

iNDIAN

Winter 2003



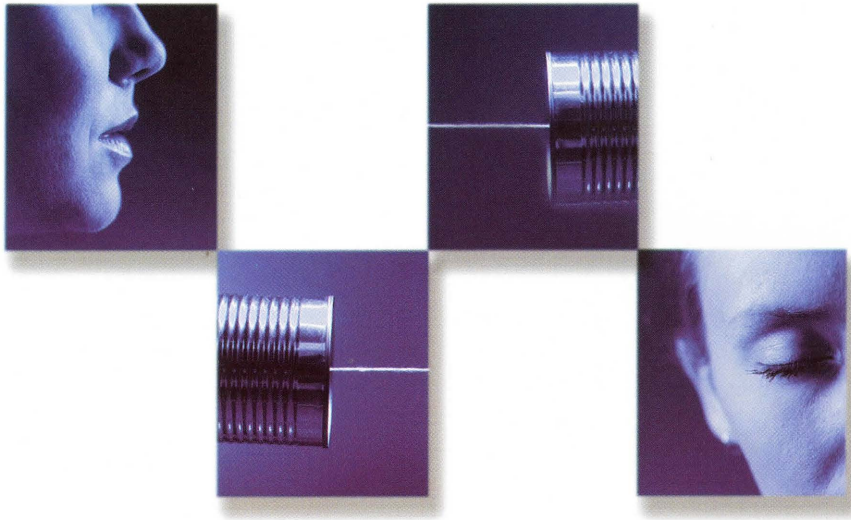
Not Just Soup and Bannock
The Sioux Chef shows his stuff

Coming Full Circle
Hard Work Pays off for P.A. Youth

BREACH OF TRUST

**Saskatchewan Band Gaining
Fans around the World**

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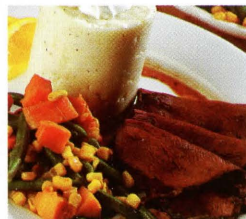
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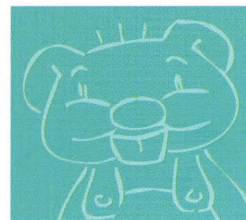


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INDIAN

OUTLOOK



Saskatchewan's First Nations Calendar of Events

Feb. 19 & 20, 2003

10:00 am

Treaty 4 Accountability Conference

Treaty 4 Governance Centre
Fort Qu'Appelle, SK
Dan Bellegarde
(306) 332 - 8210 or
Enock Poitras
(306) 332 - 1455

Feb. 19 - 21, 2003

F.S.I.N Treaty Governance Gov / Fiscal Meeting hosted by Canada

Regina, SK
Murray Long
(306) 667 - 1878

Feb. 19 - 22, 2003

"Dreamcatching 2003"

Professional Development Math & Science Workshops for Teachers of Aboriginal Students

Montreal, Quebec
Native Access to Engineering Programme
(514) 848 - 7842 or
www.nativeaccess.com

Feb. 22, 2003

8:00 pm

Beardy's Midget AAA Blackhawks v.s. Regina Pat Canadians

Beardy's Arena
Duck Lake, SK
Mel Parenteau
(306) 467 - 4844

Feb. 22, 2003

Kanawayimik Child & Family Services Inc. Annual Round Dance Hosted by Moosomin First Nation

Moosomin First Nation Band Hall
For More Information
(306) 445 - 3500

Feb. 25, 2003

"Healing the Legacy of Residential Schools" Display Opening Reception

Display Dates: Feb. 25 - Aug. 8, 2003
Wanuskewin Heritage Park
Saskatoon, SK
For more information
(306) 931 - 6767

Feb. 25 - 27, 2003

F.S.I.N. Legislative Assembly Winter Session

Centennial Auditorium
Saskatoon, SK
Carol Burns
(306) 956 - 6912
Lori Worm, Booth Rentals
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March 20, 2003

S.I.F.C. Board of Governors Meeting

Regina, SK
S.I.F.C.
(306) 546 - 8400

March 21 - 23, 2003

F.S.I.N. Hockey Championships

Four Divisions: Sr. Full Contact, Recreation,
Sr., Ladies; Venues: Communiplex,
Kinsmen, Stuart, Buckland Arena

Joe McNabb
(306) 835 - 2232 or
Bryan McNabb Jr.
(306) 835 - 2222

March 28 - 30, 2003

39th Annual "All Native" Hockey Tournament

North Battleford Civic Centre
North Battleford, SK
Battlefords Indian Metis Friendship Centre
(306) 445 - 8216

March 28 - 30, 2003

Lawrence Weenie Cup III Western Canadian Aboriginal 35+ Hockey Classic

Don Ross Arena
North Battleford, SK
Milt Tootoosis
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milttootoosis@sasktel.net

April 9 - 10, 2003

"Rev Up In Regina"

Conference for Facility Operators, Facility
Managers, & Recreation Directors
Travelodge
Regina, SK
Saskatchewan Recreation
Facility Association
Melissa
(306) 522 - 4461

April 17 - 21, 2003

2003 National Aboriginal Curling Championships hosted by the Metis Nation - SK & Metis National Council

Hub City Curling Club
320 - 21st St W
Saskatoon, SK
Maynard (306) 384 - 8153
Martin (306) 554 - 2182
MNS Office (306) 343 - 8285

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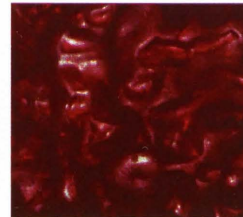
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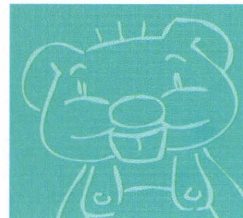


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The Federation of Saskatchewan Indian Nations and the editorial staff at the Saskatchewan Indian want to know what you think of our new look. If you have any comments, questions or concerns about this publication please don't hesitate to contact us.

The Saskatchewan Indian also invites your submissions. If you have articles, photographs, artwork or letters to the editor give us a call or simply visit our web site at www.fsин.com and go the Sask Indian page. Or simply forward your submissions to:

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C/O Federation of
Saskatchewan Indian Nations
Suite 200 –103 A
Packham Avenue
Saskatoon, Sask. S7N 4K4
Phone: (306)665-1215
Fax: (306)665-0115**

**VALUE
Our
NION!**



As the official publication of the FSIN, we continue our plans to be a forum for education, promotion and the sharing of information. The FSIN sees the magazine as an important venue to promote and educate the community about who we really are as Saskatchewan First Nation people. Not often enough do we see positive, meaningful stories about our people in the media.

The FSIN realizes that an overwhelming amount of news, events and happenings occur everyday in Saskatchewan and we have been unable to cover as much as we should or would like. With that being said, the FSIN would like to emphasize that there is a continuous striving to provide coverage that is accurate, fair and unbiased. In an effort to meet the challenges of running a magazine through the Communications Unit, the FSIN has opted to bring in many freelance writers who will encourage representation of all Saskatchewan's First Nations.

