

INDIAN

fall 2002

Ray McCallum

Singer, Song
writer, and Dancer

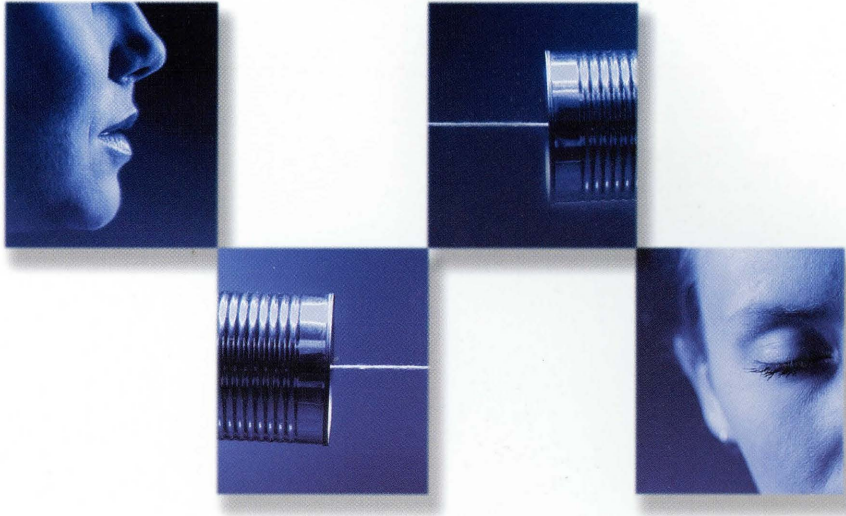
Living the Music
*Saskatchewan recording
companies make their mark*

Dreams of Gold
A scholarship begins a new journey

ALSO INSIDE
*2002 Saskatchewan
First Nations Cultural
Celebration and Powwow
Program*

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Saskatchewan Indian is the official publication of the Federation of Saskatchewan Indian Nations and is intended to serve as an effective communication vehicle for the First Nations in the province of Saskatchewan.

The tradition of the Saskatchewan Indian magazine is to provide coverage of people, issues and events both entertaining and informative throughout First Nations communities. In order to keep with the tradition of the magazine we invite submissions. There is such an overwhelming number of First Nations community events and happenings that we are unable to cover them all. Therefore, we invite stories, photographs, artwork and letters from our readers.

Saskatchewan Indian provides an opportunity for advertisers to reach the First Nation consumer. The magazine is distributed to all First Nation communities in Saskatchewan and to all First Nation groups, organizations and institutions. For more information contact:

Saskatchewan Indian
Federation of Saskatchewan Indian Nations
Suite #200 – 103A Packham Ave
Saskatoon, SK S7N 4K4

Telephone: (306) 665-1215
Fax: (306) 665-0115

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Saskatchewan Indian is published by the Federation of Saskatchewan Indian Nations.
Darcy McKenzie, Editor, FSIN (306) 956-6922
Jocelyne Wasacase, Managing Editor, FSIN (306) 956-1012, email: wasaj@fsin.com

For advertising information: Jocelyne Wasacase (306) 956-1012 or DHS Publishing (306) 652-5086
Layout and Design: Pamela Whitecalf
Contributors: Jocelyne Wasacase, Bev Fast, Keith Davidson, Christina Weese, Kerry Benjoe
Printed in Saskatchewan by Four Directions Printing Inc. (306) 721-1874
Produce by DHS Publishing Inc. (306) 652-5086

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INDIAN

OUTLOOK



Saskatchewan's First Nations Calendar of Events

Oct. 16 & 17, 2002
FSIN Fall Legislative Assembly
Saskatoon, SK
Joanne Cardinal (306) 956-6947

Oct. 18-20 2002
2002 Saskatchewan First Nations Cultural Celebration and Powwow
Saskatchewan Place
Saskatoon, SK
FSIN (306) 665-1215

Oct. 19 & 20, 2002
Open Recreation Hockey Tournament
Beardy's & Okemasis Arena
Beardy's First Nation, SK
Derek Cameron (306) 467-2007
Dale Mike (306) 467-5423

Oct. 21-24, 2002
Native Wellness Institute Spirituality and Self-Care Conference
Tucson, Arizona
Jillene Joseph, NHI Director (503) 666-7669

Oct. 25, 2002
SaskTel Aboriginal Youth Awards of Excellence
Saskatoon Centennial Auditorium
Saskatoon, SK
(Deadline for nominations - September 20)
Joan Beatty, Chair
(306) 931-6285 or 1-800-873-7573
Melody Bitternose
(306) 931-6289 or 1-888-830-2803
Shawn Albert
(306) 931-6286 or 1-866-931-6286

Oct. 25, 2002
Building of Foundation of Wellness
Big River Band Hall
Big River First Nation SK
Lorette Dreaver (306) 724-4700
Lorraine Thomas (306) 883-3880
James Isbister (306) 724-4664

Oct. 26 & 27, 2002
Thunderchild First Nation 1st Annual Men's & Women's Volleyball Tournament
Thunderchild First Nation, SK
Ken Okanee Jr. (306) 845-4328

Nov. 5-7, 2002
Awareness 2002 - A Conference About Problem Gambling
PA Inn Banquet & Convention Centre
Prince Albert, SK
Ally Marchand (306) 765-5305

Nov. 6-8, 2002
Aboriginal Law & Taxation 2002
Crown Plaza Hotel Georgia
Vancouver, BC
Native Investment & Trade Association (NITA)
(604) 275 - 6670
toll free 1-800-337-7743

Nov. 6 - 9, 2002
Aboriginal Financial Officers Association Canada 3rd Annual Conference
Saskatoon Inn
Saskatoon, SK
Donna Marin dmorin@pbcfs.sk.ca or
Marilyn Osecap (306) 665-1215

Nov. 14-17, 2002
Indigenous Healing Traditions of the Americas
Hyatt Regency Capitol Hill
Washington, DC, U.S.A.
www.procultura.org or mail@procultura.org

Dec. 2-6, 2002
Native Wellness Institute Native Youth Paths Conference
San Diego, California, USA
Jillene Joseph, NHI Director (503) 666-7669

Dec. 3-5, 2002
Resource Expo 2002 - Aboriginal Energy & Resource Development
Telus Convention Centre
Calgary, AB
Native Investment & Trade Association (NITA)
(604) 275 - 6670 or toll free 1-800-337-7743

Dec. 7, 2002
Beardy's Midget "AAA" Blackhawk Cattle Raffle
Beardy's Arena
Beardy's First Nation, SK
Mel (306) 961-4360 or (306) 467-4844
Pam (306) 467 - 4523

Feb. 19-22, 2003
"Dreamcatching 2003" Professional Development Math & Science Workshops for Teachers of Aboriginal Students
Montreal, QC
Native Access to Engineering Programme
(514) 848-7842 or www.nativeaccess.com

Letter from the Editor

For more than three decades, *Saskatchewan Indian* has been a voice for First Nations across the province. We have shared individual stories of courage and inspiration, celebrated events large and small, talked one-on-one with actors, artists, athletes, business people, dancers, young people, elders, political leaders and more. Now, to enhance our image, better meet the needs of our advertisers and reflect the growing demographics of Saskatchewan First Nations, we have redesigned our magazine.

The premier edition of *Saskatchewan Indian* will feature the 2002 Saskatchewan First Nation Cultural Celebration and Powwow program. It is an exceptional event that promotes Saskatchewan's First Nations in a positive manner that encourages non-First Nation people to come out and explore First Nation culture and history.

The celebration itself is a showcase of unity and pride. To produce an event of this magnitude requires the involvement of many organizations, groups, sponsors and individuals that have committed to the event in one form or another. The belief of sharing and promoting First Nation culture is strong. The celebration brings together people from across this continent. The Federation views the *Saskatchewan Indian* as a bridge and is proud to play a part in promoting awareness and harmony throughout all of society.

As the official publication of the FSIN, we will continue to be a forum for education, promotion and the sharing of information. The magazine is an important alternative media source. It is unique in that it tells stories for and about Aboriginal people, stories often not covered in other media. It is our goal to eventually put *Saskatchewan Indian* into every home in the province. With our newly redesigned format, we will continue to provide leading edge coverage of people, places, events and issues facing our Aboriginal people. By bringing *Saskatchewan Indian* into a new age, we will share our successes, spark new interests and inspire hope for a better future.



A handwritten signature in black ink, reading "Darcy McKenzie". The signature is stylized and cursive, with a large loop at the end of the last name.

