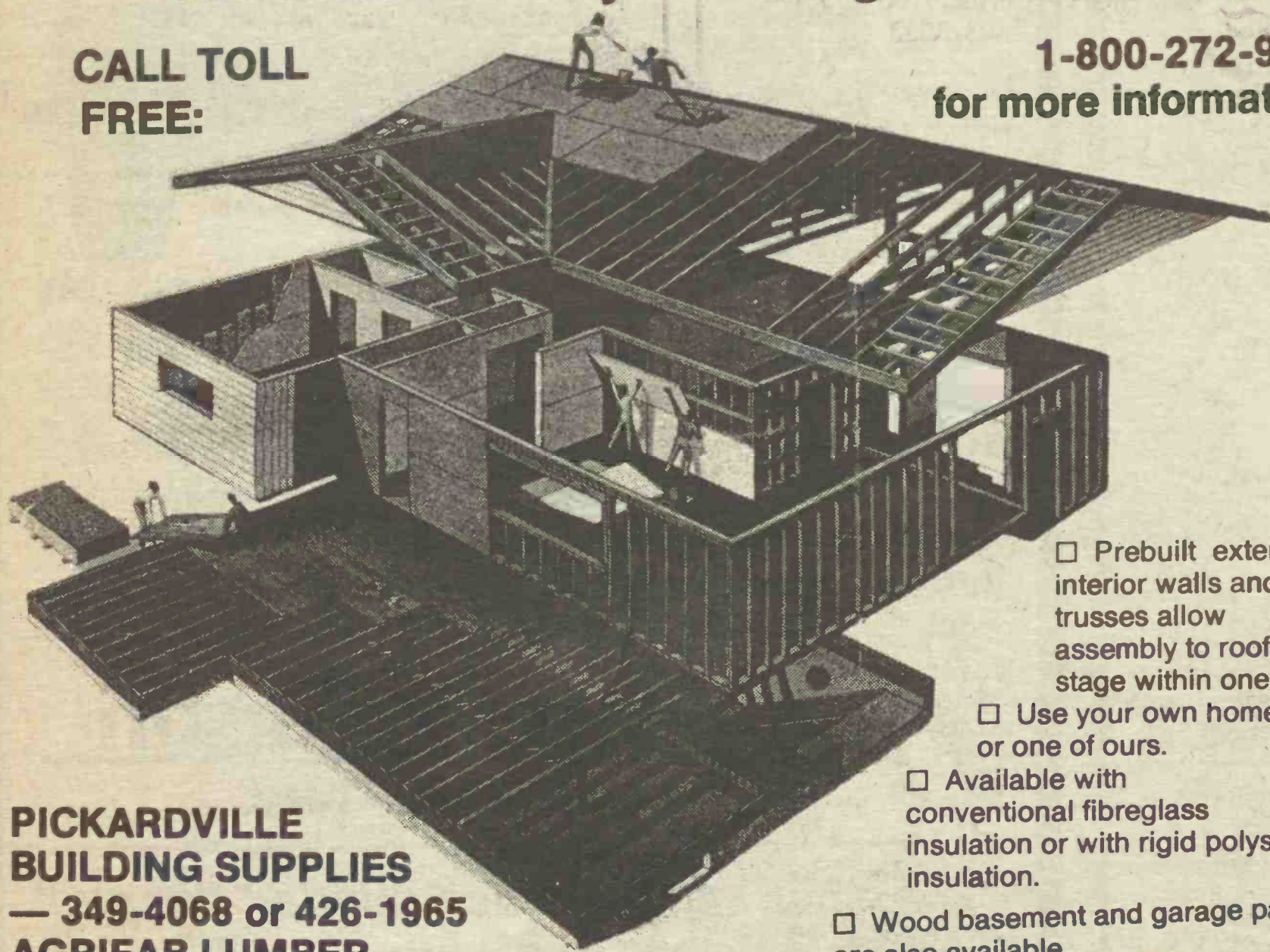
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## POWWOW PEOPLE



**THE GIVE-AWAY**

A common occurrence at most powwows is the "give-away." This event follows in the footsteps of tradition in that gift-giving, or the re-distributing of wealth, continues as a characteristic of the Indians' sharing culture.

This particular give-away was sponsored by the Roan family of the Louis Bull band in April in honor of Kenny Roan, who was selected as head dancer of the Easter powwow's fancy dancers.

— **TERRY LUSTY, Windspeaker**

## Trevor Eagle aims high with fancy dancing

BY **TERRY LUSTY**

He may only be 18 years of age but already Trevor Eagle of Hobbema is a championship dancer. As a junior category dancer, Eagle has already placed first in competition and will likely be a serious contender at the adult level.

The son of Wilma and Frank Eagle, Trevor began dancing as early as age three. His mother was a traditional dancer and, although he isn't really into it any longer, his father used to do a fair amount of drumming and singing.

Although he is just beginning to contest adult competition categories, young Eagle is anxious to show that he has the capability to continue his winning ways.

One particular powwow Eagle feels good about is last year's Easter Powwow Inauguration at the Howard Buffalo Memorial Centre at Hobbema where he and a friend won the team competition in fancy dance.

Eagle credits his interest in the powwow with the fact that he grew up with it. "I've been doing it since I was a little boy and I've liked it

since," he says. Now, he just lives for the next powwow to come along.

In his travels, he is getting to know a lot of people, especially in the states. He says he can pretty well go anywhere and he will know people there. His travels have taken him to such states as Montana, Idaho, Washington, Oregon, North Dakota and New Mexico.

For accommodations, Eagle explains he doesn't really "rough it." In most cases, he puts up at a motel and sometimes with friends who may invite him to camp at their home overnight.

Eagle prefers the outdoor powwows much more than the indoor ones. That, he comments, is one of the reasons he prefers to attend powwows in the states. "Indoors, you can't really dance good," he complains. "It gets too stuffy and outside you can get all the fresh air you want."

Eagle's future dreams are summed up in his message that he wants to be "a champion dancer all my life until the day I die." □

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## POWWOW PEOPLE

TERRY LUSTY, Windspeaker



Listening to the beat of the drum: George Cardinal

# Father passes dance tradition to son

BY MARK McCALLUM

George Cardinal hopes a proud part of his past will remain forever in his son through the sound of the drum at round dance and powwow ceremonies.

The Cree-Indian started dancing in powwows much later in life at age 31. Cardinal, now 36, says the late start did not hamper him in any way. He enjoys participating in the traditional powwow dance ceremonies.

"I've always been in touch with the old ways...I started dancing at powwows just to listen to the beat of the drum." That same beat is also a ringing reminder of the past at round dances. Cardinal, who was born in a tipi near Grouard, says the round dances were his link with the past before he started participating in

powwows.

Although round dance and powwow ceremonies are similar in some respects, Cardinal feels they are different for the most part.

The most obvious of these differences is the way participants dress. "We don't dress up (for round dances), we just wear regular clothes," explains Cardinal, pointing out that powwow dancers dress in colorful and eye-catching outfits.

The dances themselves are also different in many ways, notes Cardinal. The round dance is performed much like the name of the ceremony implies: participants join hands and dance in a circle to the beat of a drum group at the centre of activity. In contrast, most powwow dancers are more free spirited. In other words, the performers

dance at their own individual pace and style, rarely joining hands at any time.

Cardinal started teaching his son Christopher some of the traditions surrounding the powwows and round dances "to maintain a unique part of the culture." Christopher is already proving to be a good pupil, winning a powwow dance performance at his Eastwood elementary school in Edmonton. And like so many other youngsters his age, the 11-year-old wants to be just like dad. "I dance because my dad does," explains the youngster, beaming at his father.

Together, they dance at a number of powwows once school lets out in the summer. The proud father wants to make sure his son stays in tune with the "old ways."

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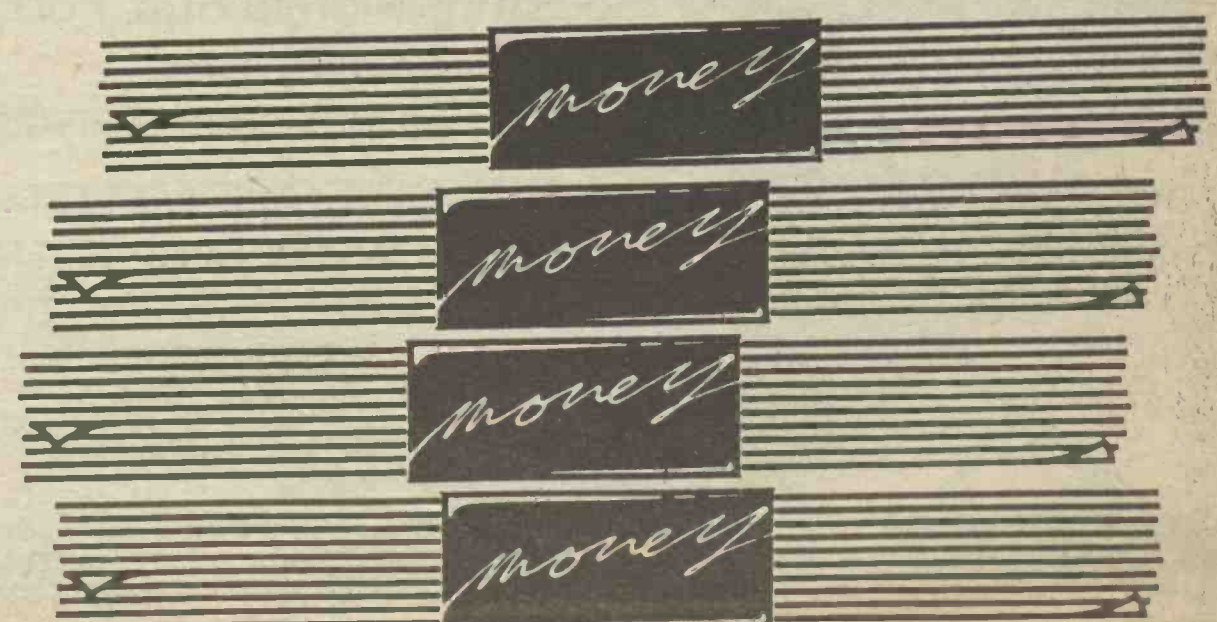
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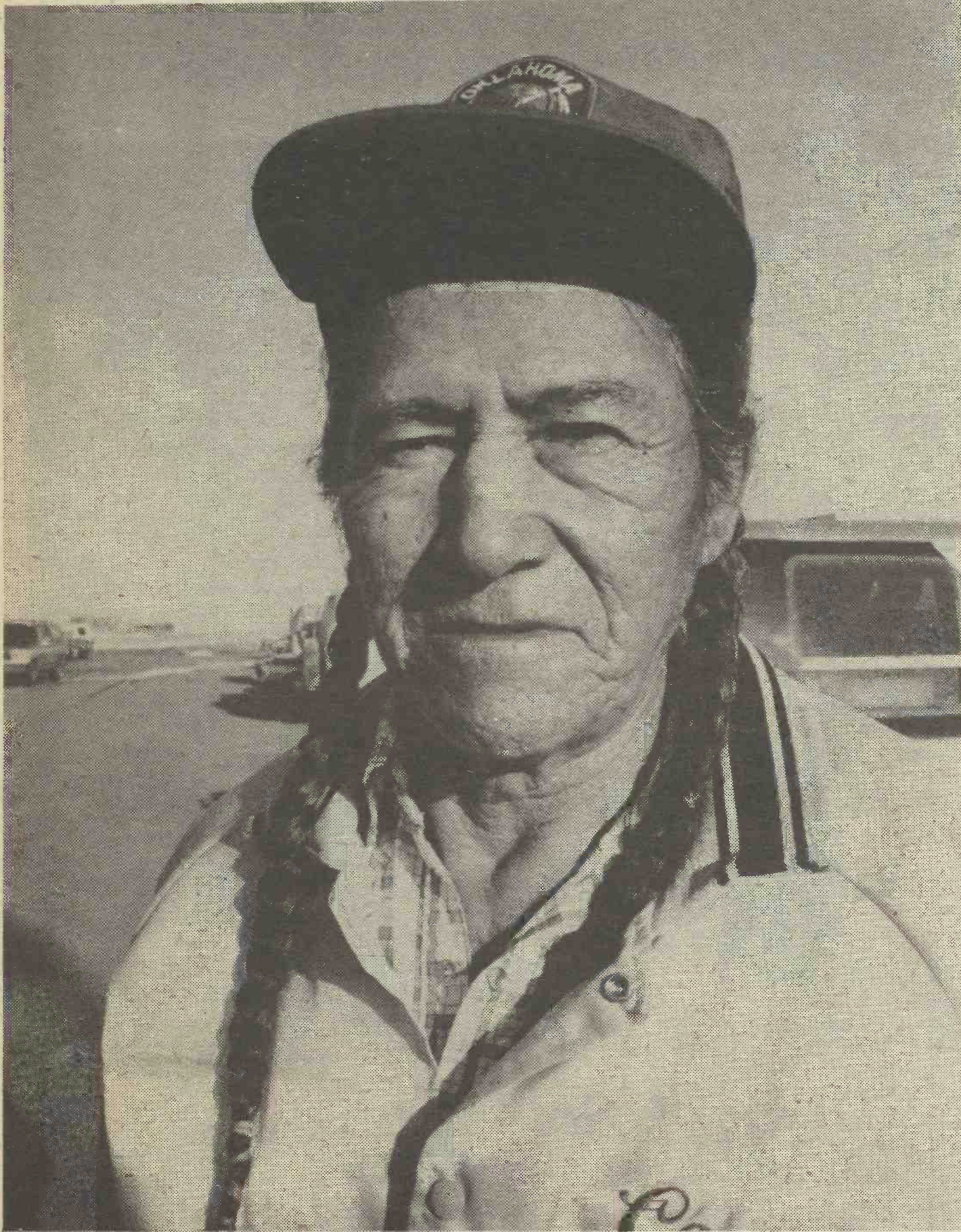
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## POWWOW PEOPLE