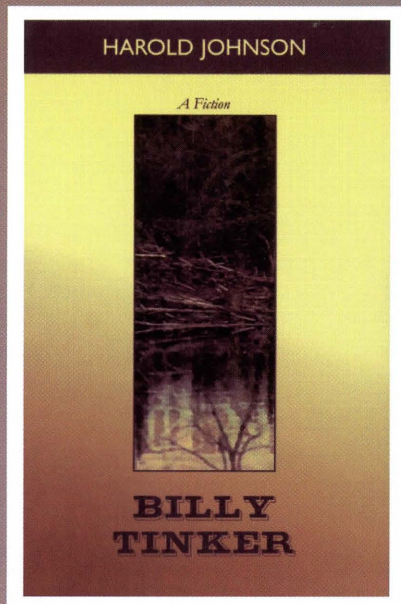
Recently, the FSIN Communications Unit began exploring a partnership initiative with Dark Horse Studios. Dark Horse brings a whole new field of expertise and qualified people to the management and production of this publication. As the publication progresses, growth and change will be inevitable; it is a goal of this partnership to increase readership, the advertising base and to move into monthly publication.

Change takes time and together, this partnership will bring the Saskatchewan Indian to a new era - an era that is young, Aboriginal and dynamic.

Thank you,
Managing Editor

CHILDHOOD STORYTELLERS INFLUENCE WRITER

By Eldon Henderson



Harold Johnson is an emerging writer whose his first published book, "Billy Tinker" by Thistledown Press of Saskatoon, was nominated at this year's 10th Annual Saskatchewan Book Awards in the First Book Award and First Peoples Publishing Award categories.

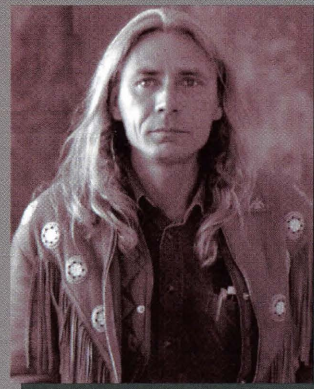
The main character in the book, Billy Tinker, experiences vehicle problems during his trip to a mining camp. He soon realizes that he is there for the summer and takes a job as a bulldozer operator. While there, he encounters "little people" and this is where his life begins to change. Billy starts to re-evaluate his place in the world through the teachings of the little people.

The legendary story of the little people is a unique and powerful connection to the sacred existence of respecting Mother Earth (lakes, rivers, forests, plants and animals) and to continue following traditional beliefs, ceremonies and oral traditions. It is an inspirational dialogue of walking back into the past by using traditional spirituality

as a healing journey. Being a good listener takes a long time and Harold considers it a rewarding reality to regain the oral tradition.

"I have loved stories since my mother first told me Wesakicak stories, which was before I could speak. In later years I learned techniques from some of the people I consider to be great storytellers, James Auger, Rod McDermitt. Some of these people have gone to the other side, but I sometimes sense their influence upon my writing," Harold says, adding that "I have yet to master the skill of incorporating humor into my stories with the seamless ease that experts in oral history have."

Harold is already working on his second book, which will center on Traditional Worldviews in today's society – but that's all he will say of his literary works. It is good for today's Aboriginal role models to provide the younger generations with positive career opportunities, as Harold has done, but he also understands that walking the



fine balance of different worldviews has its rewards and challenges.

"My understanding of First Nation tradition comes from life experience and ceremonies. This experience of understanding carries me throughout the day. I find that I walk in two worlds and make the transition on a daily basis. While I am in my office, I am definitely in the white world and while I am away from it, I live and act traditionally. The understanding that comes from participation in a traditional lifestyle and prayer is a strong influence upon my workday. I do not try to teach people or preach to people, I show kindness and pity and

teach by my own example."

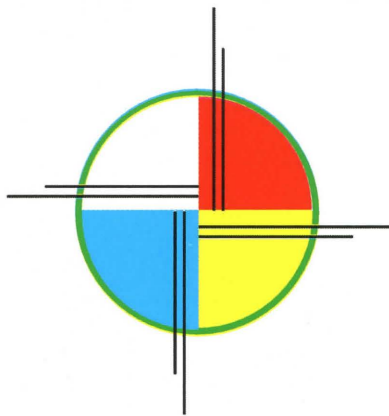
Harold is of Aboriginal ancestry from Northern Saskatchewan, where he learned to follow the traditional knowledge and cultural values taught by his Elders and uncles. The Elders reminded him that there will always be a time to return to one's sacred relationship with the Creator's ways and Harold is on that path.

Not only is he an accomplished writer, Harold is currently working out of Regina as legal representative for the Canadian Union of Public Employees. He also once provided legal interpretation for the Treaty Government Commission, where again he worked closely with the Elders.

Harold's first career was at Key Lake Mine, a remote Northern Saskatchewan mining camp owned by the uranium giant Cameco Corporation. After nine years of dedicated service, he felt a different calling. He wanted to represent and serve his people in a much more rewarding area of expertise. It was time to move on and focus on more educational pursuits and goals.

Harold was accepted into the College of Law at the University of Saskatchewan. No sooner had he obtained an LL.B. (1995) than his strong desire to pursue his legal career continued at the prestigious Harvard Law School, where he graduated in 1996 with a LL.M.

There were a lot of different uphill obstacles to achieving his law degrees. "The hardest part of being in law school, and I think this is true of most Aboriginal students, was the lack of finances. If I could have devoted all of my time to study instead of chasing sustenance, I am certain that I would have done much better academically. School, while it held its share of thought provoking challenges, was not the major challenge. The major challenge was in maintaining myself and my family and handling all the unexpected catastrophes that tend to occur at examination time."



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BREACH OF TRUST

AWAKENING TO THE POSSIBILITIES
THAT LIE WITHIN

by: Beverly Fast
photos: Sean Francis Martin



Marty Ballentyne and William Aubut have been playing together since 1987/88, but it wasn't until 1994 that they came together as the band, Breach of Trust. Actually, they originally called themselves AKA Genocidè, but that name was taken so they came up with the new one.

"It's a comment on where we come from culturally, but we also wanted our name to be open to interpretation," Marty says. "The band is about posing questions, not providing answers. We want people to ask us about the name."

A lot more people are asking these days. Since the release of their CD, *Songs for Dying Nations*, Breach of Trust has gained critical acclaim as a new and passionate voice on the metal/alternative rock scene. When *Songs* was first released in 2000, the band included Marty (vocals and guitar), Bill (drums), Zane Kryzanowsky (bass) and Colin Cheechoo (guitar and vocals). Zane and Colin have since left to pursue other interests. In fact, after touring in support of the re-release of the CD in 2001 (we'll get to that story in a minute), the guys spent much of 2002 living in different parts of

the country. Now they've got two new members and have regrouped in La Ronge to write material for a new CD.