Editor
Darcy McKenzie

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- Accountancy (Prince Albert)
- Information Technology (Saskatoon, La Ronge, Regina, Onion Lake)

Trades & Technologies

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- Integrated Forestry Worker (La Ronge)
- Geographical Information Systems (Prairie West Regional College)
- Building Maintenance Technician (Parkland Regional College)
- Construction Careers Project (Saskatoon, Regina)

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- Home Health Aide/Long Term Care Aide (Whitebear First Nation, Fort Qu'Appelle, Yorkton Tribal Council & East Assiniboine Training & Employment)
- Home Health Aide (Meadow Lake, North Battleford)
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15th annual Treaty 4 Four Gathering

Once again, the File Hills Qu'Appelle Tribal Council partnered with the Touchwood Agency Chiefs and Yorkton Tribal Council to host the annual Treaty Four Gathering. This year's event took place September 9-15 at the Treaty Four Grounds near the town of Fort Qu'Appelle.

The week-long gathering featured educational, cultural and political activities in commemoration of the original signing of Treaty Four. The various activities are designed to promote awareness of Treaty Four, which was signed one hundred and twenty-six years ago on September 15, 1874.

This year, an Elders' Forum and a well-attended Justice Forum hosted by the Congress of Aboriginal Peoples highlighted the political programme. The annual Treaty Four Chiefs Forum gave the 34 Chiefs of the Treaty Four First Nations a chance to meet and talk with members about issues of governance and more.

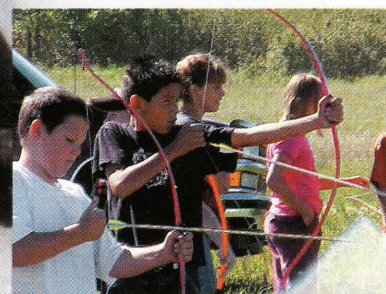
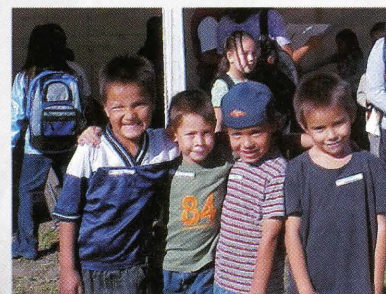
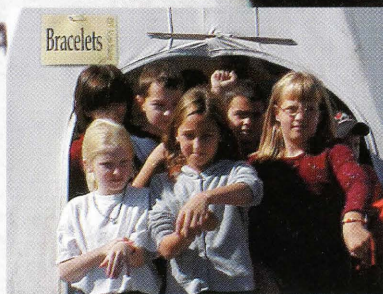
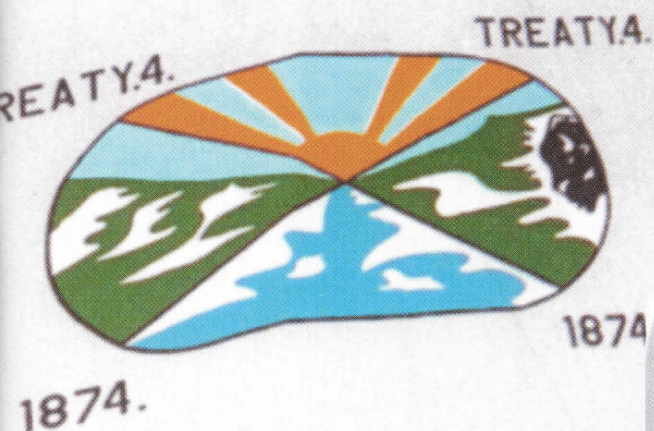
Of course, good old-fashioned fun is an important part of the gathering. This year's event featured a golf tournament and fastball tournament, both of which proved popular. The two-day powwow

attracted a good crowd of spectators, who were treated to excellent dancing by a number of talented performers.

A large part of the gathering is focussed on education, an area where the event continues to make a major impact. Although final numbers hadn't been tallied at the time we went to press, organizers estimate that more than 6,000 school-age children from surrounding regions, some from as far as Regina, came out to spend a day at the event. There were 27 tipis set up and the kids went from tipi to tipi learning different traditional crafts, sharing stories and more. There was something different in each tipi and dance demonstrations were held over the noon hour.

For many youngsters, particularly those from inner city areas, the Treaty Four Gathering is often their first direct interaction with traditional First Nations culture, sometimes even with First Nations people. It has proven tremendously beneficial in providing a chance to educate First Nations youth about the many aspects of the culture.

The Treaty Four Gathering is organized and managed by members of the partnering Tribal Councils, with the support of many volunteers. Everyone goes above and beyond the call in making the event a success. The result is that every year, the Treaty Four Gathering gets bigger and better.



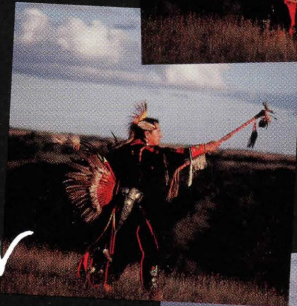
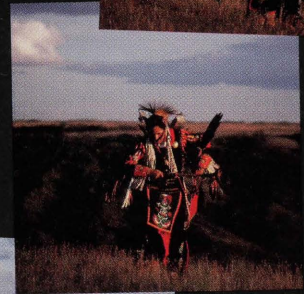
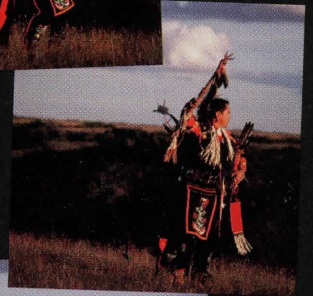
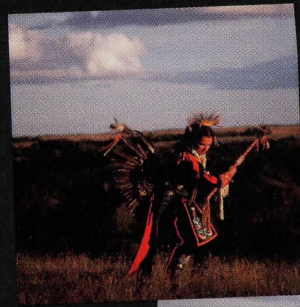


Ray McCallum

First Nations

Artist

painter, dancer, songwriter



After many years of being the artist behind the magazine cover, Ray McCallum finds himself as the subject on the cover of the magazine. He's not entirely comfortable up there.

"My first thought (when I saw the proof) was 'Who is this old man and what is he trying to prove?'"

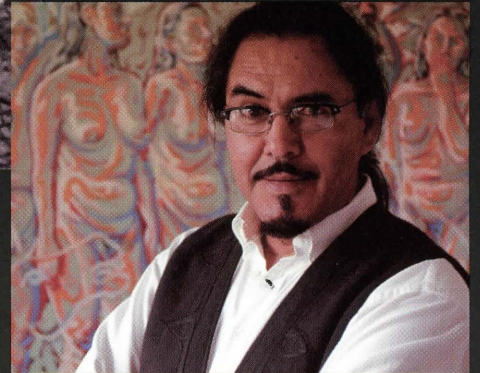
As it turns out, Ray McCallum does have something to prove, though he may not admit it to anyone. Through his painting,

songwriting, and dancing, he is showing how First Nations culture can be kept alive and vibrant through its arts.

One of his earliest influences was his mother, Vitaline. Ray remembers his mother beading late into the night by the light of a bitch lamp (skanakus - a lamp of braided rag soaked in grease and laid on a saucer). "She would never rush to get the work done, even if it meant she might lose the contract," he says. Vitaline's dedication to her

beadwork and design made an indelible impression on Ray.

Ray is a member of the Waterhen First Nation but spent much of his youth on the Flying Dust First Nation. The last of nine children, he knew very early on that he wanted to create images, even before he knew what an 'artist' was. These early seeds started a journey of exploration and experiences in the life of one "little brown man," as he says.



"My education has been from people, who came from all walks of life and cultures.

Ray attended residential schools at Onion Lake and Beauval. It was there, he says, that "I experienced my first culture shock." Memories of the schools are not always pleasant but Ray has managed to come to terms with his own situation.

"I was fortunate to have had the kind of relationship with my friends and Elders whose guidance and understanding led me away from a long, dark road. The one thing I will not forgive the schools and the government for is the arrest of our language and culture. That, for me, is the biggest crime of all. We now have much less of our culture that we can share with our children. The people who have lost their language have lost the subtleties and nuances in our stories as well."

As a child Ray contracted tuberculosis, the effects of which have left him hearing impaired. An appointment for an ear operation led to much bureaucratic red tape and long delays, and as a result

Ray missed out on a high school education. Friends and co-workers in subsequent years supplied a real-life education, and Ray credits their teaching with getting him to where he is today.

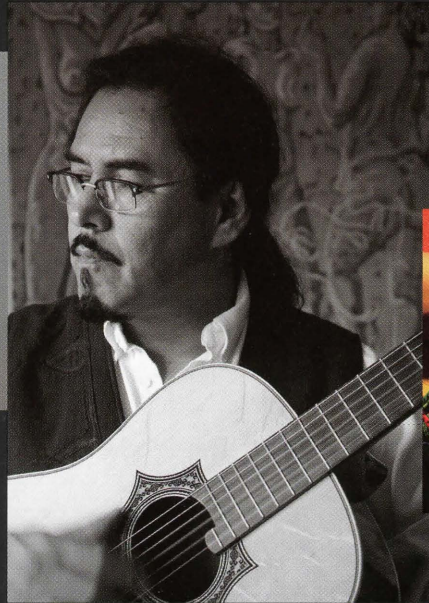
"I was fortunate to have had the kind of relationship with my friends and Elders whose guidance and understanding led me away from a long, dark road..."