MARK McCALLUM, Windspeaker



Raising children on the powwow trail: Sam Windyboy, 66

# Elder thinks powwow is a way to beat alcohol

BY MARK McCALLUM

Elder Sam Windyboy sits slightly hunched and with his legs crossed; he watches waves of powwow dancers and recalls a time when he too had the strength to join them.

"Sometimes I feel like I'm right in the bunch, dancing like I used to," says Windyboy. The 66-year-old had open heart surgery in 1981 and has since been unable to dance. But still he comes and watches, travelling from one powwow to the next with his family, much the way he did as a young boy growing up in Montana's Bear Paw Mountains in the United States.

"I used to dance for sick people in sorrow to help make their spirit stronger," recalls the elder, in an interview at a recent Hobbema powwow. Windyboy performed sacred performances like the grass dance that were "never meant for competition."

Windyboy smiles when he looks back at his earlier years. He was born in his parents' home in Rocky Boy, Montana and soon started dancing at age three travelling with his parents to powwows by wagon and horse team. Life moved at a slower pace then and 50 miles was considered a good day's travel, he recalls. The family lived off the land, hunting small game like rabbits and picking berries to feed hungry bellies.

"All my kids, they eat like I did back then," says Windyboy, explaining he has raised his eight children the only way he knows how — on the powwow trail. Today, he adds, his children are doing the same with his 47 grandchildren. He and wife Lucille take pride in their clan.

By Windyboy's own admission, he is a traditional tribal consultant "for my people — the Indian people." He concentrates his energy on stressing to young people the importance of the Indian ways.

Windyboy speaks fluent Cree, Chipewyan and English which he uses to everyone's benefit when he is invited to speak at conferences, schools and workshops. The pipeholder also performs sacred ceremonies like sweats, sundances and round dances. His biggest concern is that alcoholism may destroy the Indian culture and tradition. But, he says, ties to the old ways through things like powwows can help people from falling into the trap of alcoholism.

"We come here to powwows to enjoy our life and the spirit in our soul...I'm glad to see the younger generation here — it makes me proud to be alive."

Before Windyboy turned his attention back to the powwow in progress he invited everyone to a week "survival camp" in Rocky Boy, Montana. The camp will focus on the "old ways" and is expected to be held in July this year. Call (406) 395-4852/4605 for details. □



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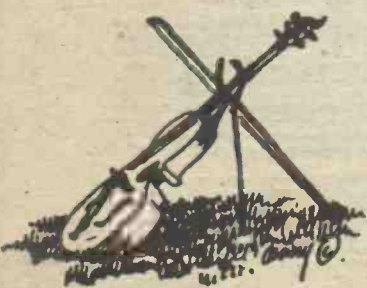
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**POWWOW PEOPLE**

# Students learn powwow basics from trophy-winning fancy dancer

BY DAN DIBBELT

"The most important thing in learning to dance the traditional powwow dances is understanding the powwow song," Mike Meguinis tells a class of about 15 students gathered at the Calgary Friendship Centre.

"The object of the dance is to keep in time with the drummers," he adds.

Meguinis is teaching a series of classes on traditional dance to a group of mostly Indian and Metis students who want to learn a bit about their culture.

"I think it is really important for us to learn our culture and pass it on to our children," says Ephram Bouvier, attending the classes with his wife and three children.

Bouvier is of Native heritage, but like most of the students, he's had little exposure to his culture. "We have been to powwows," says Bouvier, "but we've never learned the dances ourselves."

Meguinis explains to the students there are three basic types of dances: traditional, fancy and grass. The others are derivatives of these three.

Before the dancing starts, Meguinis plays some powwow music and explains to the class there are usually four or five choruses to a song.

"When you hear the lead singer raise his voice like that, he is starting the second chorus."

Meguinis goes on to explain that when the drummers intensify their beating, the song is coming to a close.

A knowledgeable and experienced instructor in the traditions of the powwow, at 30 years of age Meguinis has 27 years of experience and competition dancing behind him.

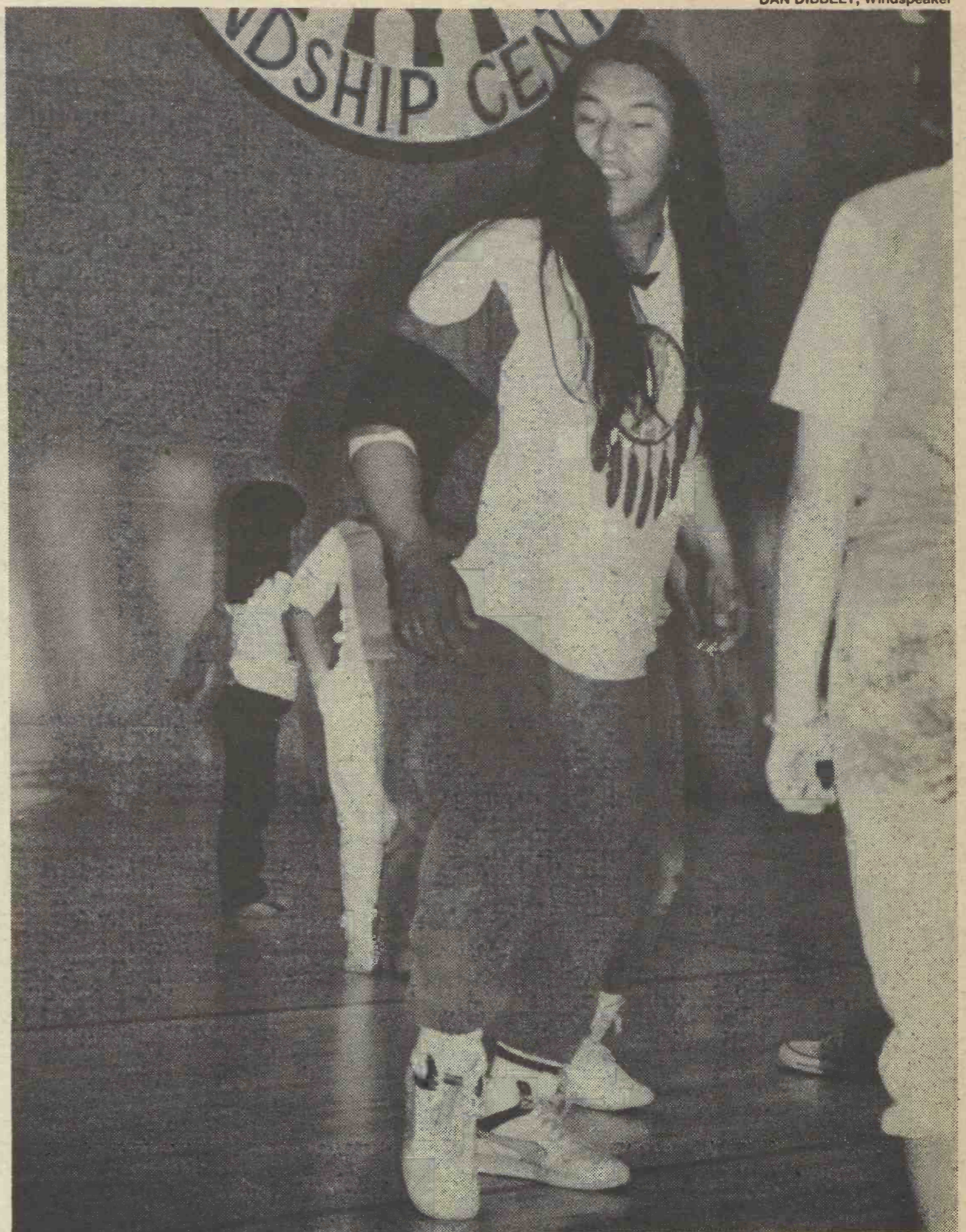
"My dancing has also taken me around the world," he says. "I've been to Australia and Germany, all over North America, and have had the opportunity to

go to Japan and England."

Meguinis decided to pass on the Japan and England opportunities because he's tired of touring. He's also been sitting out most powwows in the last couple years but hopes to resume the powwow circuit this year and add to his large collection of trophies.

For his students, however, the powwow circuit may be a little too advanced yet. And for some, the dance is just a way to keep in touch with culture or have fun.