Brent Stutsky, who used to play with Minion, is new on bass and former Citra Ahra member Dean Zabalotney is on guitar.

"Brent joined the band in July," Marty says. "He sent us a video tape and CD after seeing a news item on MuchMusic. He came out and played with us, and we felt he was a good fit, so right away we put his feet to the fire. He played

**'AWAKENING TO THE
POSSIBILITIES THAT LIE
WITHIN / AWAKENING OF
THE SACRED GIFTS THAT
WE'VE BEEN GIVEN'**

– from *Awakening, Songs
for Dying Nations*

his first gig in Regina with us and then the next one was on MuchMusic during National Aboriginal Day."

Marty and Bill have known Dean for years. "We were all part of the same circle when we were playing in different bands, so we'd hang out a lot. We thought of him immediately when we needed to fill the spot. He came out and jammed with us, and officially

joined the band on Christmas Day.

"Now we've all come together, we have a feeling of brotherhood. And we've made a commitment to being here, in the same place," says Marty, who moved back from Vancouver. "We recently signed with new management out of New York, and Bill and I were down there before Christmas to meet with them about developing our fan base in the U.S. So now we're writing songs for a new album."

It's a different ball game this time around, and this leads us back to the story behind the hard-won success of *Songs for Dying Nations*.

Breach of Trust actually produced the album independently in 1999 for a 2000 release. What's truly amazing is that they financed it themselves by taking advantage of every available grant and loan. They knew that if they wanted a record deal, the band would have

to prove it could be successful. To do that, they needed to show record labels a top quality studio album full of original material. With \$100,000 in funds, they attracted "studio guru" Glen Robinson, who had produced such notables as The Tea Party and Keith Richards. The CD was recorded in Montreal and Vancouver studios, then mastered in New York City.

That was just step one. Now the band had to promote the album and get their music – and their name – in front of the media. They spent the summer of 2000 playing festivals and club dates as well as industry showcases in California. In August, they played the famous Whiskey A Go-Go and Troubadour clubs in Hollywood, where many of rock's biggest names had got their start.

All this hard work (okay, a lot of it was huge fun) paid off when the call came from EMI Music Canada, one of the biggest players in the music industry. EMI signed the



AT THE 2001 CANADIAN ABORIGINAL MUSIC AWARDS, BREACH OF TRUST WON ALL THREE CATEGORIES THEY WERE NOMINATED FOR:

**BEST GROUP/DUO, BEST ROCK ALBUM (SONGS FOR DYING NATIONS)
AND BEST SONGWRITER (COMPLICATED).**

band and re-released *Songs for Dying Nations* in 2001. In announcing the deal, Deane Cameron, the president of EMI Music Canada said, "Breach of Trust offers a uniquely powerful perspective on both life and music. We are very excited to bring this kind of passionate, hard-edged energy into our family of artists."

The band's perspective is certainly unique. "We happen to come from a place that not many others have even seen. Our world view is new to many people, there's nothing like it out there right now," Marty says.

For the band members, the Aboriginal heritage is family history. It is simply who they are, and Marty says they're comfortable with that. "We see ourselves as musicians. I have reservations about labelling ourselves as an



as a musical statement". So how does Breach of Trust define their music? Ballentyne told Mike Ross of the *Edmonton Sun* that "being Indian is not a prerequisite for our band – and that's how we feel about the

edge / love sees through the eyes of our grandmothers / time passes by without consent or apology so / i will try to give back all that's been given.' But when delivered to the explosive beat of driving guitars, drums and emotional vocals,



Aboriginal band because this isn't traditional First Nations or Aboriginal music."

That's an understatement. If you want a good comparison of their sound, think Soundgarden, Korn, Nirvana, even a little Led Zeppelin. A review on the Internet site, newmusicwest.com, calls them "soothingly vicious ... reclamation

music, too. When people discover it, good for them. But you don't need to know that we're Indian to dig what we're doing."

The music is fiery, urgent, angry. Yet it is also thoughtful and poetic. The lyrics on one of the most riveting tracks on *Songs*, entitled *Who Am I*, seem almost tender: 'life is a gift we forget to acknowl-

you've got a powerful combination that reviewers have dubbed visionary metal/alternative.

While word-of-mouth on *Songs* continues to gain new fans around the world, thanks in large part to the Internet, the guys are busy working on new material. "We want to go into the recording studio with about 20 or 25 songs. We have about ten, so we've got a

bunch more writing to do," Marty says.

"In writing, you're pulling ideas and coalescing them from the universe around you. We've been doing this for ten years now, so we're getting better at saying what we want to say, about getting our point across in the least amount of words. That's important for us. If you listen to Creedence Clearwater Revival or the Ramones, for example, all their songs are three minutes or less. We're really into that as a band. It's more powerful."

The guys expect to go into the studio to record in March and release the new CD in the summer. Then they'll set up a tour in support of the album.

"In performing in live shows, you're projecting everything you've been working on for the past months outward, to the people. It's a whole different thing. You're in a different place every night, passing through people's lives. It's like an adventure. It's all good."



COMING FULL CIRCLE

When he was a small child growing up on the reserve, Jason Bear remembers being overweight. There was a lot of spare time with nothing much to do, he recalls, so he took karate lessons.

"I began karate when I was 14 years old," Bear says, "basically out of boredom and having nothing to do."

He also enjoyed watching hockey and other activities on the reserve, and says, "I think with any athlete, whatever passion they devote (themselves) to, they still have to do it."

Jason moved to the big city of Prince Albert to live with his grandparents. His grandfather – the late Senator Walter Bear, who was with the Federation of Saskatchewan Indian Nations in 1987 – was his biggest role model.

"I got a lot of discipline from my grandfather because he was in the military for quite a number of years," Bear says. The late senator was an independent person with strong attachments to his community, and Jason says, "I think that is what rubbed off on me."

Jason lives in Prince Albert with his family and still keeps in touch with friends and family on the reserve. He maintains his cultural ties with his First Nation by sitting on the justice

committee, saying, "This is how I can contribute back to my community for what they have given me."

As a youth, Jason was lost, like many teens his age with nothing to do with their lives ... until he tried karate. This set him on a new path in his life. "I found karate and stuck with it, while my family supported me."

Martial arts was keeping him pre-occupied, but he had to sacrifice a lot of time and dedication to this new sport – which he was starting to appreciate more and more each day. When he made the Provincial team he was very happy because it enabled him to travel to different events all over North America.

"I did not have too much money to travel around the country, but after making the provincial team I could travel."

All the hard training has paid off for this young man. With a modest look in his eyes, he says, "I am ranked number one in Kota (sparing and forms) on the Provincial team."