"I owe much gratitude to everyone that was connected to my life because without their care and understanding I would be nothing. My education has been from people, who came from all walks of life and cultures. They've shown me that as different as we are culturally, we are inside a

dignified human being to be respected. You learn a little bit from everybody, and you hope that it will make you a better person."

If anybody is his mentor, he says, it is his wife, Paula, a policy analyst with the FSIN. "She is my hero. A consummate professional."

Through a sometimes turbulent life, Ray has always followed his heart in respect to his artwork. This first led to a sojourn at Emma Lake in 1986, where at 16, he was the youngest artist to be accepted to audit classes through the University of Saskatchewan. He went on to become involved in the Indian Art (Indart) program through the Saskatchewan Indian Culture Center. Many of the students who participated in the program have gone on to become successful artists. For Ray, it evolved into a career as an illustrator for various institutions under the FSIN. Other activities included working as a graphic designer for *Saskatchewan Indian* magazine during the 70's and



You learn a little bit from everybody, and you hope that it will make you a better person."

numerous album covers for Sweet Grass Records. A recent illustration of Ray's can be seen on this year's FSIN Powwow poster and program.

Though Ray says his illustration pays the bills better, he much prefers fine art as a way of expressing himself. He has been involved in various art shows throughout his life and still feels his most definitive work is a paint-stroke away from materializing.

In 1983 Ray embarked on another artistic journey when he took up dance and beadwork. This journey has taken him as far away as Denmark and as close as the reserve next to Sakimay, where he and his wife Paula lived for a while. Like everything else in Ray's life, this journey is ongoing, and memories of his mother Vitaline are prevalent as he goes about doing his beadwork.

As a young man Ray taught himself how to play guitar and enjoyed playing the music of Dylan and Cohen. For quite some

time he had quit playing, but in '92 he picked up a tune that he composed fifteen years earlier called "Bannock Fandango". This tune inspired an awakening for Ray and he began writing songs and composing tunes.

Ray composes in English as well as Cree; he believes the larger audience needs to hear and understand where he is coming from as an artist with a First Nations point of view. For a song to be successful, he feels the music must reach out and move the hearts and minds of listeners everywhere. It's also important to him to be able to create songs in his own language, a non-traditional type of song that he hopes will inspire younger artists to use the Cree language.

"This is our language and we have to use it. We have to re-create ourselves in our own image, and I'm trying to show that we can do this. That's what artists do - they innovate and bring new ideas to the community."

Armed with this thought, Ray applied to the Canada Council for the Arts and received an arts grant to study flamenco guitar in Seville, Spain. In the future, Ray's ambition is to find singers that will compliment his songwriting.

The journey that Ray has embarked on is a road with no end and he finds himself still plying the skills that have taken him this far. His hope for the future is that other artists will find their journeys as interesting as the one he has experienced, but without the negatives. "Art is a continuum of space and time, where concepts are interpreted in new and exciting ways and each artist, however inexperienced, has something to contribute."

Eagle Feather NEWS

“Enjoy the Celebration of Culture at the
FSIN Awareness Day & Powwow”



Mailing Address:
Aboriginal Consulting Services
410 Avenue N South
Saskatoon, SK S7M 2N4

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Saving Mistaseni

By Keith Davidson

Saskatoon, Spring 1966.

It was snowing. Big, wet, heavy flakes. No matter, I had tickets to a concert featuring Buffy Sainte-Marie and Dick Gregory. I had a date. Life was good.

Mistaseni

The concert had been arranged to help save a sacred Cree site near Elbow, Saskatchewan. The Gardiner Dam was complete. Diefenbaker Lake would soon cover the big boulder the Cree called Mistaseni or Mis-Tos-Si-Ti.

If the committee to save Mistaseni could make enough money, the huge stone could be moved and protected for future generations to ponder and study. If was the operative word. Timing was tight. The stone was huge. The move

would be expensive.

'Rusty' Williams photographed the site in June, 1959. He estimated it was thirteen metres long and stood about five metres high. The rock was in the shape of a sleeping buffalo. The eye and mouth of the bison were clearly visible.

'Rusty' reported the stone and remembered an archaeologist and a senior PFRA official asking for directions in 1960. He didn't accompany them to the site but asked later if they had noticed anything special about it. They hadn't.

Photos Tell A Story

'Rusty' had walked into the site in the late afternoon. He saw more than just a big rock and he felt it was an important

artifact. Carefully incised into the granite were various images. A gifted photographer, he knew he would need low light for the carvings to show in a photo. He took three images. His plan worked to perfection.

Examining the photos later, 'Rusty' was able to discern a dog, a smiling face, an unhappy face, a star blanket and a medicine wheel. On top of the rock, he had also noticed two other carvings that he later learned depicted sun dance sites.

As time went on, 'Rusty' asked people in the area about Mistaseni. An older farmer in the area told him that he had seen beads and other offerings in the cracks in the stone. Rusty gave away one copy of his best photo to the late Reverend Adam Cuthand. Adam



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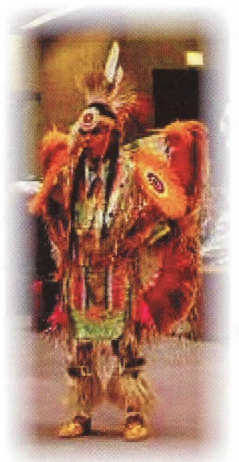
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CONTACT INFORMATION

Saskatchewan Indian Federated College
Rm 118, College West Building
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Regina, SK S4S 0A2

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Web: www.sifc.edu Email: info@sifc.edu



confirmed that the sleeping buffalo rock was a Cree sacred site.

In the End

Dick Gregory's plane couldn't land. Buffy sang her heart out for two sets. I became a fan for life. My date became my wife.

Other parts of this story don't end as well. It was decided the rock could not be saved. In the winter of 1966-67 the rock was blown up. Part of the debris was used in a cairn that commemorates Mistaseni at the marina in Elbow. The rest is buried in the face of the Gardiner Dam.

We should be thankful that the spirit of Mistaseni survives in the cairn and the waters of Lake



Diefenbaker. And just maybe we've learned enough to save the other sacred rock in the Qu'Appelle valley, but...that's another story.

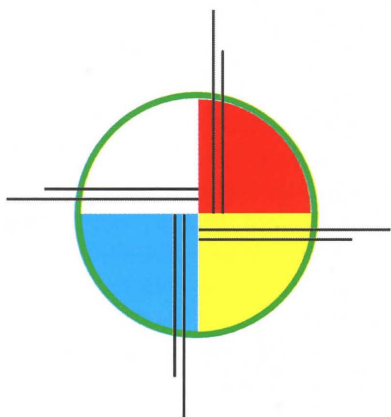
Article Sources:

Discussions with 'Rusty' Williams. His original photos may be available to serious researchers.

Photo titles and credits:

1. Mistaseni, June 1959. "Rusty" photo.

2. Rock near Elbow 1965. Courtesy of Dennis Gilbert son, CFQCTV Operations Manager. Saskatchewan Archives Board



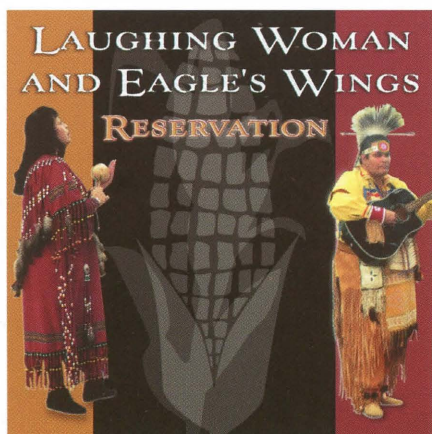
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LIVING THE MUSIC

What do the "Nammys" have to do with Saskatchewan? Well this year, two of Saskatchewan's Aboriginal-owned recording companies were on the list of winners at the Fifth Annual Native American Music Awards, a.k.a. "The Nammys" in Indian Country.



It seems that being Aboriginal in Saskatchewan has nothing to do with their ability to compete with those Hollywood Indian types. In fact, when it comes down to it, you might say that Sweet Grass Records and Turtle Island Music are doing their own thing straight off the "rez."

"We are very rich - especially in the prairies - with talented people and we are always trying to come up with new ways of producing their music. And making people aware of what is in our own back yard - our music, which is also unique because it is Aboriginal," said Ted Whitecalf, owner and producer of Sweet Grass Records.