"I've been to a few powwows," says 11-year-old Serena Milward. "I just think it's a neat way of dancing," she confirms. □



The song is the key: Dance instructor Mike Meguinis

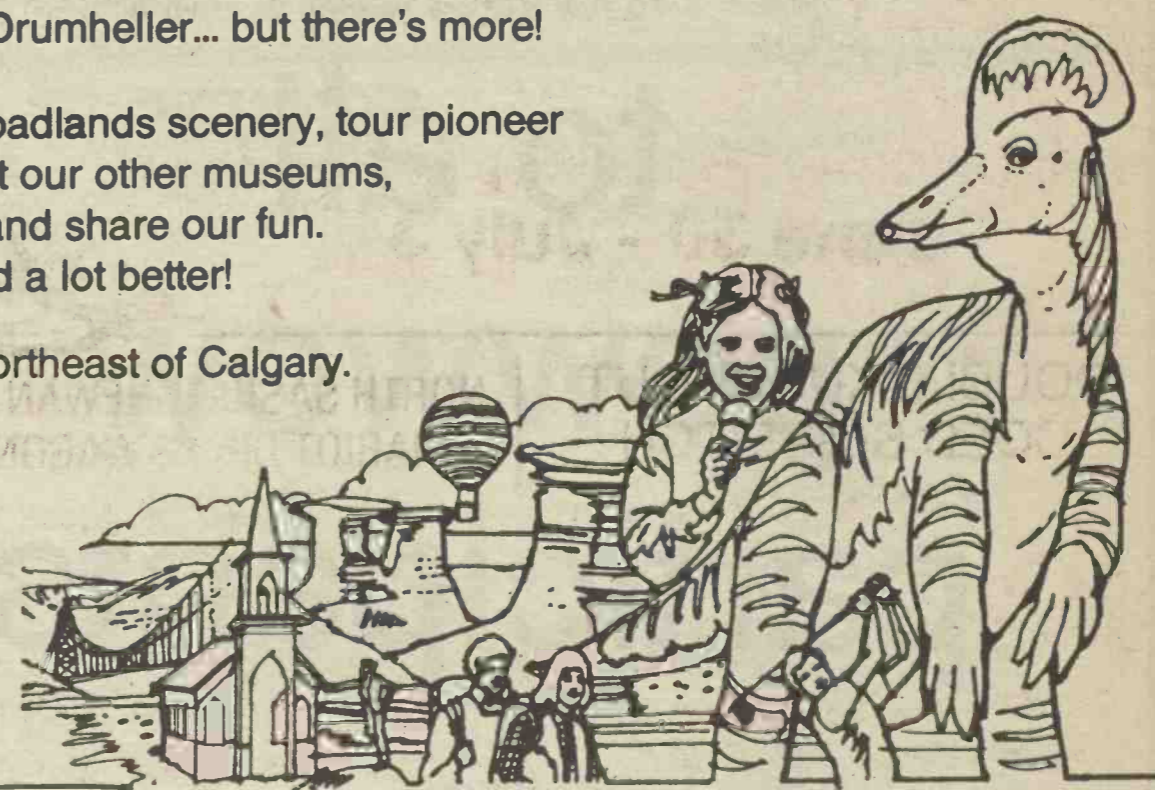
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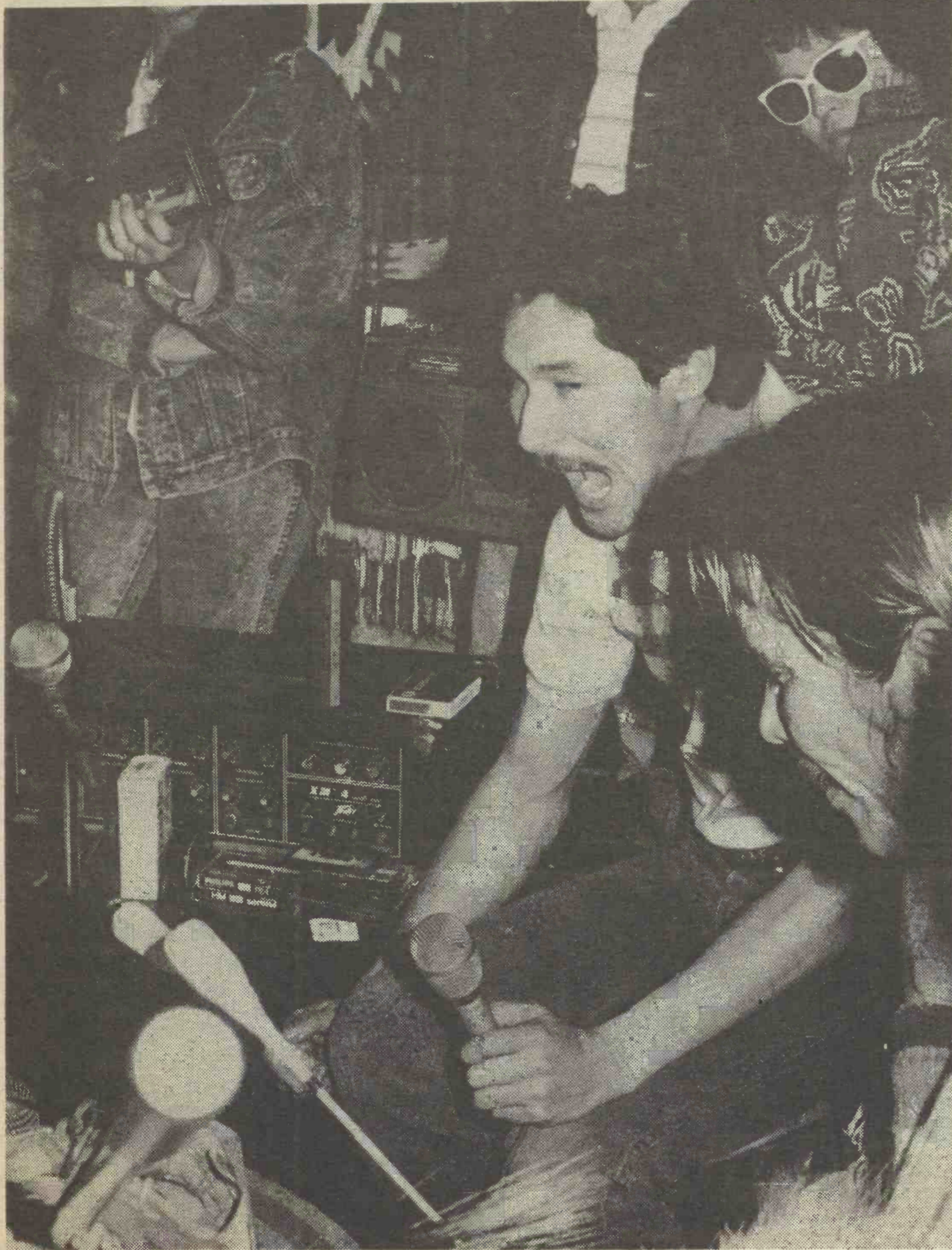
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**SOUNDS**

BERT CROWFOOT, Windspeaker



Road trips make good stories: Onion Lake's Ed Trottier

## Tear gas and laryngitis makes drummer's life interesting

BY DIANNE MEILI

Ed Trottier, lead singer of the Makaoo Juniors, a drum group from Onion Lake, Saskatchewan, claims "it's the guys I sing with and the togetherness" that keeps him following the powwow circuit.

He also believes powwow is one of the most important things keeping old traditions alive today. "Powwow is more like a life for us. We've always tried to keep our traditions alive. We're finding it easy to do that because Onion Lake is a very traditional reserve."

Throughout his 11 years of drumming, Trottier has visited a lot of powwows and gotten into some humorous situations.

"One time we were down in Windowrock, Arizona... and on the last night of the powwow we were all sitting by the campfire. There were some guys partying beside us and making a lot of noise. The police couldn't find a way to get

them to leave so they opened up with the tear gas and we were right in the middle of all this. We jumped into our van 'til the gas went away...just when we were coming out again the police hit the tear gas again," Trottier explains, adding his drum group ended up spending most of the night sleeping uncomfortably in the van.

"But, we still managed third place so I guess getting no sleep didn't bother us much," he notes.

Trottier, 25, also recalls the time his group played on the West Coast, just north of Seattle, and he ended up losing his voice. As lead singer "I just felt useless" Trottier explains, guessing that it must have been the damp coastal air and the fact they had played three powwows in a row that made his voice become hoarse.

Luckily, his brother was able to step in and sing for the group until Trottier's voice came back.

Trottier composes most of the songs his drum group

sings and says "writing them is not an easy thing. I guess you could say it's like writing a story...when you think about something — like where you've travelled or the people you meet, then you kind of make a song out of that," he explains.

"Just recently, we've been making some songs in Cree — I speak Cree very fluently," he adds.

When Trottier isn't powwowing, he takes it easy at home and works part time at labor jobs. In the summer, though, he goes out drumming almost every weekend.

"We usually try to avoid contests. We just like to drum together. If we do get lucky sometimes then that's a bonus."

For Trottier, just seeing young people coming back to the old traditions is enough "payment." He sees the resurgence of culture getting even stronger in the future, and points out "we can be an Indian nation coming together in our music and in our dance." □

Best wishes  
to all  
powwow  
participants.



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## SOUNDS



BERT CROWFOOT, Windspeaker

Living the 'Indian policy of life': Percy Potts

### Alexis singer tries to create pure sound, rhythm

BY DOROTHY SCHREIBER

The powwow is "one of the greatest things we have," says Percy Potts, who sings with his wife Daisy and 11 others who form the Hawk River singers.

He believes being involved in the powwow contributes to family closeness, tolerance and compassion and "it's helping people stay away from alcohol and drug abuse."

He says ever since he became involved in the powwow he has worked as an AA counsellor and has served as the vice-president of Treaty 6 with the Indian Association.

"It's helped me a lot..to know there was another side...a good side."

The Stoney Indian from the Alexis reserve has been singing for 14 years and says, "I think I was born

with a drum."

He likes singing and drumming because it allows him to go from being an individual to becoming a part of something. He says singers are dedicated and strive hard to create the pure sound and pure rhythm that the dancers listen for.

His father taught him to sing and he also credits others like Miles House, Steve Bearhead, Olin Rain and Mel Paul with helping him to learn to drum and sing.

Potts says some words in Stoney and repeats them in English.

"It (powwow) helped me to see it...the Indian policy of life." And after 14 years of drumming and singing, Potts maintains he has "just scratched the surface" of what being 'Indian' really means. □

### KEEPING CULTURE ALIVE

Shirley Hill, 25, is using dance to help introduce the Native culture to Calgary's non-Native society. A student at the Plains Indian Cultural Survival School (PICSS), she and fellow students often visit such institutions as the Calgary Children's Hospital to dance and demonstrate crafts. Hill is the vice-president of the students' group and a student advisor to the PICSS board and she is learning to speak Blackfoot and has started drumming classes. "At first I didn't like being Indian," she states, but explains as she got more and more interested in her culture she felt extremely proud of her Native heritage. Her shawl dance dress is decorated with beautiful beadwork in the design of a songbird. "It stands for my Indian name A Nat Tsi Bis A Kai, Pretty Sound Bird Woman...I was given this name by my great grandmother when I was born," Hill explains.

— DIANNE MEILI, Windspeaker



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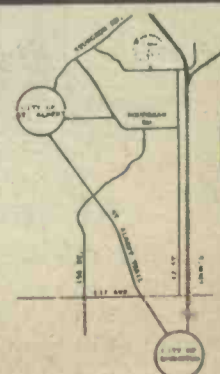
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## CREATIVE HANDS

# Southwestern crafts popular at powwows

**EDITOR'S NOTE:** No powwow is complete, it seems, without the craft and jewellery booths that usually line the outskirts of the dancing area. A powwow is often the best place to view vast arrays of turquoise and silver bracelets and earrings, blankets, pottery, beaded hair decorations and rugs available at the concessions.

Across the border, at large powwows, the assortment of crafts made by southern Indians is staggering. Up here in Canada, you will find anything from jewellery and beadwork to T-shirts, posters and caps.