He is currently on the Canadian national team and has competed six times. The best he has done so far was to place second

in the nationals. He keeps pushing himself. This past August, he did really well at a big tournament in Denver, Colorado. He also remembers going down to Philadelphia, which held an international



tournament. He has been coast to coast in Canada from Newfoundland to Victoria, British Columbia. The next competition is the western Canadian championships, which will be held in May.

"I went to all those places, all because of karate and my training in the martial arts," Bear says.

Mr. Jason Bradford Bear has opened his own school in Prince Albert. He does not have many clients right now, but he hopes to get some young people interested in karate. "There are so many First Nation youth out there that have nothing to do," Bear states. "I've been there, done that." And now he has the facility to help them.

Famine... War... disease

By Keith Davidson

"It came from heaven and did not belong to the earth."

Victoria Settlement, December, 1870.

William Francis Butler must have been amazed at the huge stone laying in the farmyard of

the mission house. When he asked Reverend George McDougall where the stone had come from, he was told that it had been moved there in 1866 from the Iron Hill district.

Butler noted that the stone was actually a meteorite. It had come down from the sky and did not belong

to the earth. It was said to be a medicine stone by the First Nations people and was held in great reverence by all the tribes.

Talking to Native Elders, Butler learned that at one time a man could lift the stone quite easily. As the years went by, it was increasing in weight. By 1870, no single man could lift the stone.

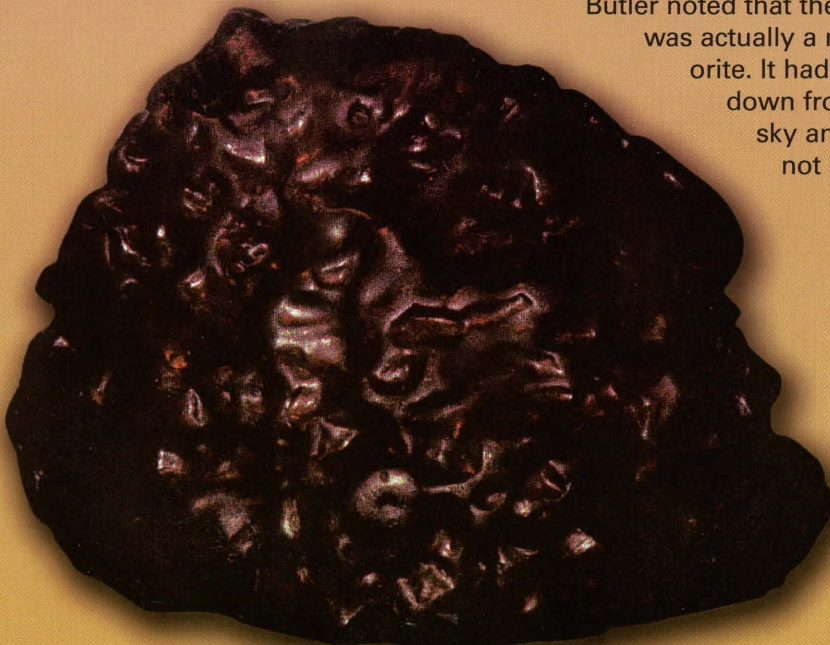
Butler went on to say that no group of Indians would go by the Manitou stone, as they called it, without stopping to pay a visit and leave offerings to the Great Spirit. There was also a legend associated with the stone that said that if it was ever moved, great calamities would follow.

Why MOVE The Stone?

For early missionaries like George McDougall and his son John, the presence of the Manitou Stone was a constant reminder of what they considered a pagan religion. They had come west to save souls for the Christian creed. In their misguided minds, the sooner they could get rid of the symbols of Indian faith, the sooner they could convert all these new souls to Christianity.

To this end, George had given the order to have the stone moved. Using block and tackle and a wagon, the stone had been brought to Victoria Mission.

For a few years, the stone sat in the farmyard and the people pondered what kind of men would steal their sacred stone. The First Nations people refused to come to McDougall's Victoria Church. Fearing trouble, Reverend George had the stone



shipped to Winnipeg. Later, it was moved to a Methodist College in Ontario and eventually went to the Royal Ontario Museum.

PROPHECY COMES TRUE

The old medicine men of the tribes who had worshiped at the Manitou Stone declared that the removal of the stone would lead to great misfortune on the plains. War, disease and famine would affect all the tribes along the Saskatchewan River.

They were right.

Open warfare soon broke out between the Blackfoot and the Cree. Losses were heavy on both sides. In turn, the fighting hurt the fur trade. Warriors involved with war parties had no time to hunt and had nothing to trade.

To compound the problems, smallpox broke out along the Saskatchewan. A raiding party of Cree had obtained some infected blankets along the Missouri River and brought the disease with them when they returned home. Again, losses were heavy and both white and native populations were decimated.

The final part of the prophecy also came true. A cold winter combined with a plague of grasshoppers brought the normal buffalo migration north to a stop. The buffalo did not come. The tribes were reduced to begging for food from the traders and the missionaries.

The Manitou Stone Today

The Manitou Stone is currently on display in the Syncrude Aboriginal Gallery in the Provincial Museum of Alberta. It is tastefully displayed on a

pedestal for all to see. It's a beautiful reddish-brown colour; a colour that is not normally found in a rock. The surface is not smooth. Rounded bumps and holes tell the observer that this stone must have come through intense heat on its journey to Earth. If you look closely, you can see the profile of a person on the stone. First Nations people will tell you that Manitou has left his face in the stone as a sign that he has not forgotten the people. If there are First Nations people in the Museum when you visit, it becomes readily apparent that the Manitou Stone is still treated with respect and reverence.

Signage beside the stone tells the tourist and visitor the sad tale of the removal of the stone, the prophecy and the aftermath.

It tells you that warfare claimed some 400 lives, smallpox 3,500 lives and that hundreds more First Nations people died of starvation shortly after the stone was taken away.

Things didn't go well for the McDougall families either. Reverend George and his wife lost three children to smallpox in 1870. A lack of converts to his Victoria Church also led George to move to Edmonton where he founded McDougall Church.

George's son, the Reverend John, also lost his wife to smallpox and moved his mission to Morley to work with the Stoneys.

ONLY TIME WILL TELL

The Manitou Stone display in the Provincial Museum has naturally brought its share of controversy along with it.

Saskatoon StarPhoenix columnist Doug Cuthand suggests that the stone should come back to the First Nations people. It could then either be taken back to its original location or somewhere where it could be treated as the sacred object it is.



REV. GEORGE McDOUGALL,
Founder of McDougall Church

Freelance journalists Norman Moyah and Pamela Green also raised some questions about the future of the Manitou Stone. In a Lloydminster Times article, they asked if the stone could be returned to its original location where it could again become a symbol of Indian spirituality.

The only problem with moving the stone back to the original location, is that nobody is really sure where that was.

Of course only time will tell what will happen to the meteorite. For now, it's safe and secure and well worth the time and effort to go and see.

Article sources.