The Fifth Annual Native American Music Awards (NAMA) were held in Milwaukee, Wisconsin, September 7th, 2002. Over 140 national recordings were submitted for nomination. Nominees were selected by



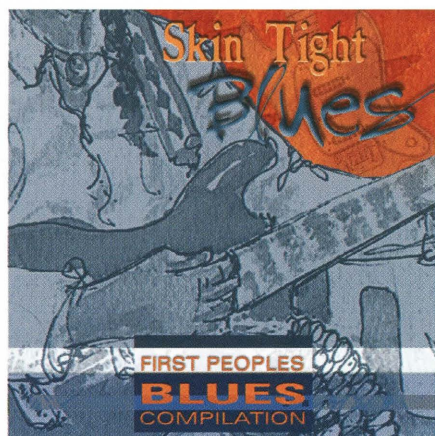
Producer Ted Whitecalf at the NAMA's with Best Folk / Country award winners: Laughing Woman and Eagle Wing

NAMA's Advisory membership. The winners were selected through member ballots and a national on-line voting website that was open to the public.

Sweet Grass Records is a recording label that has, until recently, focused on traditional Aboriginal music. This first step into the contemporary world resulted in the "Nammy" for Best Folk/Country Artist: Laughing Woman and Eagle Wings "Reservation."

"Laughing Woman and her husband Eagle Wing approached me and said they were working on an album and wanted Sweet Grass to work with them. They heard my work and they were pleased with it."

Sweet Grass Records was established in May 1993, to record, promote and distribute stereo recordings of traditional native music throughout Canada, United States and



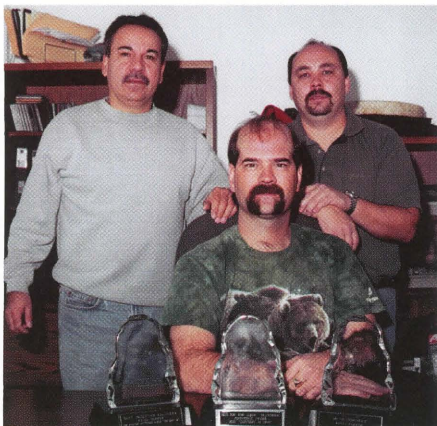
"THINGS ARE REALLY STARTING TO HAPPEN IN THE ABORIGINAL WORLD"

Europe. Sweet Grass Records has recently negotiated a partnership agreement with EMI Records to distribute its products worldwide.

"EMI said that there is a lot of talent that has to be exposed." One album that Whitecalf is particularly keen on is an album that Sweet Grass and EMI have partnered on called, "Skin Tight Blues." The album features fourteen Blues Musicians from the States and Canada.

Ted Whitecalf, no newcomer to the music industry, was also the recipient of a Lifetime Achievement Award at the 2001 Canadian Aboriginal Music Awards (CAMA). This is awarded to an individual who has dedicated his or her career, voluntarily or professionally, to the advancement, production and promotion of Aboriginal music and musicians in Canada. He also won the Music Industry Award, which is awarded to a professional member of the Canadian Music Industry who is currently contributing to the advancement, production and promotion of Aboriginal music and musicians in Canada.

Also under the Sweet Grass



Turtle Islands Kelly Parker, George Parker and Sheldon Graham

label, awards went out to Best Drum Songs Album: Whitefish Jr's "Cree Man"; Best Album Cover Design: Whitefish Jr's "Cree Man"; Designer Pamela Whitecalf; Best Powwow Album – Contemporary: Stoney Park "Wolf Pack."

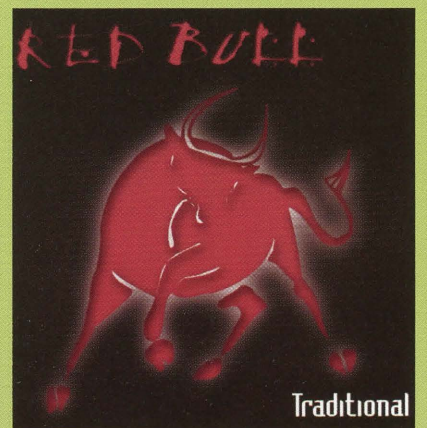
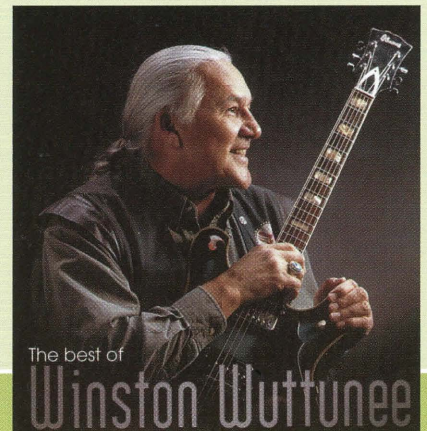
"Canada has been ahead in terms of recognition in the mainstream. Buffy Saint Marie recommended to the Juno's (Canada's Music Awards) that there should be a section for Aboriginal music. As for the States, the Grammy's are in the second year of presenting the Native American category. Things are really starting to happen in the Aboriginal world," said Whitecalf about the growing industry.

Another Aboriginal recording company that has its goals set on winning a Juno somewhere in the near future is Turtle Island Music, which is owned by Kelly Parker and operates out of Saskatoon.

"Music was part of my background. I never planned on doing music for a living. I wanted to be involved in the arts in some way. One thing led to another, which led into music and video production. Once I got into it, I really found out that I love it," said Parker.

Since the start of the company in 1996, Turtle Island Music has earned its place right beside Sweet Grass and is a top contender in the business. In fact, Parker also won a Music Industry Award the year before Whitecalf.

"There are a lot of Aboriginal artists who normally wouldn't get a chance to record their music, so we open the doors



"WE OPEN THE DOORS FOR THEM TO SEE THEIR DREAMS REALIZED. IN TURN, WE ARE SEEING OUR DREAMS REALIZED AS WELL."

for them to see their dreams realized. In turn, we are seeing our dreams realized as well."

At the 2002 Native American Music Awards, Turtle Island Music walked away with Best Powwow Recording for "Red Bull - Traditional."

At last year's Canadian Aboriginal Music Awards, Turtle Island Music won Best Producer/Engineer for the production of the album, "The Best of Winston Wuttunee."

Turtle Island Music also had two Prairie Music Awards nominations: Corny Michel for best instrumental and one for the best Aboriginal recording for the

album, "The Best of Winston Wuttunee". These Awards focus on Manitoba, Saskatchewan and Alberta.

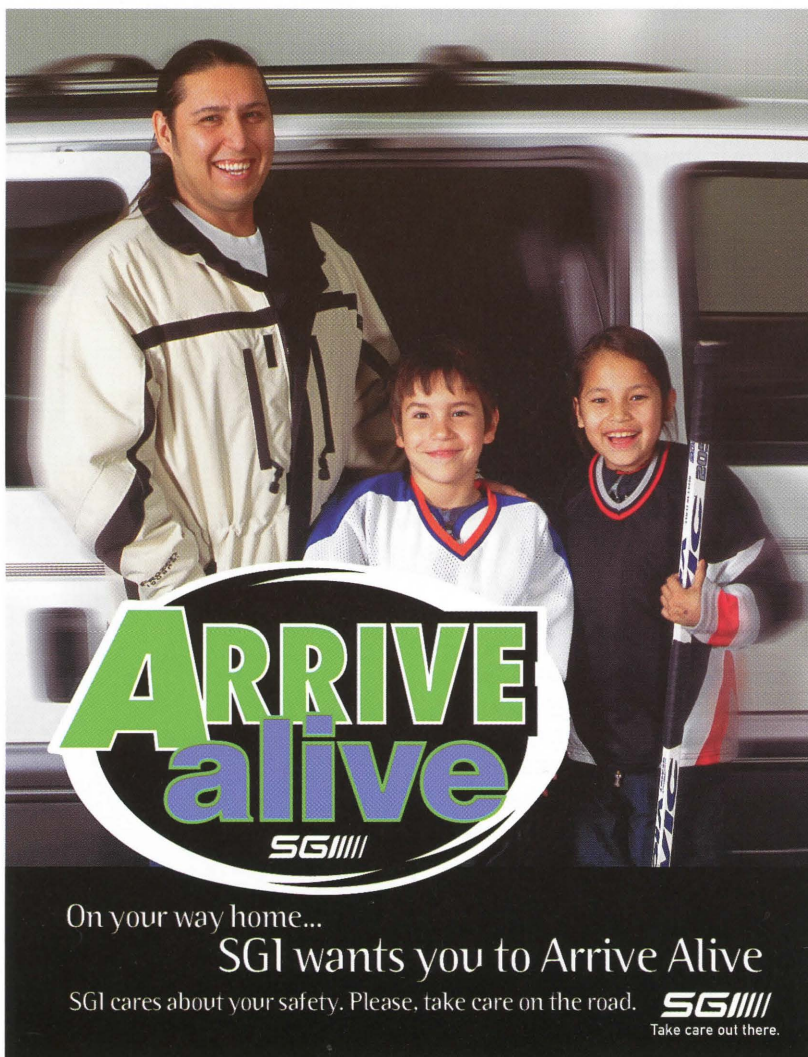
Turtle Island Music operates a specialized Digital Pro Tools recording studio and audio post facility and does video production, cassette and CD manufacturing.