Even in Canada, a good deal of turquoise and silver craftwork and some blankets are almost always marketed at powwows.

With respect to blankets, many are of a commercial variety but, for those who can afford them, Pendleton blankets are still a sought after item.

Here, Terry Lusty explores crafts which originates from tribes located in the southwestern United States and offers a few tips on purchasing these items.

Indians of the American southwest popularized three specific artcrafts: pottery, weaving and jewellery.

Pottery was something of a natural for southwestern Indians because of the abundance of clay in the area. It has been most popular among the Navajo, Pueblo, Hopi, Ute, and others from the states of Arizona, Colorado, New

Mexico and Utah. Where these four states come together is commonly known as "Four Corners." Although many patterns employed as decoration on their pottery are symbolic of natural gifts like flowers or plants, most are geometric in their construction.

In the area of weaving, the Navajo, Pueblo, Apache, Hohokam, Zuni, Anasazi,

Hopi and Pima Indians are leaders in these crafts.

These same tribes have also done well in fashioning both simple and intricate pieces of jewellery. The application of turquoise, coral, mother of pearl and jet to their silversmithing has become highly fashionable and the jewellery receives world-wide acclaim for its artistry.

## Turquoise and silver becomes fashionable art form

BY TERRY LUSTY

Most people who think of southwestern Indians cannot do so without thinking of turquoise jewellery. It has become synonymous with the southwest where some of the finest craft-makers live.

Often referred to as "skystone," turquoise is associated with luck and has been excavated in ruins believed to be 4,000 to 5,000 years old.

### Popularity

The great wave for skystone and silver took America by storm in the early 1970s. It had been a long time arriving, considering that this form of Indian-crafted jewellery had been produced for over 9,000 years.

The full impact of this art form did not crest until a Saks Fifth Avenue store in Phoenix, Arizona, used spectacular examples of turquoise jewellery as part of a fashion show in the spring of 1972. Thereafter, the Navajo, Zuni and Santa Domingo Indian reservations, Gallup and other southern Indian commu-

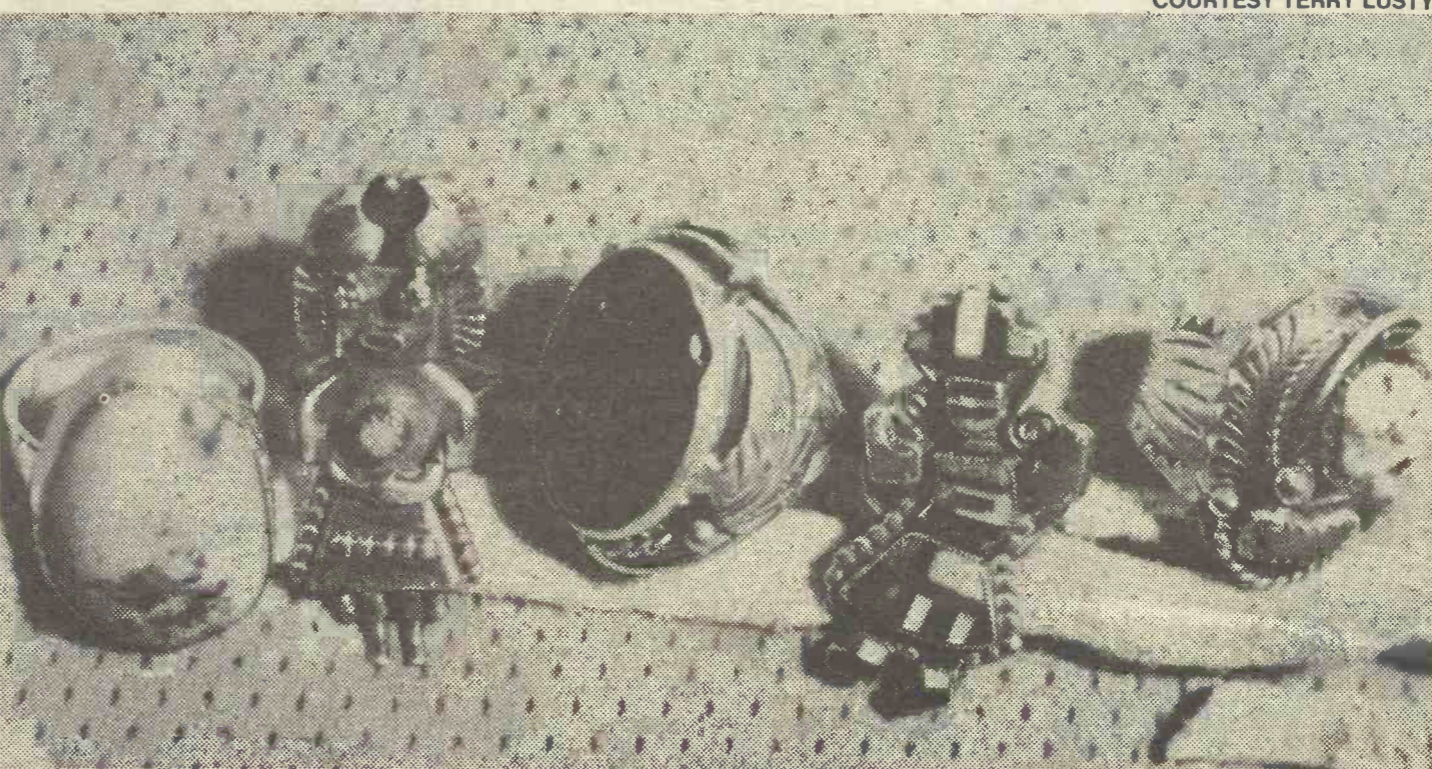
nities were swamped by interested customers.

The rush to purchase turquoise was even further advanced when the magazine, Arizona Highways, published a 28-page, full size and color reproduction of turquoise jewellery in its January 1974 issue. Single copies quickly became collector's items valued at \$50 each.

As well, the August 1974 issue (Master pieces of C.G. Wallace Collection) and the March 1975 edition (old pawn jewellery) created still greater interest and excitement.

Single pieces of turquoise craft ranged anywhere from \$29 to \$6,000 and "sets" for up to \$25,000. In 1974-75 there was more turquoise jewellery sold in the one year than in the previous 100 years. It was the year the wave crested.

The market rocketed. It is believed that at least \$750 million worth was produced in New Mexico in '75. In the year before, it is estimated that about a million dollars worth per week was leaving Gallup. To theorize that it is merely a \$1 billion a year industry is probably being



'Skystone': An assortment of turquoise and silver rings

quite conservative.

### Early history

Early shell and stone craft was produced by such prehistoric cultures as the Hohokam (ancestors of the Pima and Papago Indians), Anasazi and Mogollon. But, it is the Pueblo Indians who were first identified with skystone and silver before Christ.

There has been no evidence of casting in gold or silver by the Hohokam or Anasazi. It is known that turquoise work existed

among the former in Arizona during the pre-Christian era and experienced a marked increase around 900 A.D. At the time of Spanish conquest (1500 A.D.) America, the Aztec prized turquoise highly, moreso than silver or gold. The Navajo used it in religious ceremonies. Many believed that to see it upon awakening in the morning meant a good day was ahead.

Most well known for their work in turquoise and silver are the Navajo, Hopi

and Zuni. The stone is mined in New Mexico, Arizona, Colorado, California and Nevada.

The Navajo first worked in brass and copper. About 1850, they took up silversmithing from Mexican neighbors. In 1870, while imprisoned at Fort Sumner, they copied and produced Mexican silver bracelets, earrings and so forth. By the 1890s, the Zuni were also crafting silver.

Coincident with turquoise is the use of red coral, mother-of-pearl, abalone

and black jet. Although it is not of American origin, coral has become a common element in jewellery making. It was introduced by traders and wholesalers from the Mediterranean and Asia and became quite popular during the 1930s.

Two of the most common styles of setting stones into silver are channel or inlay. Both use silver strips to separate or contain a design or parts of it but inlay is curvilinear while channel work is straight-line separation.

A major difference between Zuni and Navajo is that the Navajo try to maintain the natural shape of the stones they use and fashion the silver around it. The Zuni, however, cut and shape the stones to fit the pattern of the silver mold.

Still another form of craftsmanship is the overlay technique developed by the Hopi who did not achieve as well as the Navajo and Zuni did in commercial sales up until the 1930s.

The Hopi cut out a design from one layer of silver and attach it to a second and darker layer to make it stand out. □

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## CREATIVE HANDS

DAN DIBBELT, Windspeaker

# Pueblo the first to weave with cotton

BY TERRY LUSTY

In prehistoric times, the Pueblo Indians of New Mexico and the Arizona mesas planted and irrigated cotton fields. From this cotton, and long before the arrival of the Spanish in America, the Pueblo wove and made superb, useful items. When the Navajo migrated southward, they learned to weave from the Pueblo and they became outstanding masters of weaving by the time of conquest (1500 A.D.).

The Indians wove clothing, blankets, rugs, shawls, sashes, bridles and wall hangings. They became masters of dyeing wool. When Spanish explorers discovered Arizona and New Mexico in 1540, they were greatly impressed by the painted and embroidered garments of the Pueblos — dresses, shirts and breech cloths. At this same time, cotton was still unknown to Europe. In America, it had been in use for many, many years. So steeped in the culture of the Navajo was the art of weaving that children began as young as three to five years of age.

Following the Pueblo revolt (against the Spanish) of 1860, Pueblo weaving began to die out while Navajo weaving was on the

rise. Up until 1800, woven good had been the most valuable product of New Mexico.

In 1863, Kit Carson was to unknowingly assist the Navajo with respect to gaining them a world reputation for their handwork. When Carson defeated the Navajo, they were imprisoned for a five-year period. While in prison, the government bought them 4,000 Rio Grande Spanish blankets. Called Saltillo blankets, they were adopted and adapted by the Navajo who took the pattern back to their homeland in 1868. That ever-popular diamond and geometric pattern of today's Navajo blankets and rugs was, in fact, a product of their imprisonment.

The most prolific weavers were those of the Anasazi culture. Originally, they were basket makers but adopted cotton weaving — most likely from New Mexico. It was the Anasazi who developed the famous backstrap (belt) loom around the time of Christ. They did not develop the art of weaving until about 1650.

Navajo weaving enjoyed its greatest success in the 1960s. Unfortunately for the Indian producer, rising prices, numerous machine-

made imitations and a general decrease in the interest of handmade Indian crafts resulted in reduced production by Indian craftsmen. Although the quantity declined, quality increased and improved in both the product and the artist.

As for the artisans, they learned their skill or trade through traditional methods which means that they learned by "doing."

Both sheep and goat hair is used for wool with goat hair being stronger and easier to work with. It also contains less oil and grease, is cleaner and requires less washing. Rugs from goat hair fetch higher prices because they outlast those made from sheep.

Sheep are sheared in early spring when their wool is thick. The wool is then carded and spun — twice for the weft yarn and up to five times for the warp yarn.

To color wool, natural dyes of red, white, black and grey were the most common and traditional colors. The art of producing and using natural dyes from a variety of plants has dwindled to near extinction. In its place now are commercial dyes.

Weavers who prefer to use natural dyes must be flexible because, if they run out of a color they need for a particular piece of work, they must be prepared to alter their original design to suit the available colors they do have on hand.

This is where the artistic mind, inspiration, skills and styles play their role. The ability to change when conditions so dictate is certainly a consideration one has to make. □

or silver and turquoise. In beadwork, be discriminating about such things as color, coordination, tightness and the strength of the actual stitches.