1. Butler, William F. The Great Lone Land, Hurtig Publishing, Japan 1968.
2. The Lloydminster Times, January 13, 1998.
3. The Saskatoon StarPhoenix, September 11, 1998.

Photograph list and credits:

1. Rev. George McDougall 1875. City of Edmonton Archives EA-43-10.
2. The Manitou Stone, Provincial Museum of Alberta. Keith Davidson Photo.



Not just

Dickie Yuzicapi's dream of becoming a chef wasn't cooked up overnight. In fact, you might say he developed an appetite for creating culinary delights at a very early stage in his life.

"I come from a big family and we all had a job to do," recalls Yuzicapi, a 28-year-old entrepreneur from the Okanese First Nation. "My brothers worked outside with my father and I stayed in the kitchen. I was six years old when I baked my first cake," he says. "By the time I was eight, I was making supper for my family. Cooking is just something that comes natural to me," he adds.

It was in his mother's kitchen that Dickie had the opportunity to learn traditional Dakota cooking techniques.

Or, it might be in the genes. Dickie's grandmother was one of the first Aboriginal women in Saskatchewan to obtain her chef's papers, she ran a restaurant in Fort Qu'Appelle for 14 years. Dickie has since brought the art of tradition to a new level.

What makes this business unique is the fact that Dickie has incorporated traditional Aboriginal foods with modern culinary techniques. He is a well-rounded chef who appreciates the rich tradition of the culinary arts as a profession and as an art form.

"I hope to change the views on Aboriginal cuisine," Dickie says "It's more than soup and bannock."

soup and bannock

Throughout his education, Dickie concentrated on the fine arts, but his first love was cooking. It was a natural progression from sketching and painting to creating art with food. After one year at SIAST in Moose Jaw learning the terminologies and basic techniques of French cuisine, Dickie was recruited by a chef from Toronto's Royal York Hotel.

While in Toronto, Dickie learned all aspects of the restaurant and catering business, and he brings this knowledge to Regina for palate pleasing dishes. Today, Dickie creates sumptuous delights that are almost too pretty to eat.

"If you see something that looks good, obviously your going to taste it," he says. "I think food today is 75 per cent visual and 25 per cent taste."

Dickie can spend up to three hours or more decorating cakes, but when he's done you have a melt-in-your-mouth treat that looks like a piece of artwork.

He is slowly building his clientele in the Regina area, catering to both small and large events. As well, he consults for menu development with other professional kitchens. His clients have experienced the depth and commitment of Dickie's culinary education. His cuisine can be described as five-star or gourmet and his style as fine-dining.

"What I'm providing is somewhat of a traditional Dakota/Cree meal that is more worldly," says Dickie. "All the recipes I have are old - they come from way back. What I have done is take it to the next step, combining the past and the present, Dakota/Cree

recipes and European cuisine, to create a feast that will delight all your senses."

Dickie has spent years perfecting his craft and knows all the principles of a successful food service operation. He has entered the industry as a creative and professional chef, and has carved a niche for himself in Saskatchewan.

Today Dickie's unique recipes are a blend of traditional Dakota recipes combined with European cooking techniques. "A lot of people think of First Nations cuisine as soup and bannock, but it is so much more."

Some of the Sioux Chef's dishes include: Crispy Wild Rice Risotto Cakes topped with Roasted Bison & Rosemary, or you can choose the mouth watering Bison Steak with Pearl Onions and Roasted Garlic Drawn Butter served with Crispy Yukon Gold & Sweet Potato Frites, and choice of vegetable. For the sweet tooth Dickie has an assortment of Saskatoon Berry, Rose Hip and Chocolate filled Pastries, pies, cakes and Sweet Potato Pastries.

The Sioux Chef also has a large Kids Menu that includes Indian Tacos, Buffalo Burgers, and a variety of Pinwheel sandwiches. He even makes Peanut Butter and Banana sandwiches.

"If it's not on the menu talk to me, we can work something out," Dickie says.

For more information on services provided by the Sioux Chef, call: (306) 546-4006 or fax (306) 757-7682 or email francis.yuzicapi@accesscomm.ca





the Sioux Chef Recipes

For my family, meals have always centered around a blending of traditional foods with a broad range of ingredients using modern culinary techniques. In this issue, I have chosen a menu that showcases a bounty in a feast of flavours. The meal is simple, yet surprisingly elegant; comfort food for the cold winter is always inviting. Bison is great-tasting and falls into the gourmet or specialty meat category, but that does not mean it cannot be prepared on a daily basis. Bison is a highly nutritious food because of the proportion of protein, fat, minerals and fatty acids as compared to the caloric value. Bison is a natural product raised without growth hormones.

Sage-Rubbed Roasted Bison

This recipe maintains the essence of the bison by using a natural prairie herb that complements the flavour without overpowering the roast.

- 2 - 2 1/2 lbs of bison – inside round roast
- 3 tbsp ground sage
- 1 tbsp salt
- 1 tbsp fresh cracked pepper
- 2 tbsp olive oil
- 1 cup water

Preheat the oven to 350°F/175°C. Remove any silver-skin from the bison roast by carefully sliding a knife along the meat. (Silver-skin when cooked is not edible and resembles very tough gristle). Rub the bison roast with olive oil. This will prevent the roast from drying out, as bison is very lean and requires a small amount of fat to produce a tender roast. Combine sage, salt and pepper on a large plate. Roll the roast through the sage mixture until it is well coated, and place it in a roasting pan with a rack. Pour water in the bottom of the pan and cover with the lid or some foil. The water will help cook the roast using steam and it will allow for very tasty drippings. Roast for approximately 1 hour. After 1 hour of roasting, baste the bison with the drippings and roast for approximately 30 minutes (without a lid or foil) until the bison's internal temperature is 310°F/175°C. The juices of the roast should be running clear. Remove from the oven, and let the bison rest for about 10-15 minutes



before starting to carve. Remember to carve against the grain in order to have a very tender slice of bison.

Au Jus Option:

Bison is very lean and often there is not enough pan juices to make gravy, and with this recipe, the pan drippings may be too strong to serve as an au jus. However, as an option, one could add water and bouillon cubes to taste.

Bison is lower in fat, calories and cholesterol than beef, pork or skinless chicken. It can be purchased in grocery stores, butcher shops and restaurants. Bison can be used in steaks, roasts, fajitas, burgers, hotdogs and even ravioli. Its meat is a healthy and delicious alternative with unlimited culinary possibilities. Bison tastes great and is part of our traditions.

This meal takes Sunday dinner and transforms it into a feast for all the senses, while maintaining the true essence of the bison. Sage-Rubbed Roasted Bison with Garlic Mashed Potatoes and a Three Sisters' Melody finished with a light citrus salad for dessert.

Garlic Mashed Potatoes

Although this is common recipe, for added flavour, parmesan cheese can be sprinkled on top or added into the mixture to create a savoury treat.