Understanding the Aboriginal music industry is what they see as making a difference. "It's all in the heart and I think that you have to be a part of the music. You have to grow up with the music, to have the culture and a proper understanding. And also to understand what the feeling is and hearing the sound of the

"WE ARE VERY RICH - ESPECIALLY IN THE PRAIRIES - WITH TALENTED PEOPLE AND WE ARE ALWAYS TRYING TO COME UP WITH NEW WAYS OF PRODUCING THEIR MUSIC..."

groups is what it's really about. It's just like living it and feeling it in your heart," says Whitecalf.

Each company is once again on the list of nominees at the upcoming Fourth Annual Canadian Aboriginal Music Awards to be held at the Sky Dome in Toronto on Thursday, November 28, 2002. You can bet that we will continue hearing more about their latest achievements.



On your way home...
SGI wants you to Arrive Alive
SGI cares about your safety. Please, take care on the road. **SGI**
Take care out there.



2002 Saskatchewan First Nation's

Cultural Celebration & Powwow

PROGRAM



Saskatchewan Place
Saskatoon, Sask

October 18-20
2002



On behalf of the Federation of Saskatchewan Indian Nations Executive, Senate, staff and our 73 First Nations, I want to extend the warmest welcome to the people of Saskatchewan at the 2002 First Nations Cultural Celebration and Powwow.

It is indeed our distinct pleasure to present to you with pride a cultural extravaganza and powwow that is not only exciting and entertaining, but begins to bridge the cultural gap between First Nations and the people of the province.

This event is for you, the people of Saskatchewan. It is our sincere hope that the public of Saskatchewan will learn more about our traditions and culture and begin to join us in a journey towards self determination and partnership for the betterment of our collective communities.

At this event, the people of Saskatchewan will experience first hand our culture, traditions and the Treaties, which collectively connect us for eternity. It is the Federation's hope that this event will begin to provide the public of Saskatchewan with a clearer understanding of our Treaties and how those Treaties are relevant to all of us, even today.

To our corporate sponsors and partners, thank you for helping make this event a success. We look forward to expanding our partnerships for the betterment of Saskatchewan.

So, on behalf of all First Nations people within the Saskatchewan region, enjoy this culturally enlightening celebration.

Sincerely,

FEDERATION OF SASKATCHEWAN INDIAN NATIONS

Chief Perry Bellegarde



A Message from the Premier of Saskatchewan

On behalf of the Government of Saskatchewan, I am pleased to offer warm greetings to all those attending the 2002 First Nations Cultural Celebration and Powwow.

This will be an exciting weekend as participants and spectators have the opportunity to learn about First Nation beliefs and traditional practices through cultural awareness workshops, stage performances, and the largest Pow Wow in Western Canada for the 2002 season. I know that this will be a memorable experience for all.

I offer a sincere thank you to the Federation of Saskatchewan Indian Nations for its hard work in organizing this event. I am pleased to welcome all visitors to our beautiful City of Bridges, and I hope they take the time to explore the many sites in and around Saskatoon.

Best wishes for a wonderful celebration.

A handwritten signature in cursive script that reads "Lorne Calvert".

Lorne Calvert
Premier



On behalf of the citizens of Saskatoon, I am pleased to welcome the spectators and participants to the 2002 First Nations Cultural Celebration and Powwow.

Our Community is rich in both culture and spirit, and we are pleased to have opportunities to celebrate our multicultural heritage. We appreciate the work that the Federation of Saskatchewan Indian Nations continues to do in promoting awareness of First Nations culture in our city. Thank you to all of the organizers who have worked hard to make this a successful event.

Enjoy the Cultural Extravaganza and Powwow!

A handwritten signature in black ink that reads "James Maddin". The signature is stylized and cursive.

James Maddin
Mayor



Welcome everyone to the 2002 Saskatchewan First Nations Cultural Celebration & Powwow at Saskatchewan Place.

On behalf of our organizing committee, we are pleased to present to our corporate sponsors and particularly the people of Saskatchewan this proud display of First Nations culture, traditions and dance.

Sharing is an important aspect of First Nations culture. It is on this premise that we view this event as an exciting opportunity to share our diverse culture and traditions in a manner that is exciting and entertaining.

I want to extend to members of the organizing committee a sincere thank you and job well done in organizing this event for our brothers and sisters. As I am sure many of you can appreciate, an event of this magnitude takes months of preparation, dedication and hard work. Thank you to all of the committee members and FSIN staff who worked many months and hours to ensure this events success.

To our corporate sponsors and partners, thank you for helping make this event a major success and we look forward to continuing what we as First Nations view as a positive relationship that is sure to grow in the future.

On behalf of the FSIN, our staff and our 73 First Nations, enjoy the celebration!

Sincerely,

FEDERATION OF SASKATCHEWAN INDIAN NATIONS

A handwritten signature in black ink, appearing to read "Irene Oakes". The signature is fluid and cursive.

Irene Oakes
Committee Chair
FSIN Chief of Staff



Message from the President of Rawlco Radio Ltd. – Pam Leyland

It is both an honour and a privilege for Rawlco Radio stations 650 CKOM, C95 FM, and Rock 102 FM in Saskatoon, to be sponsors of the 2002 FSIN Powwow. Having the rich heritage and traditions of First Nations people showcased in Saskatoon is an opportunity for all of us to celebrate.

At Rawlco Radio we believe that the future of Saskatchewan is bright and exciting, with benefits for the economy at large, the work force and the quality of life for all of our families. Our future is strengthened through partnerships and cooperation between First Nations and non-First Nations people. That's why Rawlco Radio has invested and continues to invest in recruiting, hiring and training for First Nations employees throughout our twelve radio stations province-wide.

The commitment of the Rawlinson Family, owners of Rawlco Radio Ltd., has been demonstrated in part with a donation of \$1 million to the University of Saskatchewan College of Commerce to establish the Rawlco Resource Centre, a partnership between the College of Commerce and the SIFC School of Business to recruit and encourage First Nations students to pursue a business education and graduate with a Bachelor of Commerce Degree.

We believe that part of our mandate as Saskatchewan broadcasters is to tell the stories of First Nations achievements in Saskatchewan through programs such as Seeds of Success, heard on all twelve of our stations. In addition, we are proud of the weekly First Nations and Metis current events program "Meeting Ground" with David Kirton and Mervin Brass, which focuses on Aboriginal issues and opportunities.

On behalf of everyone at Rawlco Radio Ltd., we wish you every success with this event.





Saskatchewan Indian gaming Authority - President and CEO - Edmund Bellegarde

SIGA is the largest First Nations-owned and operated business in the province, with revenues exceeding \$77 million a year and profits of almost \$25 million. SIGA currently operates four casinos in the province; the White Bear Casino located on the White Bear First Nation, the Gold Eagle Casino located in North Battleford, the Northern Lights Casino in Prince Albert and the Painted Hand Casino located in Yorkton.

We are also a major employer of First Nations people. Our payroll currently stands at roughly 1,100 people with approximately 70 percent of them being First Nations individuals. SIGA invests heavily in training and skills development, building human resource capacity not only for First Nations but for the province as a whole.



Saskatchewan Indian Cultural Centre - President - Linda Pelly-Landrie

The Saskatchewan Indian Cultural Centre has served First Nations people since 1972. It was the first Indian controlled educational institution serving at the provincial level. Our mission statement is to strengthen and support overall Indian education and cultural awareness of Indian People. We also promote cross-cultural awareness of Indian peoples' historic and current role in Canadian society. We provide an Indian resource base for Bands and school systems to draw upon so the Indian children may accurately inherit the values and traditions of their heritage. Extensive research is also conducted and facilitated on Indian heritage and culture. Above all, we strive to respect and promote the inherent sovereignty of First Nations and their Governments as recognized by the Royal Proclamation (1763) and confirmed by the Treaties and Constitutional relationships.

The Centre is an incorporated non-profit institution of the Federation of Saskatchewan Indian Nations, which is managed by a Board of Governors comprised of representatives from each Tribal Council within the province. A traditional Council of Elders, representing the eight-language/cultural groups, advises and guides the Centre in its activities. The Centres' activities are organized into six focus areas or departments:

- Cross Cultural and Information Systems
- Cultural Resource Development & Publications
- Library and Information Services
- Audio Visual and Technical Unit
- Administration
- Finance





SASKATCHEWAN
INDIAN
INSTITUTE OF
TECHNOLOGIES

Saskatchewan Indian Institute of Technologies - President - Joan Greyeyes

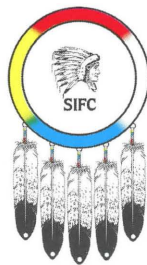
The Saskatchewan Indian Institute of Technologies has been in existence since 1976, offering training and education programs to First Nations adults in Saskatchewan. In 2001 – 2002 there more than 2,000 students enrolled at SIIT in the wide range of programming provided throughout the province, both on and off-reserve.

SIIT is an educational institution of the Federation of Saskatchewan Indian Nations (FSIN) and is governed by a Board of Directors comprised of FSIN Senators, Saskatchewan Tribal Council appointees, and an FSIN Executive member appointee.