In purchasing turquoise, at least look for obvious flaws like cracks or chips in the stone. Also, don't be afraid to ask the dealer where the stone comes from (which mine) or the type of turquoise (the actual name i.e. Kingman, Morenci, etc.).

The silver setting, be it a ring, bracelet or necklace, will usually have craftsman's initials or a design he/she uses on the underside of the item. Look for it. If it is not there, ask the dealer if it is Mexican silver which is a quality metal. At the very least, it should be sterling silver.

Certain information important to know is: who made the article, what tribe and area is the producer from, and whether the colors or designs have a particular meaning. □



Art with dimension: Potter shapes new project

## Tourists seek clay crafts

BY TERRY LUSTY

Most tribes of the southwest are still producers of pottery, particularly those living in the Rio Grande region of New Mexico. They are the ones tourists and retail stores chase after for their clay craftwork. However, the river valleys of the Rio Grande are not the only region of production.

To the southeast, pottery makers include the Pamunkey, Catawba, Cherokee, Lower Creek, Apalachee, Seminole and Timucua. Central tribes include the Tuapaw, Middle Mississippi culture, Upper Creek, Missouri and

Winnebago. In the Gulf region are the Natchez, Choctaw, Caddo (five types), and Chickasaw. Northern producers are the Iroquois, Huron, Delaware, Erie, Fox, Sante Sioux, Mandan, Arikara and Shoshone.

Pottery making involves various procedures: building the pot, shaping it, smoothing it, slipping (mixing water and colored clay to fill the pores and provide an even color and a smooth base for painting), polishing for hours, firing, smudging (gives a black, shiny finish), and wiping to minimize discoloring and to provide a shine. An excellent film of this process is "Maria of the

Pueblos" which may be obtained from the National Film Board of Canada.

Decorating pots is accomplished through one of the many processes: painting, corrugation, impressing, incising, engraving, stamping or effigy modeling. Unless one is very familiar with designs and shapes and colors, it is very difficult to tell who made the pot just as many pieces of beadwork are not identifiable in terms of which tribe did the work, although certain styles and patterns are singular and can be connected to a specific tribe. These, however, are usually few in number. □

## How to make an intelligent purchase

BY TERRY LUSTY

For many Indians, the production of handmade crafts is an economic pursuit. Not only does it help financially, it also assists in the retention of traditional ways which might otherwise disappear. In that the products are handmade, a sense of self-satisfaction is also derived.

To the consumer, the cost is usually cheaper than those at retail stores because the producer does not have to mark up the value to the same extent as stores.

One of the best means of determining the value to craftwork is to ask around. There are also retail stores, Native friendship centres, museums and books that can provide information on realistic prices for certain kinds of goods. Still, it is best to speak with knowledgeable people about crafts before buying.

It is no simple manner to explain in print what constitutes good beadwork

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**PERFORMERS**

*Red Thunder Cultural Society*

# Dance Troupe dispels 'Hollywood Indian' myth

DIANNE MEILI, Windspeaker

BY DAN DIBBELT

The children sit silently, cross legged, watching the brilliant color of the swirling costumes, beads and feathers of the Indian dancers before them.

The dancers carefully, yet swiftly, perform the intricate steps of their cultural dances. Yet, this is not a powwow and this is not the usual location for such ceremonies.

Instead, it is the Red Thunder Cultural Society, a Native performing arts group demonstrating the traditional dances of the powwow to a group of elementary non-Native school children.

"We do an extensive school program," says the society's founder Lee Crowchild of the Sarcee reserve near Calgary. "We can do up to five school performances a day.

"The performances are really an educational experience for the kids," he adds. "They learn the traditional side of our culture but also learn to dismiss many of the Hollywood stereotypes



Passing on knowledge: Crowchild (right) and partner demonstrate culture

related to Indians."

Indeed, the most common question Crowchild gets at these demonstrations is, "Are you a real Indian?"

Crowchild is definitely a real Indian. He is a direct descendant of the Sarcee's Chief David Crowchild,

and attributes his knowledge and understanding of his culture to his upbringing.

"I started dancing when I was four-years-old," said Crowchild. "But I have never danced in the competition powwows."

Despite that, Crowchild

has an extensive knowledge of the dances and the stories behind him. And this knowledge is passed on to the audience in a narrative form prior to each dance.

Red Thunder, however, does not limit themselves to school students, they have entertained and informed on numerous occasions and in different countries.

But they are perhaps best known to the world audience for their performances every night during the medal ceremonies of the 1988 Olympic Winter Games.

"We also performed at the opening and closing of the athletes' village," adds Crowchild.

Crowchild's idea for Red Thunder developed a little

over two years ago when he was visiting New Zealand. There, he saw a Maori dance troupe and realized the potential of such a group in Canada.

"I knew we had the talent and the culture to do something like that," said Crowchild. So, upon returning to Canada Crowchild started gathering a team.

Today, with almost thirty members, the troupe has gone beyond just dancing. "We really want to expand our drama department as well as go into recording," said Crowchild.

All the members of the troupe attempt to expand their talents by rehearsing in the different art forms.

Crowchild says the 13 full time troupe members

rehearse eight hours a day, five days a week. Rehearsal includes public speaking, improvisation acting, traditional dancing and fitness routines.

"It can be very hard work and very tiring," says Crowchild. "Somedays we have five engagements, and that can be tiring." So the troupe members are expected to keep in shape so they can keep up.

Red Thunder is an all Indian group operating out of the Sportsplex on the Sarcee reserve near Calgary. A dark stairwell takes you into an even darker studio. The furniture is old, the props are handmade, but the talent is genuine.

"We do have some members who came to us with some experience," said Crowchild. "But most of our members came to us green."

While Crowchild appreciates the experienced members he is also grateful for the newcomers.

"They're always fresh and always willing to learn," he said. "And if they're willing to learn, we can work with them."

Crowchild said one of the biggest obstacles for new performers to overcome is going before an audience. "But we work them pretty hard and they usually don't have time to think about being nervous when they're on stage."

For those not familiar with Red Thunder, they will be on stage at a free open house May 17, 7 p.m. at the Sportsplex on the reserve.

Red Thunder has an hour long program planned with a sampling of all their talents to be performed in drama, dance and song. □

**Good luck to all contestants during this powwow season. From the merchants & management**

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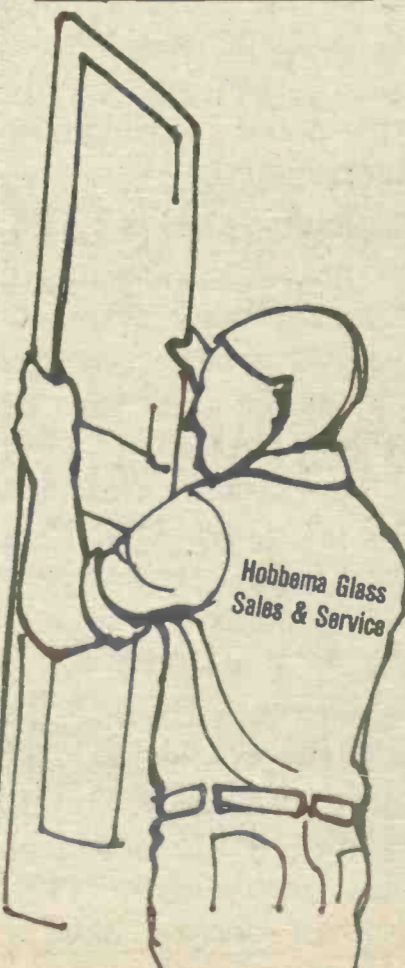
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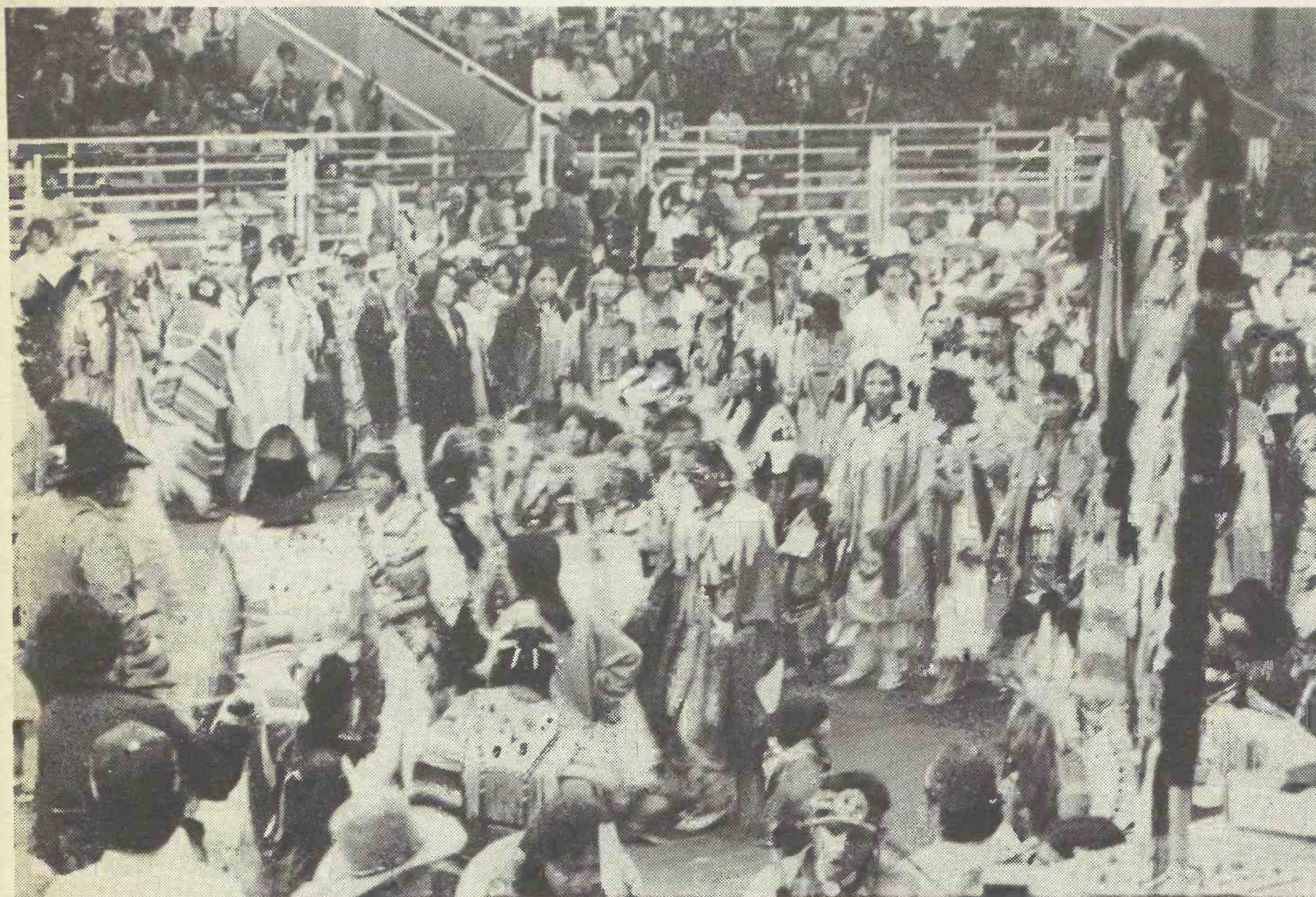
5th Annual Juried Alberta Native Art Festival (ASUM MENA), deadline for submissions June 1. Contact Alberta Indian Arts & Crafts Society and enter early.