2-3 lbs peeled red or white potatoes	1/2 cup sour cream
4 cloves of garlic, minced	salt and pepper
3 tbsp butter or margarine	

Peel and quarter the potatoes and boil until fork tender. Drain off all the water, and mash. Mix in sour cream. In a frying pan, melt the butter and sauté the minced garlic until it is slightly coloured.

Add garlic to the mashed potatoes with salt and pepper to taste. Ensure that the potatoes are well mixed and there are no lumps. There is nothing worse than lumpy mashed potatoes!

Three Sisters' Melody

This recipe was inspired by the Iroquoian nations of eastern Turtle Island, who planted pole beans and squash with corn, using the strength of the sturdy corn stalks to support the twining beans and the shade of the spreading squash vines to trap moisture for the growing crop. These three sisters - corn, beans and squash - supplement and compliment each other and are known as the sustainers of life, which are special gifts from the Creator. It is the symbolism of the three sisters that runs deep in our hearts, as we understand that we do not stand alone, we support each other, and we can only grow with the assistance of one another.

1 large butternut squash (2 lbs)	2 tbsp butter or margarine
2 lbs sweet corn nibblets (fresh or frozen)	4 tbsp olive oil
2 lbs green beans (fresh or frozen)	2 tsp baking soda
4 cloves of garlic, whole	salt and pepper

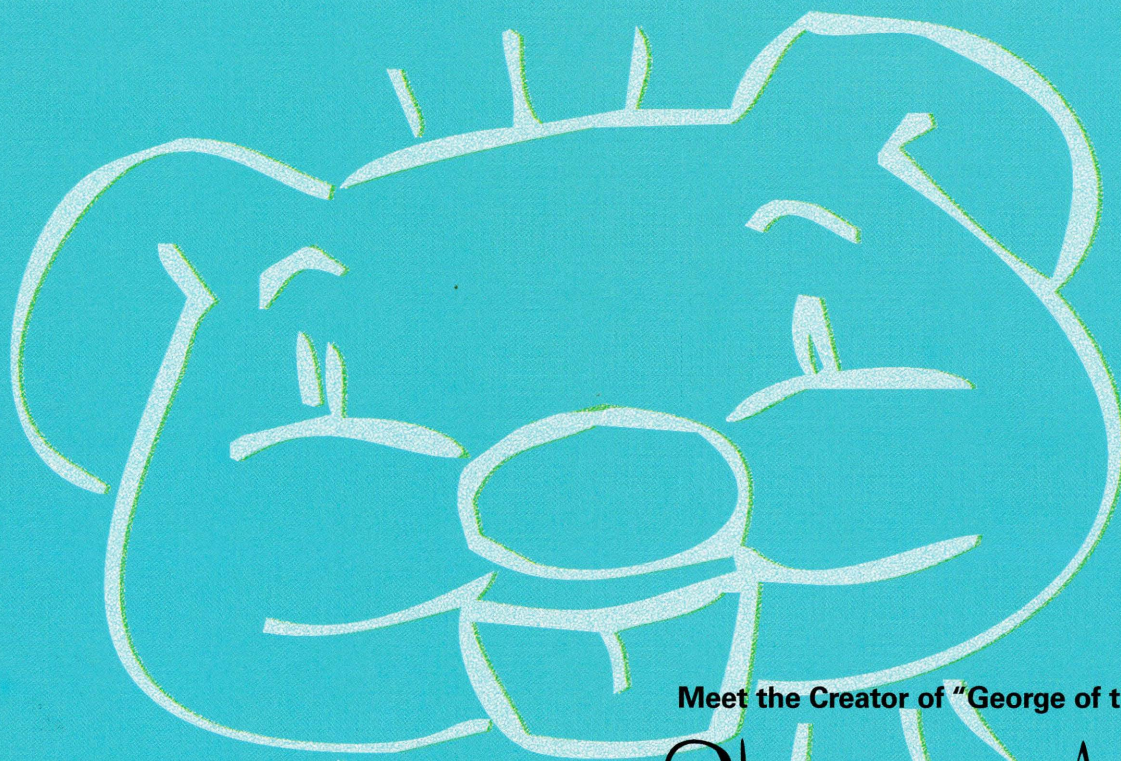
Boiling the corn separate from the beans will prevent any discolouration, as beans tend to lose their colour when boiled. After all, green corn is not very appetizing.

Cut the butternut squash in half, lengthwise and scrape out all the seeds with a spoon. Peel off all the outer skin using a vegetable peeler or paring knife. Dice the squash into 1/2-inch squares. Place the cubes in a bowl; add olive oil, garlic and a tablespoon of both salt and pepper. Mix well, making sure the squash is well coated and add into a roasting pan. Place in a 350°F/175°C oven for approximately 1 hour or until it is fork tender.

Remember to stir the veggies to prevent any burning.

Meanwhile start 2 pots of water and bring to a boil. Stir in 1 tsp of baking soda to each pot. Add all the corn and boil for 4-6 minutes, then drain. In the other pot, boil the green beans for 5-7 minutes and drain.

When the squash is ready, remove the garlic cloves and add the corn and beans. Add the butter, mix well, and return to a warm oven (200°F/95°C) until the meal is ready to plate.



Meet the Creator of "George of the Reserve"

Sharon Angus

Sharon Angus, the creator of the "George of the Reserve" cartoon, is a young mother currently balancing classes at university, working part-time for her dad's law office and being a mother to her four year-old daughter, Maggie.

Sharon first discovered her skills as a cartoonist while in grade seven. "I was trying to make a teacher laugh and I would draw pictures of everyone I knew as animal characters in funny situations," Sharon says. "From there, I started to experiment with different facial expressions and angles."

Her friends pushed her into drawing more cartoons. At first, Sharon only intended to show them to friends and family for a laugh. Then her dad, Albert Angus, encouraged her to hone

her skills and submitted her cartoons to the local papers. Her first offer came from the Office of the Treaty Commissioner, which was looking for material to add to a newsletter it was working on. Sharon went for it.

Her next stop was Saskatchewan Indian, where "George of the Reserve" easily became a regular feature. "I was so excited to see them published. I took them out east to my Grandma ... who lives in Ontario and I gave her a whole bunch of copies and that made her happy." Since then, Sharon has seen George in a few other publications.

"George of the Reserve" came about when Sharon decided that she wanted to start a cartoon based on her childhood

experiences and growing up on the reserve. She thought of her Kookum's house because it was a special time in her life. "I thought the only place George and his friends should call home was my Kookum's house, on Thunderchild," she fondly remembers. "By my Kookum's house was a creek that runs behind - that's where we used to play as kids. We used to go fishing, swimming and play in the bush, ride bikes. I also remember that my Kookum was always at the house waiting for us... where else would you want to be as a kid?"

By nature, Sharon likes to observe people and often thinks how she would put George in the same situation. "George's character is a little based on me, I was always trying to make

people laugh and take care of them. And a little bit of George comes from my brother Joe. From there, I just kind of picked the favorite parts of everybody, like my dad, and added them to George."