SIIT serves First Nation adults by providing vocational and technical employment programming, as well as educational services for continued career growth.

Although SIIT is governed by Saskatchewan's First Nations it also operates within the Saskatchewan provincial post-secondary system.

On July 1, 2000 legislation was passed in the Saskatchewan Legislature recognizing SIIT as a post-secondary institution by way of the Saskatchewan Indian Institute of Technologies Act. This Act now provides SIIT with recognition from both the Indian and non-Indian community as a provider of quality post-secondary education programs and services.



Federation of Saskatchewan Indian Nations - President - Eber Hampton

In May 1976, the Federation of Saskatchewan Indian Nations entered into an agreement with the University of Regina, creating the Saskatchewan Indian Federated College (SIFC).

The Agreement provides for an independently administered university-college, the mission of which is to serve the academic, cultural and spiritual needs of First Nations' students. The College also accepts non-First Nations' students. The Chiefs of Saskatchewan appoint the College's Board of Governors. Programs are academically integrated with the University of Regina, and the College follows university regulations respecting admissions and the development of new programs. The College has close to 60 full-time faculty and offers students a unique First Nations curriculum. The SIFC offers degree and certificate programs in a variety of faculties and disciplines such as Indian Studies, Indian Art, Indian Languages, Indian Education, Indian Social Work, Indian Management and Administration, Indian Communication Arts, Science and Indian Health Careers, Dentistry with the National School of Dental Therapy.

Since 1983, the SIFC has entered into over twenty-five agreements with Indigenous peoples' institutions in Canada, South and Central America, and Asia. The College has also signed agreements with academic institutions in Siberia (Russia), Inner Mongolia (China), and Tanzania (Africa).

From less than a dozen students in 1976, the SIFC's enrollment has surpassed 1,600 students, one quarter of whom come from outside Saskatchewan and represent every province and territory in Canada. The College has a campus in Saskatoon with approximately 500 students. The Northern Campus in Prince Albert, with approximate enrollment of 500, provides extensive off-campus programming to First Nations' communities across Canada, with liaison offices at the Regina campus and La Ronge.

FSIN POWWOW COMMITTEE

Irene Oakes	Chair
Darcy Mckenzie	Communications / Marketing
Lyle Daniels	Security / Transportation
Shirley MacDonald Greyeyes	Coordinator Cultural Awareness Oct. 18, 2002
Joanne Cardinal	Venue / Audio / Data Entry / Registration
Jeannie Pewapisconias	Volunteers
Jocelyne Wasacase	Communications
Lori Worm	Trade Show / Booths / Data Entry / Registration
Sally Moccasin	Youth / Pageant
Debbie Delorme	Data Entry / Registration
Lauren Thomson	Data Entry / Registration / Nevadas
Dorothy Myo	Cultural Awareness Facilitator / Give Away - Specials
Lorraine Delorme	Data Entry / Registration
Donnie Speidel	SICC – Tech. Director
Donna Heimbecker	Sask. Native Theatre
Kennetch Charlette	Sask. Native Theatre

FSIN INSTITUTIONS

Darlene Lancley	SIIT
Darlene Speidel	SICC
Tyrone Tootosis	SIFC

SCHOOLS

Cory Dogniez	Public Schools
Shelley Agecoutay	Public Schools
Sharon Laflamme	Catholic Schools



OUTLINE:

The Federation of Saskatchewan Indian Nations Aims and Objectives:

- The protection of Treaties and Treaty Rights
- The fostering of progress in the economic, education, and social endeavor of First Nation people
- Co-operation with civil and religious authorities
- The adherence to democratic procedure
- The promotion and respect and tolerance for all people

Target Audience:

- Saskatchewan First Nations, Tribal Councils and Aboriginal organizations
- Youth, both non-Aboriginal and First Nation
- School Boards, both non-Aboriginal and First Nation
- Governments, Corporations, Public and Private Businesses
- General public

SCHEDULE OF EVENTS:

Day One **Cultural Awareness Day**

(Workshop and Performances Only)

October 18, 2002

- 8:00-9:00** Pipe Ceremony Wanuskewin Heritage Park
- 12:00-1:00** Performance, by SICC Dance Theatre and SNTC
- 4:00-5:00** Performance, by SICC Dance Theatre and SNTC
- 6:00** VIP Reception for Cultural Celebration Saskatchewan Place
Entertainment
- 7:00** Opening Ceremony for evening performance by SICC Dance
Theatre & Sask Native Theatre Company
Address by:
Chief Perry Bellegarde, FSIN
RAWLCO Radio Representative
Saskatchewan Place Representative
- 7:00-9:00** Special Public Performance by SICC Dance Theatre
& Sask Native Theatre Company

Day Two Powwow

October 19, 2002

- 12:00** Grand Entry of Dancer
Introduction of Dignitaries
Opening Remarks:
Chief Perry Bellegarde
Premier's Office
City of Saskatoon - Mayor's Office
STC - Tribal Council Representative
RAWLCO Radio
Honor Song & Honoring - Elected 2nd
& 4th Vice Chief
Tiny Tots
Intertribals
Contests - Junior Categories
Teen Categories
- 3:00-4:00** Specialty Dance and Song Demonstration
Intertribals
Contests - Golden Age Category
Exhibitions - Adult Categories
- 6:00** Supper Break and Family Specials
- 7:00** Grand Entry
Introduction of Dignitaries
Opening Remarks
Exhibitions - Junior Categories
2002-2003 FSIN Princess Dance Contest
- 8:30-9:30** Specialty Dance & Songs Demonstrations
Contests - Juniors and Teens
Special Contest—Men's Fancy—Sponsored
by Chief Perry Bellegarde
Adult Contests

Day Three Powwow

October 20, 2002

- 12:00** Grand Entry of Dancer
Introduction of Dignitaries
Opening Remarks
Tiny Tots
2002 FSIN Princess - Chantel
Dustyhorn Honoring
Introduction & Honoring of
2002-2003 FSIN Princess
Contest - Teen Categories
Announcement of Junior Dance
Contest Winners
- 3:00-4:00** Specialty Dance & Song
Demonstrations
Contests - Golden Age
Categories
Contests - Adult Categories
- 7:00-8:00** Announcement of Winners in Song &
Dance Competitions
Retiring of Flags



Federation of Saskatchewan Indian Nations Powwow Princess

Chantel Dustyhorn – Kawacatoose First Nation

Chantel Dustyhorn was selected in July 2002 as the Youth Powwow Princess. She has represented the FSIN with the utmost dignity and respect that can be afforded by a positive ambassador, not only of the youth, but of all First Nations people.

Chantel credits her success and her beliefs in her Cree culture to her mother, Doreen, who has encouraged her with wisdom and guidance. Miss Dustyhorn has traveled to many powwows and celebrations throughout Canada and the U.S. She is an accomplished Jingle Dress dancer and has just successfully completed her first year in the women's jingle dress category.

Chantel is 18 and is completing her final year as a grade twelve student at Scott Collegiate in Regina.

The messages that Chantel brings to everyone are:

- Awareness of the misuse of drugs and alcohol. She believes that this is a strong issue with all of our people and it is affecting us all.
- The importance of Education. Drop out rates by First Nations people are unacceptably high.
- The importance of family and community support for the youth. A child should be surrounded by the support of parents, peers, family, and the community, so a child can function and make the right choices to function as a healthy adult.
- Youth are the future. When given the right choices and the right support, the youth will exceed all expectations.

Chantel Dustyhorn has represented the people of Saskatchewan with great honor. She is and continues to be a positive role model for everyone. The Federation of Saskatchewan Indian Nations would like to thank Chantel and her family for accepting this tremendous responsibility.



RAWLCO

RADIO

Proud Sponsor of the
Saskatchewan First Nations
Cultural Celebration and Powwow

650 AM
CKOM

98 FM
97.9

POWER
99 fm

C95
FM
Today's Best Music

MIX
101

980 AM
CJME
NewsTalk Radio

ROCK 102
FM

Country
C900Y
CKBI

ROCK 94
REGINA'S CLASSIC ROCK STATION

Z99
Today's Best Music



ARENA DIRECTOR, SINGING JUDGES



Arena Director

An Arena Director is a vital part of the powwow. He must direct all activities within the dancing circle. Experienced dancers and singers make the best arena directors because they are aware of the expectations of other dancers and singers.

The following Arena Directors have been chosen for their experience as competitors and participants within the dancing circle and as positive role models within their communities and within the powwow circle. They also choose to practice and live a healthy lifestyle by abstaining from the use of drugs and alcohol.

Delbert Wapass

Delbert is serving as the dancing arena director of this year's powwow. He is a champion grass dancer who competes in the Canadian and American powwow circuit. He has also served as Arena Director at many other prestigious powwows throughout North America.

Delbert is the incumbent Chief of the Thunderchild First Nation where he resides with his wife and four children. He received his Bachelor of Arts degree from the Saskatchewan Indian Federated College and a Bachelor of Education degree from the University of Saskatchewan.