Treaty Days & Halfway House Opening, June 8, Frog Lake.

Myers Buffalo Golf Classic, June 17-19, Wolf Creek Golf Course (near Ponoka). WIN-Golf Sanctioned — \$100/green fee, steak, all flights. Contact Calvin at 585-2648 or Herb at 585-4059. Preregistration until Wednesday, June 15.

**PUT IT HERE.**

Call or write the editor to include good news of non-profit events you want to share, courtesy of AGT.



### POWWOW II

Days have arrived that are long  
On the wind is borne a song.  
Beneath the feet a blanket green  
Overhead the eagles scream.

Yes, once again the land does ring  
As we hear our warriors sing.  
They cleanse all else of any shame  
Bringing honor to those who came.

Indians sit and talk together  
Coup sticks bear eagle feather.  
Dancers move, their heritage regain  
So the people might live again.

Sing your praises to the sky  
For those in war who did die.  
Rise up children of the sun

Let your freedom be undone.  
Dance the pathway of the sun  
Join the circle, become one.  
Turn your faces to the sky  
Hear your people's victory cry.  
Brothers, sisters, touch the Earth  
Thank the Creator for giving birth  
To this culture that you bring  
A day the children learn to sing.  
The powwow's returned to the hills  
A tradition old, never to be stilled.  
A time much like the golden age  
Now preserved on nature's page.

© Terry Lusty, May 12, 1988



# Are you a singer, a musician, an actor, a storyteller, a magician, a dancer, or whatever?

If you would like to perform,  
then we may have a spot for you.

The Fort McPherson Indian Band  
is now selecting performers for their:

The deadline for receiving your  
application is May 15, 1988.

## 1988 Music Festival

to be held on June 24-26, 1988 at  
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**Please** send a demo tape, a photo and information  
on your act to the following address:

**Fort McPherson Indian Band**  
Box 86

**Fort McPherson, NT X0E 0J0**  
Phone: (403)952-2330  
Fax number: 952-2212

# Paul Band 2nd Annual COMPETITION POWWOW

## July 8, 9 & 10, 1988

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Ladies Traditional	700.00	500.00	300.00	150.00
Men's Fancy	700.00	500.00	300.00	150.00
Ladies Fancy	700.00	500.00	300.00	150.00
Men's Grass	700.00	500.00	300.00	150.00

JUNIOR'S (7-12)	1st	2nd	3rd	4th
Boys Traditional	100.00	75.00	50.00	25.00
Girls Traditional	100.00	75.00	50.00	25.00
Boys Fancy	100.00	75.00	50.00	25.00
Girls Fancy	100.00	75.00	50.00	25.00
Boys Grass	100.00	75.00	50.00	25.00

**TINY TOTS . . . DAILY PAY-OUTS**

40 & OVER	1st	2nd	3rd
Men's Buckskin	400.00	200.00	150.00
Ladies Buckskin	400.00	200.00	150.00
Men's Traditional	400.00	200.00	150.00

JINGLE DRESS (ADULT)	JINGLE DRESS (JUNIOR)
1st Place	100.00
2nd Place	75.00
3rd Place	50.00
4th Place	25.00

TEEN'S (13-17)	1st	2nd	3rd	4th
Boys Traditional	400.00	300.00	200.00	100.00
Girls Traditional	400.00	300.00	200.00	100.00
Boys Fancy	400.00	300.00	200.00	100.00
Girls Fancy	400.00	300.00	200.00	100.00
Boys Grass	400.00	300.00	200.00	100.00

JINGLE DRESS (TEENS)	DRUM COMPETITION
1st Place	1200.00
2nd Place	1000.00
3rd Place	800.00
4th Place	600.00
	5th Place
	6th Place

**CONTACT:**

Kirby Bird .....428-0188 or (403) 892-2922  
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**MEN'S & LADIES FASTBALL TOURNAMENT**

Total Prize - \$7,200.00 Cash  
 First 16 Teams (Men's)  
 First 16 Teams (Ladies)  
 Deadline for Entry July 6th, 1988

45 miles west of Edmonton & 3 miles south of Duffield Corner & 1 mile west of Duffield

**NOTICE:**

Paul Band is not responsible for any injuries, losses or theft. Alcohol or drugs are NOT ALLOWED on premises. 24 hour security.

## GRASSROOTS



## DROPPIN IN

By Mark McCallum

If you live around Fort McMurray, one of the last things you might expect to encounter is a powwow. Sure you might see a good old fashioned square dance or the always popular jig.

But powwows just aren't common to these parts, at least not until now. The Fort McMurray Nistawayou Friendship Centre staff is currently offering a powwow training program that is showing no signs of slowing down, says Jerry Cuthbert.

The centre's manager notes that what started as one small group of would-be powwow dancers a year ago is now two firmly established groups of trained dancers. The second group is located in Fort McKay. Both groups are about 25 to 30 members strong.

And, Cuthbert says the snowball effect is still picking up more and more momentum. The Nistawayou powwow dancers held a mini-workshop at the Janvier reserve Northlands school recently that "captivated all of the kids there."

About 80 students watched and listened as the powwow group went through a series of different dances that were explained by a narrator. They plan on giving the same one hour workshop to students in Conklin, says Cuthbert, adding that they will also be recording powwow music for the schools.

They are hoping powwow groups can be started in these places as well.

Members of the group also learn more than powwow dances and songs. "They earn feathers as they go along," Cuthbert explains. "They learn a traditional values system which teaches young people to respect everything and everyone around them."

The Nistawayou powwow dancers are planning to make appearances at Fort McMurray's Heritage Park May 22, July 1 (Canada Day) and August 1 (Heritage Day).

This week Windspeaker is saluting powwow people. Please take the time to look through the 40-page pull out section in the middle of the paper.

**HIGH PRAIRIE:** Wanna learn how to skin a rabbit?

Dave Rumley says the Native Friendship Centre may be able to help you if you're interested in finding out more about the great outdoors.

The friendship centre's staff is inviting residents to take part in a summer camp.

"Participants will get a chance to learn some outdoor living skills. Last year, the kids caught a whole bunch of rabbits and learned how to prepare them...it's just going to be a lot of fun," explains Rumley, adding the camp will be held for two weeks sometime in July.

If hunting doesn't appeal to you, perhaps you might be more interested in one of the many recreational programs that will be offered at the centre this summer like football, floor hockey and baseball. An arts and crafts program will also be held at the centre.

Rumley notes all of the planning summertime

recreation and teaching.

Topics to be covered during the week, include university admissions rules, student finance opportunities and city orientation.

Animal science, computing science, industrial design, sociology and law are courses that will be introduced in a daily class schedule.

Accommodation and meals can be provided at St. Joseph's College located on campus.

For further information on registration and costs, contact: Albert Crier, Native Student Services, 124 Athabasca Hall, phone 432-5677.

**U of A helps newcomers**

For the first time, the University of Alberta Faculty of Extension and Native Student Services offers Native adult students a one-week residential university orientation program from July 31 through Aug. 6.

Native Adult Summer University (NASU) will introduce prospective students to university entrance procedures, academic offerings, recreation programs and social life at the U of A campus.

NASU may help open the door to a university education and a successful life in professional careers, such as law, dentistry,

**Powwow fever catchy**

activities will be free and he invites everyone to join in the fun. He also wanted to appeal to the community for help. "We need volunteers to help make this summer really successful." Contact the centre today at 523-4511.

**WABASCA/DESMARAIS:** The Bigstone Cree band will be hosting a feast and round dance May 27.

"It's going to be a good time," says James Yellowknee, the NNADAP (National Native Alcohol and Drug Abuse Program) coordinator for the Bigstone Cree band. NNADAP is sponsoring the event.

It will feature local drummers and a group from Saddle Lake called the McGillvery Singers. The celebration will be held at the Mistassiniy school grounds.

Yellowknee invites everyone to drop by and join in the round dance. It's free.

Yellowknee adds that on the same weekend as the round dance (May 27 and 28) the Northlands Games will also be held at the Mistassiniy school. They're expecting about 24 teams representing school from across northern Alberta.

NNADAP will also be sponsoring a conference aimed at conquering drug and alcohol abuse, notes Yellowknee. The theme of the conference is

Mamawihkamatotak — a Cree word that's "as long as the trip from here to Slave Lake," he chuckles. The word means "let's work together and help each other."

Workshops for the event will be held at the Slave Lake friendship centre, arena and the Sawridge Hotel banquet room June 10, 11 and 12.

"We're focusing on trying to get our Native people working together to fight alcohol and drug abuse."

**TALLCREE BAND:** A tentative date has been picked for the Tallcree Reserve Treaty Days — June 17. And, according to band administrator Ron Henriët, "We're going to start putting in our request for good weather now."

They must have some pull in high places because their request was answered favorably at last year's Treaty Days. Henriët says, "Everything went just great!"

The band is planning to hold a load of activities such as a round dance, tea dance, princess pageant and handgames tournament. The event will be held at the South Tallcree school and everyone is invited, adds Henriët.

That's it for this week. Be sure to let us here at Windspeaker know what's happening in your community by calling 455-2700.

Native Advisory Committee and Staff  
of Providence School in the Town of  
McLennan invites everybody to our

**NATIVE CULTURAL DAYS****May 27 & 28, 1988**

Providence School

**EVENTS****Friday, May 27**

1 p.m. - Opening Ceremony

Prayers will be said by Father Laboucan and  
Father Lessard

1:30 p.m. — Native dancers, White Braid Society

Puppet Show by White Braid Society

Ends at 3:30 p.m.

**Saturday, May 28**

10 a.m. — Opening Ceremony

10:20 a.m. — Guest Speakers: Pearl Calahasen of Native Education, Dr. Anne Anderson of Native Heritage and Cultural Centre, Larry Desmeules, president of Metis Association of Alberta and a Special Constable.

11:15 a.m. — Contests: Bannock Making, Tea Making, Jiggi ig, Fiddling and Singing

**HOUSE TOURNAMENT**

Hand games, storytelling, pipe ceremony by Richard Cardinal, Native modelling by AVC Grouard, Native dances, Waseskuan dancers, round dance — trophies will be awarded to contestants.

Arts & Crafts display from High Prairie Friendship Centre  
and Grouard Friendship Centre.

Master of Ceremony for Native days, Mr. Casey, principal of Providence School

No Charge to Enter Contests — No Charge at the Gate

Contestants can call collect to 324-3832 for more information — ask  
for Margaret or Mr. Casey.*We invite you to come celebrate with us.*

## SPORTS &amp; LEISURE

## Celebration 88 awards

## Kikino honors sports heroes

BY GEORGE LAFLEUR  
Special to Windspeaker

KIKINO, Alta.

Residents of the Kikino Metis Settlement were honored at Celebration 88 awards night held April 19.

The awards night, held at the community hall, paid special tribute to various individuals and groups in recognition of their community service.

Jack Shields, Member of Parliament for the Athabasca constituency presented the awards on behalf of the government of Canada.

Shields, parliamentary secretary to the minister of Energy, Mines and Resources, stated the medals and certificates of merit were being presented in communities across Canada to help celebrate the year of the Olympics in Canada.

"At the completion of the Olympic Games in Calgary, the minister of Amateur Sport and Fitness, Otto Jelinek, ordered a new medal to be struck. This new medal was to have the Olympic logo on one side

and the Canadian Coat of Arms on the reverse," said Shields.