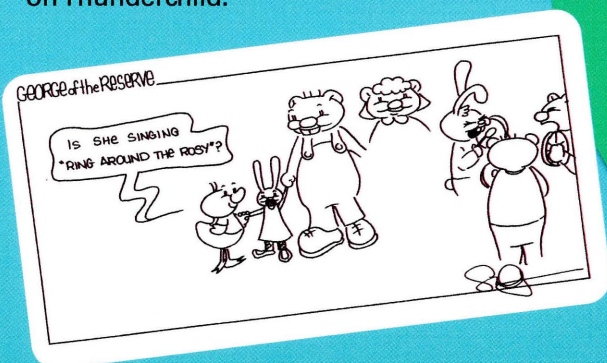
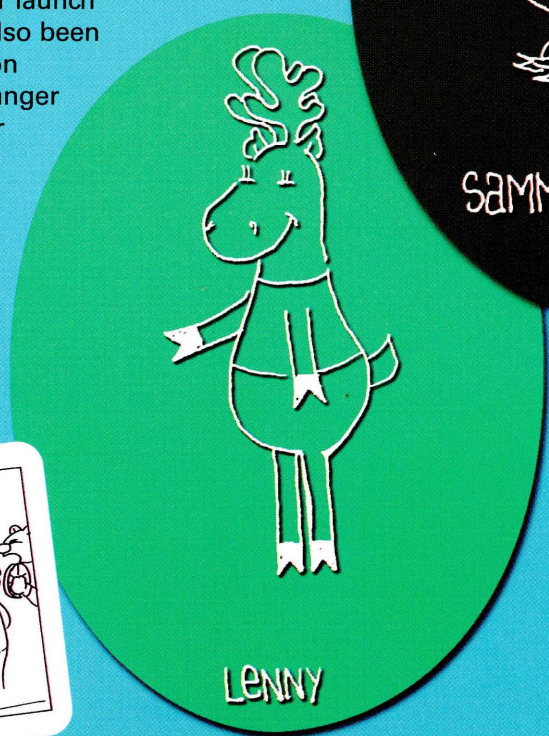
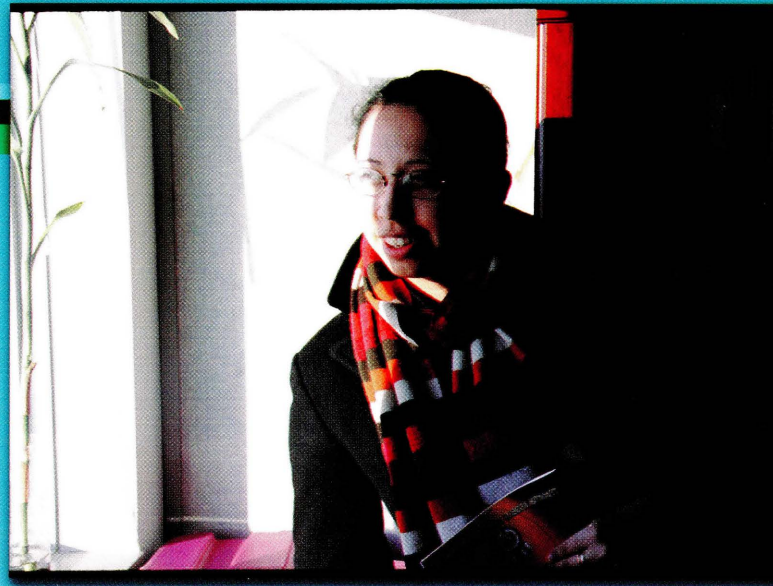
George is a Beaver, whose friends are Sammy the Duck, the loyal sidekick (named after Sammy Davis Jr.), Lenny the Moose, the big guy who needs looking out for, and finally Ester the Bear, who happens to be the only girl in the strip.

"A lot of times I get the jokes from my family, just things that they do; you know, something strikes me funny. Some of the times my brother Joe will come up some jokes."

From observing people and situations around her, Sharon is able to bring those moments into her cartoons. She first decides which character to use, then how to fit it into a cartoon. "I have the characters in my mind and they are all very set in their personalities. I will think - Oh Sammy, he will never do that!"

George has taken a back seat since Sharon started university classes, but she has plans to expand into publishing children's books or launch a website to see where it goes. She has also been approached a couple of times to partner on books. These options are waiting in the hanger for now; in the meantime, Sharon and her daughter are planning to move back to Thunderchild, right around the corner from George's place!

Sharon is hot making a living off George – yet. But she is only starting out and Saskatchewan Indian will continue to watch George and his buddies having a good old time out at Kookum's house on Thunderchild.





Science Camp

The Saskatoon Tribal Council (STC) was created in 1982 to assist the individual and collective governments of the First Nations in the Saskatoon area. Today, the STC membership consists of seven First Nations. All are located within 250 kilometers of Saskatoon, and represent Cree, Saulteaux and Dakota cultures. Their total population is in excess of 10,000 members, with some communities having up to 70% living off reserve, many in the city of Saskatoon.

**Kinistin
Mistawasis
Muskeg Lake
Muskoday
One Arrow
Yellow Quill
Whitecap Dakota.**

This past fall, George E. Lafond left his post at the Tribal Council and STC members voted in the

new Tribal Chief - Glen Johnstone, from the Mistawasis First Nation. Johnstone is new to politics; he was the Director of Health and Social Development for Mistawasis before the election.

"I intend to focus on representing all seven of the First Nations equally, and try to create a leaner and more efficient Tribal Council," says Tribal Chief Johnstone.

The Tribal Council has evolved into five distinct corporations, in order to facilitate effective delivery of programs and services. Together, they employ a staff of approximately 150 in Saskatoon Tribal Council Inc., Cress Housing Corporation, Saskatoon Development Corporation, Urban First Nations Services Inc. and Family Services Inc. The STC is known for its ability to build partnership-based initiatives such as the Super Saturday Program Employer Circles and the White Buffalo Youth Lodge.

"We have a young population,

energetic, educated people that are raring to go. It is a good time now to go forward with and continue the partnerships already started. We have seen real successes with partnerships such as the Employer Circle."

The Employer Circle program partners with FSIN and the Saskatoon Regional Economic Development Authority to increase Aboriginal employment and orientate employers to First Nation culture.

"It is better to work together. By helping each other, it builds good relations within the community. After all, we all have to learn live together," Chief Johnstone says.