Robert JR McArthur

JR, as he is known to the powwow circle, is serving as one of the head singing judges. He is a champion grass dancer who has been dancing since he was very young. He is also a champion singer who sings with the Crooked Lake Agency singers.

JR presently sits on the WhiteBear band council as a council member and works with the oil and gas industry in the area. He resides in WhiteBear with his wife, Vida and three daughters.

Marc Longjohn

Marc is serving as one of the head singing judges. He currently works with the Federation of Saskatchewan Indian Nations in Urban Development. He received a Bachelor of Arts degree from the University of Saskatchewan.

Marc is a long time championship style singer who has been singing in the powwow circle as well as the round dance circuit. He is a member of the Sturgeon Lake First Nation and currently resides in Saskatoon with his wife, Adonica.



MASTER OF CEREMONIES

Master of Ceremonies

The Master of Ceremonies or Announcer is a vital part of every powwow. A good announcer can contribute to a successful, enjoyable and memorable powwow. A successful and requested announcer is a good story teller, has many jokes to share, is very knowledgeable in the history of powwow and the different styles of dances and knows most of the dancers and singers.

The 2002 Saskatchewan First Nations Cultural Celebration and Powwow is very proud to utilize the services of the following Master of Ceremonies.

Bill Crouse

Bill is an enrolled member of the Seneca Nation of Indians. He is a member of the Hawk Clan, who he represents as a Faith keeper of the Coldspring Longhouse on the Allegany Indian Reservation in New York State.

He is currently employed as the Seneca Language and Culture teacher in Salamanca Middle School. He is a freelance artist and curriculum developer. He resides on the Allegany Reservation with his wife and five children. He has dedicated and continues to dedicate his life's work of preserving and teaching Native American Culture through his singing, dancing, storytelling and artwork.

In the summer, Mr. Crouse is in demand as a master of ceremonies, a singer and performer at the many powwows in the U.S. and Canada. Bill has a dual role with this powwow. He will be introducing and singing for the Iroquois Smoke Dancers during the special performances of the powwow.

Donnie Speidel

Donnie is a Lakota and is an enrolled member of the Standing Rock Sioux Tribe from North Dakota. His Lakota name is Tatanka Hoksila (Buffalo Boy). Mr. Speidel has danced all his life and is known across North America for his promotion of First Nations Culture. He is a champion fancy dancer and singer and was the leader of the Wanuskewin International Dance Troupe for the past four years.

Mr. Speidel currently works for Saskatchewan Indian Cultural Centre. He currently resides in Saskatoon with his wife, Deanna and his two daughters.

Frank Asapace

Frank currently works with the Federation of Saskatchewan Indian Nations as the Director of the Senate. He is a champion traditional dancer who has been dancing for many years.

Mr. Asapace currently resides in Sweetgrass with his wife, Nadine and his children. He is a member of the Kawacatoose First Nation.



WOMEN'S DANCE DESCRIPTIONS

Women's Jingle Dress Dance

This style of dance is believed to have originated in the Lake of the Woods area of Ontario and Mille Lacs, Minnesota. There are several versions of the origin of this dance, but it is a healing dance.

One story of its origin is that an Ojibway holy man dreamed of four women wearing these dresses. In his dream he was taught how to make the dresses, what songs to sing for the dance, and how the dance should be performed. He and his wife made four of the dresses, which they presented to the women he had seen wearing them in his dream, at a dance where he recounted his dream and instructed the women on how to dress and dance.

Another story is from a man from the Lake of the Woods area whose daughter was ill. In this man's vision, the jingle dress was made of shell. The meaning of his vision was for the dress to be given to those who believed in a traditional way of life. The dress was to be given for the purpose of healing. The jingle dress is a medicine dress. If a woman chooses to take on this dress, she must be ready for the responsibility that it entails.

In the 1980's, the Jingle Dress was reintroduced to the prairies with performances and dance demonstrations by a group of jingle dress dancers from the Lake of the Woods area led by the late Maggie White. Today it is the most popular style of dance for women and continues to be characterized by a cloth dress decorated with hundreds of metal cones or jingles. It has become custom for women to carry fans, which they raise during the honor beats of a song. In today's powwow world, we are witnessing another classification of dance within the jingle dress dance. The jingle dress dance can now be classified as traditional with basic steps and contemporary with fancy footwork.

Women's Traditional Dance

In the past, women only danced on the sidelines in support of the male dancers unless songs were sung specifically for them to come out into the center to dance. Their styles of dance were very modest and dignified, the most common being the stationary, the graceful walk and the side step. It was not until the evolution of contemporary powwow, in the 1950's, that women came out to dance along side the men in inter-tribal dancing.

The Women's Traditional Dance is a very dignified, graceful and modest dance that shows the strength, pride, respect and honor the women carry for their family, relatives and friends.

There are three styles of this dance. The first is the stationary dance. This style originated with the Dakota/Nakota people in their small gatherings of long ago. The women would stand and bounce gently to the beat of the drum in honor of their family or relatives for whom the



Photo: K.Hogarth



Photo: T.Mitchell



Photo: K.Hogarth

song was sung. In these gatherings, the women would adorn themselves with their most elaborate quilled, beaded and decorated dresses and accessories. The outfit was personal and was created through dreams or traditional family designs. These dresses symbolized the industry, patience and steadfastness a woman had to possess to complete such an enormous project.

In the Grass Dance Society, the women danced in what is known as the circle dance, round dance or side step dance. This dance is still performed as part of competitions today. In the third style, the women gracefully dance in a zigzag pattern around the edge of the dance arena. Their dance is in time to the drum beat.

Women's Fancy

The Women's Fancy dance is one of the most modern of the women's dances. There are several stories on the origin of this dance. One of the most well respected stories came from the North Dakota / Montana areas, when women had traditionally stayed in the background and did not participate in the dances within the circle. A group of ladies led by Gladys Jefferson from the Crow Tribe and Yvonne Chase from the Mandan, Hidatsa, Arikara Tribe wanted to dance and show their fancy style. Thus, the Women's Fancy dance was born - but not without much persuasion by this group of women.

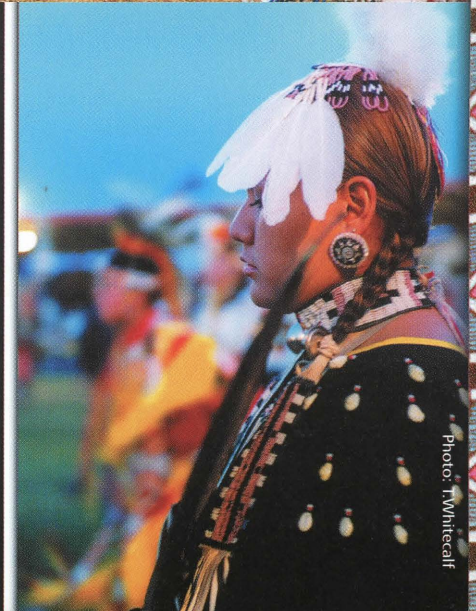
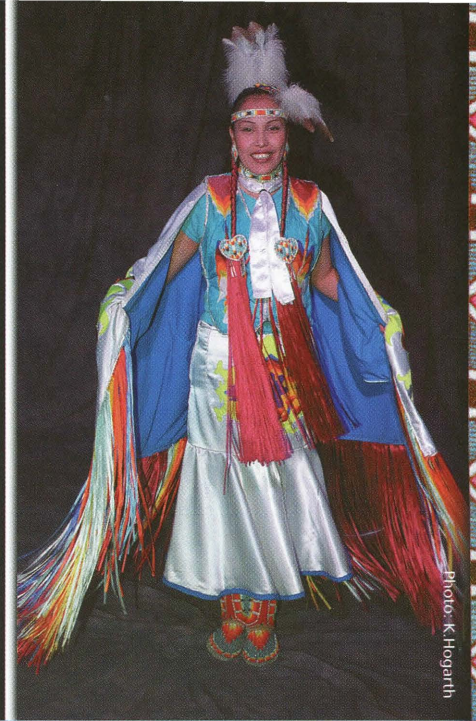
Other women who led the initiation of this dance included Bonnie Deer from Minnesota and Reta Metcalf from St. Francis, South Dakota. Gladys Jefferson from the Crow Tribe tells of their struggles to become an accepted group within the powwow Circle. Dancers who introduced and promoted this dance in the province included Celina and Sandra Bird from Montreal Lake, Dianne Goodwill from Standing Buffalo, Bernadine Standingwater and Virginia Horse from Thunderchild and Irene Seesequasis (Tootoosis) from Beardy's. Other frontrunners included Marlene Jimmy from Thunderchild, Marjorie Dressyman from Red Pheasant, Lorraine and Lorna Blackbird from Thunderchild and Linda Standing and Sara McArthur from Whitebear and Roselma Haywahey from Carry the Kettle.