Jean Cardinal was honored for working as a volunteer in various fundraising activities and other settlement functions. The Kikino Recreation Society was cited for their work as sponsors of all the recreation activities on the settlement. William Erasmus and Delphine Erasmus, two of the original members of the recreation society accepted the medal on behalf of the settlement.

Dave White was honored for his many hours of work as an official at baseball and hockey games, while Ron Tremblay took the honors for his work with the young athletes of Kikino as coach of the Bantam baseball and hockey teams. His teams have achieved league championships in baseball and hockey. The Bantam baseball team competed in the Alberta Summer Games in Strathcona last year as well as being the bronze medal winners of the provincial playoffs.

Mark Calliou was named the male athlete winner for his outstanding play in both

Bantam and men's baseball and hockey. Lori LaFleur was honored as the top female athlete for her superb play as a right winger for the Kikino Blues novice hockey team. The 10-year-old was the only female on the boys hockey team.

A committee of Kikino members was formed to determine the recipients of the medals and certificates of merit.

The six categories under which the medals and certificates of merit were presented were: volunteer, sponsor, coach, official, male athlete and female athlete.

Jack Shields was ably assisted in the awards presentations by Floyd Thompson, chairman of the Kikino Settlement Association Council, who acted as masters of ceremonies for the awards night.

Certificates of merit were also presented to members of the Kikino Metis Settlement for their work as volunteers in fundraising activities, church promotion, and the promotion of Native arts and crafts.

They are: Ed Bellerose, Diane Bruno, Patricia Bruno, Helen Calliou, Harrison Cardinal, Louie Cardinal, Viann Cardinal, Jean Cardinal, Delphine Erasmus, William Erasmus, Roger Littlechilds, Veronica Morin, George Thompson, Ella White, Karin White and Phillip White.

Also receiving certificates of merit were the Kikino Northern Lites, the award winning dance troupe: Gilbert Ladouceur, for his support and work in sports, Robert McDonald, for his work in the sports field through the promotion of rodeo, Priscilla Morin, the winner of the CFCW Star Search in 1986, Wanda Peterson, for her work in the Special Olympics and Fred Purden, for his work in the sports field through the promotion of rodeo.

The Kikino Settlement Association Council also presented plaques to Darlene Thompson, Karin White, and Leona Cardinal for their work in the field of education, Wanda Peterson, female athlete in the Special Olympics and Priscilla Morin, for her work in the field of music.



In the swing of things: Jarred Poitras

## Kehewin holds warm-up golf tournament

BY LYLE DONALD  
Windspeaker Correspondent

Fore! yes it is golf season again and the Lakeland people were in the swing of things, at the Kehewin warm up tournament at the St. Paul golf club on Saturday, May 7.

With over 20 golfers taking part in the 18-hole event, the ages ranged from 10 years to early 50. Tournament champ Victor John said it was good to see so many people turn out for the day, and can remember back about eight years ago when there were only about three dedicated golfers from Kehewin and

now there are over 30 from their reserve alone.

Coordinator of the event Herman John said they plan on doing this once a month as it is a good time and a good chance for the people to get together as a community.

Overall champions: 1st, Victor John; 2nd, Gordie John; 3rd, Herman John. First flight: 1st, Ervin John; 2nd, Homer Poitras; 3rd, Ray Cardinal. Second flight: 1st, Brian Youngchief; 2nd, Gary Youngchief; 3rd, Lou Lapitac. Ladies: 1st, Liz Poitras; 2nd, Clara Loyer; 3rd, Joyce John. Juniors: 1st, Willie John. □

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## SPORTS &amp; LEISURE

SPORTS  
ROUNDUP

By Kim McLain

John George McDonald, 62, recalls when the Onion Lake Canada Day celebrations attracted enough visiting tents to form a huge ring around a running track a half-mile long.

In those days, he says, there wasn't anybody designated to organize that massive event, just volunteers.

And there was no baseball. Instead, they played soccer, raced horses and chuckwagons and, of course, they raced the half-mile as people cheered the runners on from their campsites.

The event was so successful that it attracted people two days before any planned events happened. Onion Lake, sitting half in Alberta and half in Saskatchewan, drew crowds every year from both provinces.

## Onion Lake celebrates a tradition of sports

By the time Peter Chief, 44, was born, baseball was part of the celebration. And the other favorites remained on the agenda, plus a few new events.

One new sport was horse wrestling, a rough event that demanded strength and horsemanship. Men riding bareback would try to topple each other off their horses.

Greased pole pillow fights had spectators laughing as they watched two contestants trying to knock each other off a slippery log.

A big hit was a type of "King of the Mountain" game. First, a tall pole was erected with a \$10 bill tied to a string at the top. Then it was a free-for-all as several men tried to climb up the pole to reach the money first, often stepping on each other's heads and shoulders.

But not all of Chief's memories of the celebrations were happy.

When he was 14 or 15, he says, there was a big accident in which a car stalled on the horse track during a race and the animals ran into the car. Fortunately, no one was seriously hurt but two horses had to be destroyed. After that, says Chief, some people stayed away.



First Indian Mission School: Built in the year 1900

Today, many things about the celebration have changed.

For one thing, there aren't as many people as there used to be.

But organizers of the event have noticed attendance picking up in the past few years. They say a lot of people like the old events and now that they're putting some of those events back, the regulars are returning.

Now the celebration features gymkana, horse racing, foot races, heavy horse pull, pig scramble, wagon race, men's and ladies' fastball, slowpitch, horse shoes, horsecrestling, pony and chuckwagon racing, talent show, and of course, a dance.

And this year marks the 90th year for the event.

For more information about the Canada Day event contact Irene McDonald at (306) 344-4884 or 344-2107. Or phone Joe Carter, secretary for the Canada Day committee, at (306) 344-2069 or 344-2107.

Zone 6 Regional Council  
Metis Association of Alberta

### Regional Council Meeting

Saturday, June 4, 1988  
Grande Prairie York Hotel  
in the dining lounge

- Business Administration Workshop - 9:30 a.m.
- Regional Council Executive Election - 1:00 p.m.
- Second Annual Council Meeting - 2:00 p.m.
- Cocktail Hour - 5-6:00 p.m.
- Banquet - 6:00 p.m.
- Live Entertainment - 9:00 p.m.
- Draw For Door Prizes

\$10 for registration (please register before May 30 or June 4) For more information call Diane Ireland: 624-4219



Settlement Investment Corporation  
Business Development  
Investment Officers  
will be at the  
Elizabeth  
Settlement Office  
May 17-18, 1988  
& Fishing Lake  
Settlement Office  
May 19-20, 1988  
For more information  
please call 426-5312.



presents...

# The 2nd Annual Goodtimes Jamboree & The First Persons Music Awards

FOR REGISTRATIONS AND  
ADVANCE TICKETS  
CONTACT NANCY AT:  
P.O. BOX 2250  
LAC LA BICHE, ALBERTA  
TOA 2CO  
PH: 403 623 3333

BOOK EARLY  
HOTEL ACCOMMODATIONS  
AND CAMPSITES ARE  
AVAILABLE ON A FIRST COME  
FIRST SERVE BASIS.  
CALL THE NATIVE PERSPECTIVE  
AT 403 623 3333

## PROPOSED SCHEDULE

May 20/88  
Friday: 9 p.m. - 2 a.m.  
DANCE

May 21/88  
Saturday: 10 a.m. - Noon  
BREAKFAST

Saturday: Noon - 2 p.m.  
SONGWRITERS WORKSHOP

Saturday: 2 p.m. - 8 p.m.  
JAMBOREE & TALENT  
SPOTLIGHT

Saturday: 9 p.m. - 2 a.m.  
DANCE

May 22/88  
Sunday: 2 p.m. - 8 p.m.  
JAMBOREE & AWARDS  
THROUGHOUT DAY

THERE WILL BE A CONCESSION  
FOR THE PUBLIC

LAC LA BICHE, ALBERTA

May 20 - 22, 1988  
Victoria Day long weekend

3 days of good music, good food  
and good times!

#### All-Star Jam Session

##### CONFIRMED ACTS INCLUDE:

REG BOUVETTE & THE BLUE FIDDLE BAND  
ERNEST MONIAS & THE SHADOWS  
TOMAHAWK  
FEATURING ELVIS GREY  
CRYSTAL PLAMONDON-LADOUCEUR  
& GENERATION  
THE TRADES  
JOE LADOUCEUR & THE TRADERS  
LAWRENCE BADGER & BULLDOG  
HARRY DAVIES & UPTOWN COUNTRY  
TANYA PLAMONDON  
FRANCIS AUGER/WILD BILL WILLIER  
WILDWOOD FLOWER/BONNIE MORIN  
BRUCE MITCHELL  
WEEKEND WARRIORS/WINSTON GOUCHEY  
NATIVE MUSIC HERITAGE SOCIETY  
DON GLADUE  
FATHER LUCIEN LARRE  
& MORE TO COME!

#### Music Awards Songwriters Workshop:

DENNIS CHARNEY  
COUNTRY MUSIC NEWS  
MARY-LOU SANMOR  
HORIZONS AWARD WINNER AND  
RECORDING ARTIST  
JOANNE MYROL  
SONG WRITER AND RECORDING ARTIST  
RAY FOX, PUBLISHER, PROMOTER  
& RECORD PRODUCER

#### Special Guests Include:

DUSTY RHODES KISN/FM  
PETE HICKS CFCW  
ALBERTA RECORDING  
INDUSTRY ASSOCIATION  
CANADIAN COUNTRY MUSIC  
ASSOCIATION

Professional Society  
of Aboriginal Business Women

## BUSINESS PLANS & ORIENTATION SEMINAR & WORKSHOP

May 16, 17 & 18, 1988

Calgary Indian Friendship Centre  
140 - 2nd Ave. S.W., Calgary, AB  
(9 - 5 p.m.)

**Program includes:**

- importance of a business plan
- components and application of a business plan
- advertising and promotion
- retailing
- introductions and principles
- funding agencies
- computer

**Objectives:**

- to support and facilitate the growth and development of Aboriginal women in business.
- to act as a forum for discussion and interaction among Aboriginal women in business and for beginning entrepreneurs to share ideas; develop new contacts and to discuss new business opportunities.
- to contact workshops, conferences, seminars on economic development issues as defined by Aboriginal women.

For more information, please contact Lorna Jardine at 284-9412.

## "IN SUPPORT OF NATIVE LAND CLAIMS"

Lubicon Lake Band/Federation  
of Metis Settlements

The Paddle Prairie community  
is hosting a **CULTURAL  
EVENING. Everyone welcome.**  
May 21, 1988

Ceremonies to be held in the hamlet  
of Paddle Prairie, Alberta

Introductory speeches, cultural  
performance featuring White Braid  
Society, feast giveaway, round dance.  
**NO ALCOHOL OR DRUGS PLEASE**  
We invite your input and advice on this  
very important issue. Please call  
Everett Lambert at 981-2227  
(Paddle Prairie).

## ON THE POWWOW TRAIL

# Ben Calf Robe powwow entertains over 300 guests

BY TERRY LUSTY  
Windspeaker Correspondent

EDMONTON

An overflow crowd turned up at the May 7 St. Pius X Catholic school here to observe the Ben Calf Robe school program's seventh annual powwow.

Eric Cardinal acted as emcee for the day and Joe Cardinal accompanied by his wife, Jenny as the standing head elder.