In an effort to provide essential services to Saskatoon's urban First Nation population, the Tribal Council has developed STC First Nation Urban Services Inc. The White Buffalo Youth Lodge operates through the service. It was created to provide inner-city youth a safe and friendly community gathering

Saskatoon

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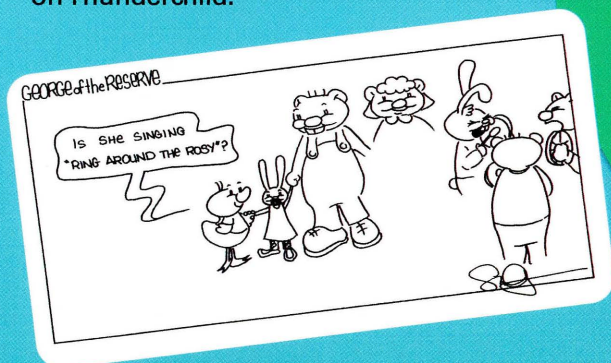
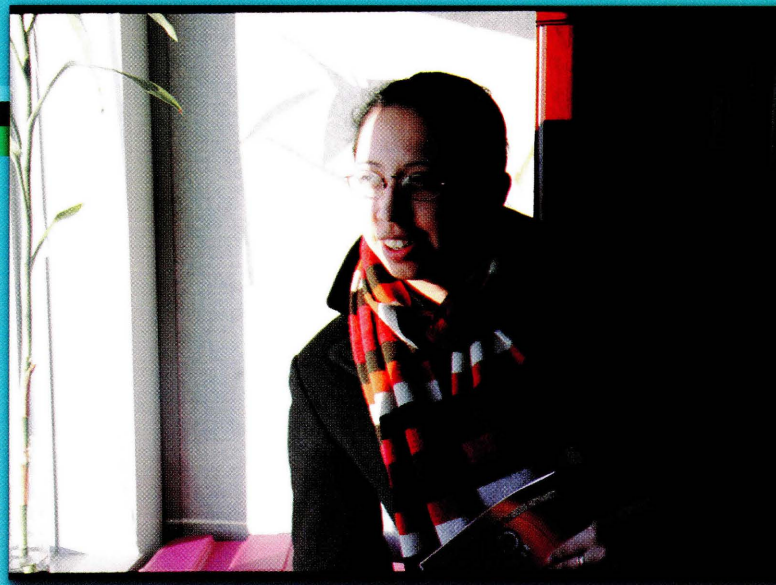
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Saskatoon

Tribal Chief - Glen Johnstone



place, with a full spectrum of free services essential for complete health and wellness.

“There is a need for help for our people living in the city. More of our people are moving to the city because of housing and employment. Some of our Bands are opening urban offices to focus more attention on their off-reserve members.”

Other urban services provided by the STC focus on employment, career counseling, wellness, and housing programs specific to the needs of Saskatoon’s urban aboriginal population. STC has been in the centre of Saskatoon’s casino expansion debate. The Saskatchewan Indian Gaming Authority (SIGA) and STC are proposing a destination-casino development in downtown Saskatoon. STC is the Project Developer and SIGA would operate the casino on the Tribal Council’s behalf. This destination casino would replace the existing Emerald Casino located on the Prairieland Exhibition grounds. The STC proposal is facing

strong opposition from a group called the Citizen Against Gaming Expansion in Saskatoon (CAGES).

“They (CAGES) included the word ‘expansion’, because what it meant was now they could justify protesting our proposal without having to commit themselves to act against the existing Emerald Casino.”

The cost of the casino development would be roughly \$63 million. It would create 700 new jobs and generate more than \$16 million annually in taxes for the municipal, provincial and federal levels of government.

“There aren’t a lot of big opportunities to create jobs. There are a lot of small ventures like restaurants, but nothing of this magnitude. I know that gaming has its problems, but we are not debating gaming,” says Johnstone.

Several STC members are moving ahead with developments of their own, such as the Muskeg Lake First Nation. They established Saskatchewan’s first urban reserve in the Sutherland district in 1988. Today, the Asimakaniseekan Askiy Reserve

is home to many First Nation businesses. The Yellow Quill First Nation owns property in downtown Saskatoon and is awaiting reserve status. Another progressive STC member is the Whitecap Dakota First Nation. Whitecap’s newest project development is the Dakota Dune Golf Club, scheduled to begin operation this year.

Like many First Nation organizations across Canada, STC and Tribal Chief Johnstone feel the uncertainty of the future.

“Nationally, all the Tribal Councils are under scrutiny with the Provincial/Territorial Organization (PTO) Review. That is a major challenge we are dealing with, because there are a lot of jobs and services involved. But I think that STC is a really strong organization and well run. I think we’re doing what we should be doing.”

Tribal Chief Johnstone is looking forward to the election of a new Vice-Chief, who will aid in the challenges of running STC. That election takes place in April of this year.

proposed destination casino



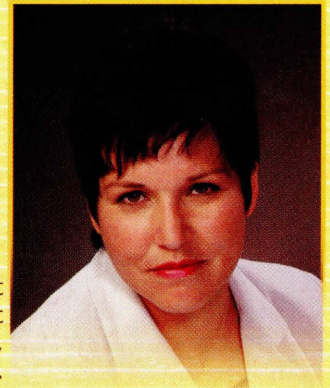
Tribal Council

Celebrating First Nation Achievement in Saskatchewan



Ted Whitecalf

Since being created in 1993 by Ted Whitecalf, Sweet Grass Records has been receiving international recognition and continues to make tremendous headway in the Aboriginal music industry. Through Sweetgrass Records, Ted proudly implements his traditional teachings, and strives to preserve First Nations' languages and culture through songs and other recordings.



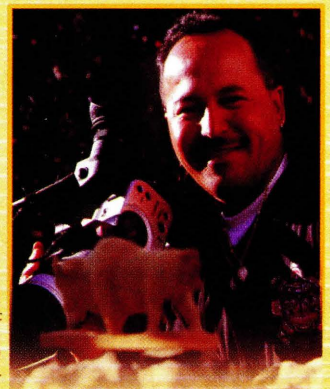
Leanne Bellegarde-Daniels

Among her many achievements, Leanne was an assistant negotiator for Saskatchewan's Historic Treaty Land Entitlement Agreement, a solicitor with the City of Saskatoon and SaskTel, and is currently the V.P. of Corporate and Legal Affairs for SIGA. Leanne also serves as Chair of the Saskatoon Board of Police Commissioners and the R.U.H. Foundation.



Dickie Yuzicapi

His cuisine has been described as five-star fine dining – a feast for all the senses! Meet Chef Dickie Yuzicapi – aboriginal culinary artist extraordinaire! When he's not tantalizing taste buds through "The Sioux Chef", a thriving catering service in Regina, you can find Chef Yuzicapi performing as a First Nations dancer and singer.

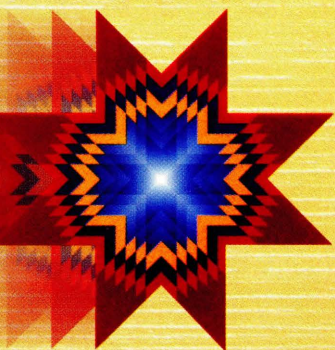


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