The facility has almost outgrown itself. In drum groups alone there were nine — Little Boy (host drum), Red Bull, Edmonton, Five Nations, Foothills, Hawk River, Hobbema Selects, PICSS and Sarcee Rowan.

Add to this a crowd of 350 or 400, plus all the dancers, and what do you have? Awfully crowded quarters, but visitors and participants appeared to enjoy themselves thoroughly.

A few members of the Legislative Assembly (MLA's) made an appearance this year and remarked on the color and skills of the participants. Education Minister Nancy Betkowski informed the audience that it was only her second visit to a powwow. She thanked the dancers for their performance of an honor dance dedicated to her and two others, Government House Leader Les Young and MLA Alex McEachern, who confessed, "I wish I was part Indian...I find it hard to keep still."

The powwow began with a few warm-up songs, then the grand entry. Bearers of the eagle staff were Francis Bad Eagle and David Giroux while Mark Wolfleg Sr. and George Cardinal carried the Alberta and Canadian flags.



Ben Calf Robe dancer: Eagle Quill Morin, four-years-old

Joe Cardinal, head elder, also addressed the crowd thanking the Creator for bringing everyone together ... "different races, different tribes, but all are humans." The powwow he added, helps the children to become aware of themselves and the role they play in life.

He thanked the children, educators and staff who worked on behalf of the youth commenting, "we give thanks with our feelings and with the movements of our bodies (when dancing at the powwows)."

As is customary each year, the school committee presented plaques to honor certain individuals for their assistance with the school program and the powwow throughout the year.

Another special feature

was the crowning of the 1988 Ben Calf Robe Indian Princess, Pamela Quinn, 13, of Edmonton. Additional contestants included Roberta Agecoutay, Crystal Bellegarde, Charity Gladue, Shannon McConnell and Linda Potts.

Quinn, along with her sister Carla, and her father Carl, were also honored when all three were initiated into the powwow circle. Attending elders for the ritual were Agatha Cardinal, Mark Wolfleg Sr. and Alfred Bonais.

The afternoon portion featured intertribal dances, a feast and dance competitions for juniors in the afternoon and seniors in the evening. The event went so smoothly that the dance was closed off at the appointed time, midnight.

## PRINCIPAL

St. Mary School in Fort Vermilion requires a principal for the 1988/89 school term.

St. Mary School is an ECS to Grade 9 school serving 100 students and employing seven teachers.

The successful candidate should have experience in Native education and a reference from a parish priest.

Send application to:

Mr. N. Blaskovits  
Superintendent  
Fort Vermilion RCSD #26  
Box 729  
Fairview, Alberta  
T0H 1L0

## EMPLOYMENT OPPORTUNITY

### CREE INDIAN BAND IMMEDIATELY REQUIRES A BAND MANAGER

**QUALIFICATIONS:**

Previous work experience with Native organizations preferably in a management capacity, would be an asset.

Effective verbal and writing skills, prefer proposal writing training.

Knowledge of the various funding sources and skills in being able to apply for funding effectively.

Sound knowledge in organizational skills. Ability to initiate and co-ordinate short and long range planning. Public relations skills.

Ability to speak Cree language would be an asset. Some travel involved.

**EDUCATIONAL  
BACKGROUND:**

Post-secondary education in Business Administration; Grade 12

**SALARY NEGOTIABLE**

**COMPETITION CLOSING DATE IS JUNE 1, 1988.**

Send resume to:



Chief and Council  
Cree Indian Band

P.O. Box 90,  
Ft. Chipewyan, Alberta T0P 1B0

Phone: 697-3740, 697-3692, 697-3746

## URBAN TREATY INDIANS GENERAL MEETING

**May 17, 1988 - 6 p.m.**

— Canadian Native Friendship Centre —

A General Meeting will be held at Canadian Native Friendship Centre regarding urban Treaty Indian issues and resolutions with the Indian Association of Alberta executives. In attendance will be Gregg Smith, president and Lawrence Courtoreille, vice-president.



### Indian Association of Alberta

11630 Kingsway Avenue  
Edmonton, Alberta  
T5G 0X5

Telephone: (403)452-4330

# Elder's Conference

**May 25 & 26, 1988**

The Sucker Creek Band is hosting an Elder's conference May 25, 1988 sponsored by the Indian Association of Alberta.

Sober dance with old time music to follow on May 25 at the Sucker Creek recreation complex. For more information call Fred at 523-4426.



**Sucker Creek Band 150A**

Enilda, Alberta  
Phone: 523-3111



Kehewin Tribal Counselling Services requires an  
**Addiction Counsellor**

**Qualifications**

Five years sobriety, valid driver's licence, dependable vehicle, mature individual,

Free from all other addictions including bingo and gambling.

Must be free from dysfunctional family interferences. Must speak fluent Cree and English. Must have good communication and writing skills. Must be committed to the work involved. Must be willing to help others.

Must be free to travel.

Salary negotiable.

Please submit written resumes by May 27, 1988 to:

Mr. Herman John

Kehewin Tribal Counselling Services

P.O. Box 1332

Bonnyville, Alberta

T0A 2L0

Telephone: (403)826-3333

or (403)826-3334

# Things you should know about car consignment.

Thinking of going the car consignment route? Whether you're buying or selling a car on consignment, there are a number of things to be aware of. If you don't know the facts before you begin, you could get steered in the wrong direction.

## Be an informed consignor.

When you agree to consign your car, you give someone else permission to sell your car on your behalf. You may have no right or opportunity to negotiate the selling price of your vehicle. When your car is sold, there is no legal requirement for the consignment dealer to inform you that a sale has occurred.

## Avoid Problems.

When you consign your car, sign a contract with the consignment dealer. Make sure the contract with the dealer is a consignment contract and not a sales contract. The contract should include the following points:

1. The rate of commission charged by the dealer.
2. An agreed upon minimum price.
3. The number of days the dealer has to sell the car.
4. An indication of who pays for necessary car repairs before the car is sold.
5. A requirement stating that you must accept an offer on your car before it can be sold.
6. A written statement indicating whether the dealer can accept a trade-in as payment for your car. What you're paid depends on the trade-in amount.
7. A clarification on how the payment for your car is to be handled. Is it by a joint cheque to you and the consignor? Will the money be placed in a trust company? Do you want the money entrusted to a lawyer?

## Things to watch for.

Most consignment dealers are honest. But there are a few bad apples who might take you for a ride. Once in a while, a dealer will take a vehicle in trade, and try to sell the trade-in before the vehicle's owner is aware of the transaction. It's important to keep an eye on your car. Check periodically to ensure that it's on the lot and in good condition. If you don't see it, ask questions.



Insurance difficulties can also arise. That's why it's important to check with your agent to ensure your vehicle is covered while in the dealer's care. Is your fire, theft and collision coverage still in effect? Does your policy cover anyone who test drives your car? Ask your agent. Then ask the dealer if he has similar coverage and check that it's still in effect.

## What's a fair price?

Look in one of the guides to used car prices to find out what is a reasonable price for a particular model. The Canadian Red Book and the Gold Book of Used Car Prices, usually available in public libraries, show average prices for specific models of cars based on recent sales.

## If you buy a consigned car...

Before you buy a consigned car, check the condition of the car by giving it a careful on-the-lot inspection and a test drive. Also, have an inspection done by a qualified mechanic.

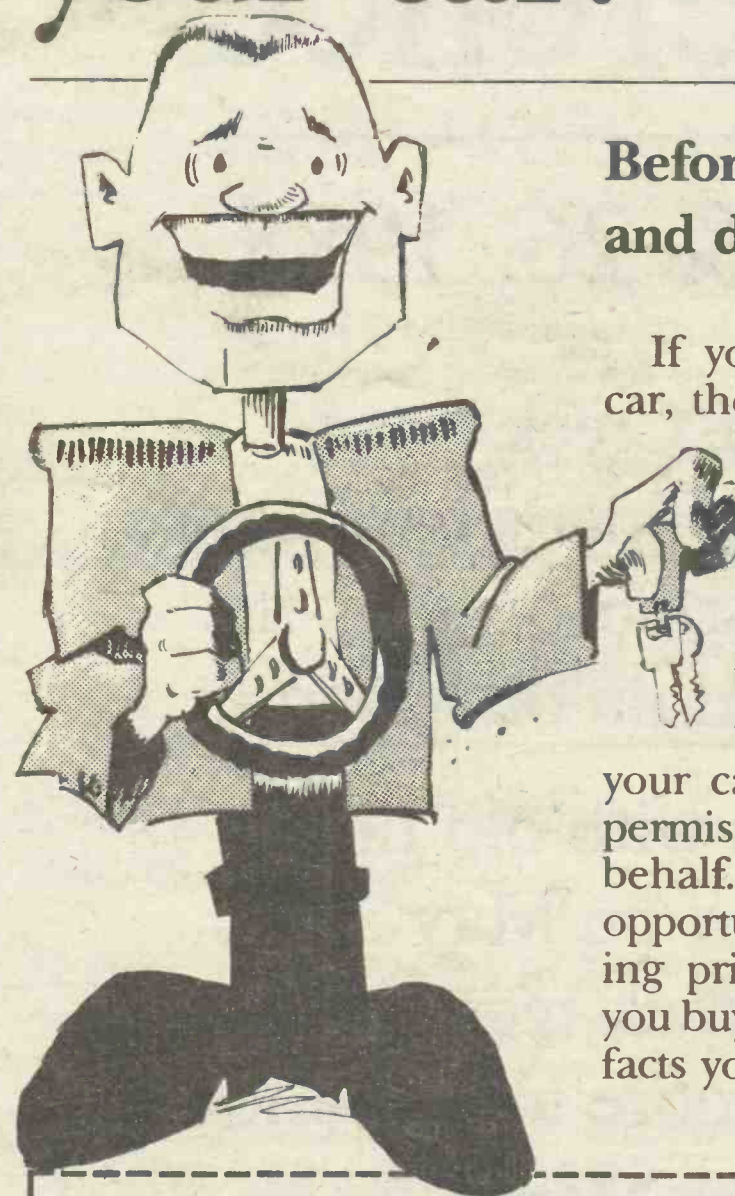
Check for liens and encumbrances on the car by having a search done at the Vehicle Registry. Provide the car's year, make, serial number and the required fee.

## Before you sign on the dotted line...

If you need to use credit to finance the car purchase, check the credit contract carefully for all of the following information:

- A complete description of the car.
- The cash selling price.
- The amount of down payment or trade-in allowance.
- The amount of all costs, charges and fees.
- The credit charge expressed in dollars.
- The credit charge expressed as an annual percentage rate.
- The balance to be paid.
- The amount of each payment, the number of payments, and the dates they are due.
- The total additional charges expressed as an annual percentage rate, which you will have to pay if you default on your payments.

## Consigning your car?



**Before you start wheeling and dealing, get the facts.**

If you decide to consign your car, the last thing you need is to be steered in the wrong direction.

When you go the car consignment route, there are a number of things to be aware of. For instance, when you agree to consign your car, you give someone else permission to sell your car on your behalf. You may have no right or opportunity to negotiate the selling price of your vehicle. When you buy a consigned car, there are facts you should know about, too.

Don't get taken for a ride. Know the facts first. Send for our helpful brochure, which is full of things you should know about car consignment. For your free copy, fill out this coupon and mail to: Alberta Consumer and Corporate Affairs, Box 1616, Edmonton, AB. T5J 2N9

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 Postal Code \_\_\_\_\_

**Alberta**  
 CONSUMER AND  
 CORPORATE AFFAIRS