In the 1960's, this dance was called the Graceful Shawl Dance and the dance steps were closer to the ground, but the dancers showed their creativity with their fancy footwork. The dancers would dance wearing a beaded traditional top with either a buckskin dress or cloth material dress, and they would carry a shawl and a fan. Reta Metcalf introduced the wearing of a large colorful scarf over the shoulders. This was introduced in order to portray the practice of modesty. Into the 1970's, the dancers wore the shawls followed by the addition of a cape made of cloth or leather. The leggings were usually leather with fringes.

Into the 1980's, the addition of beaded capes made this dance more colorful. In the 1990's, the shawls became an important part of the dance as their designs became more intricate and eye catching.

Today in the Women's Fancy Shawl Dance (as it is called today), the brightly colored shawl is one of the distinctive parts of the outfit, as well as the fully beaded cape, matching leggings, moccasins and hairpieces, usually adorned with rhinestones.

A fancy shawl dancer dances to a fast drum beat, such as is required of the Men's Fancy Dance. The Fancy Shawl Dancer shows not only gracefulness and agility, but endurance as she moves perfectly to the beat of the drum.



MEN'S DANCE DESCRIPTIONS



Photo: T.Whitcraft



Photo: T.Whitcraft

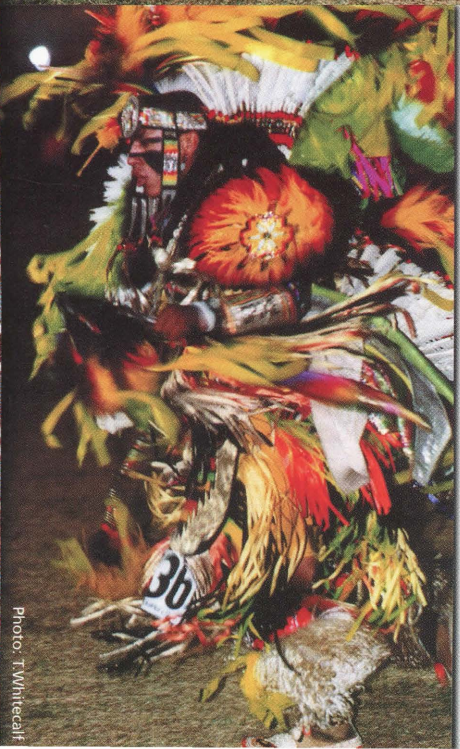


Photo: T.Whitcraft

Men's Traditional Dance

The Men's Traditional style of dance is one of pride and confidence amongst First Nations men. This style's roots stem from the days when hunting and war parties, upon returning to their home village, would celebrate their successes by recounting their encounters with the prey or enemy by re-enacting them through dance. Traditional dancers demonstrate a style of dance that evolved from the old form of war dance.

The regalia worn in the men's traditional style is highly symbolic and the colors are more subdued than those worn in other men's dance styles. The traditional dancers wear a single bustle, which is made of feathers from birds of prey such as the eagle, who converges on the hunt or battle site at its conclusion. Most traditional dancers wear a headdress called a roach, which is topped with two eagle feathers that signify enemies meeting in battle. The dancers usually carry items that denote their status as warriors such as a shield, coup stick and an eagle wing fan.

While the dancers are dancing, they appear to be strong, bold warriors. They tell a complete story that can be seen in their dance steps as they bend low to the ground and peer cautiously about. The process is repeated as an on-going hunt. The completion of the successful hunt is demonstrated as they move in for the kill.

Today in Men's Traditional Dance, two styles have emerged: traditional and contemporary. The traditional style is more subdued and graceful, while the contemporary style is more active and has flashier outfits.

Men's Fancy Dance

The Men's Fancy style of dance can trace its origin to the wild west show days of the late 1800's and early part of the 1900's, when promoters incorporated Men's Fancy War Dance demonstrations and contests into their show routines. The Men's Fancy War Dance was a crowd pleaser. Those who danced with the wild west shows introduced this style of dancing into their home areas, where it was a spectator favorite. It also became a favorite in the southern state of Oklahoma, considered the home of the Men's Fancy Dance. The wild west show Men's Fancy War Dance competitions actually paved the way for the evolution of the contemporary competition powwows in the Northern Plains, and a northern style of men's fancy dancing evolved.

There are two distinct styles of the Men's Fancy Dance: the southern style and the northern style. Entertainment is the main feature of the dance today. The bright colors of the outfits and fast moves of the dancers provide an entertaining sight for the audience.

Men's Fancy dancers wear two brightly colored bustles on their backs. Some dancers choose to make their bustles out of man-man feathers while others choose eagle feathers. The dancers also wear a cape made of cloth, ribbon or fully beaded. They also wear matching front and back aprons. In addition to their regalia, the dancers wear porcupine head roaches, fur leggings and bells.

The Men's Fancy Dance is, in many respects, a test of a dancer's endurance and knowledge of all songs. Not only is the dancer required to show great agility and creativity, but he must also be able to stop on time to any song. A dancer must be physically fit and well-coordinated because the dance requires a great deal of muscle control. It also permits the dancers to display highly complex dance steps and body movements.

Men's Grass Dance

During this century, the Grass Dance or freestyle has been the most dominant of men's dance styles in the Northern Plains. There is more than one version of the origin of Grass Dance, and versions differ throughout various locations in Canada and the United States.

In one version, this dance was introduced into the Northern Plains and promoted by the Dakota / Lakota / Nakota, who purchased from their Omaha relatives the right to organize grass dance societies and execute the ceremonial dances of the society. Membership in the Omaha Society, as it is called by the Dakota / Lakota / Nakota, was extended only to the most accomplished warriors, who wore braids of grass tucked in their belts during the society dances, thus the name the Grass Dance.

In some regions, First Nations believe that the Grass Dance is a healing dance. Another version is that the grass dancers were called out to the place where feasts and special events were to take place. The dancers blessed the ground while they danced in time with the beat of the drum. While the grass dancers danced, they flattened the grass with their feet in preparation for the ceremonies to take place.

Today's grass dancer's regalia consists of a fringed shirt, pants and apron that are decorated with bead and ribbon work. The outfit also consists of a beaded belt, cuffs, headband and harness with a porcupine roach, which adorns two eagle feathers or a set of plumes. Each outfit is designed to move with and enhance the motions of the dancer. The dancer moves his hips, arms, head and shoulders in harmony with the movement of his legs and dance steps. Dancers attempt to imitate nature, resembling the gentle swaying of grass on a windy day. Grass dancers must display balance, endurance, coordination and gracefulness. All movements are done both on the left and right sides.

Men's Chicken Dance

The Chicken Dance Society is the Blackfoot Society adopted by the western Cree and the Dakota / Lakota / Nakota Grass Dance Societies. As each adopted the society, they modified the rules, rituals and regalia to fit within their cultural norms. Although similar, they are unique. During the early years of the evolution of the contemporary powwow, the Blackfoot and western Cree performed dances originating from the Chicken Dance Society and incorporated its protocols in their powwows. Just like the Dakota / Lakota / Nakota had done with the grass dance. The Chicken Dance was gradually replaced with the more contemporary fancy, traditional and grass dance styles until there were few chicken dancers.

In the past few years, however, there has been a resurgence of this dance. As the popularity of this dance style is reviving, it is being adopted by dancers from all over Canada and the United States. The 2002 Saskatchewan First Nations Cultural Celebration & Powwow is proud to present the Chicken Dance as part of the Adult and Teen category dance competition.



Photo: T.Whitecalf



Photo: K.Hogarth

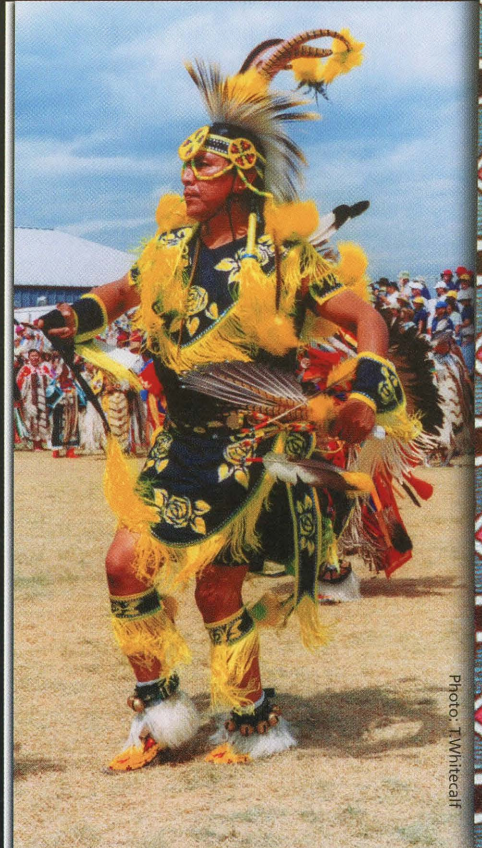


Photo: T.Whitecalf

Saskatchewan Native Theatre Company & Saskatchewan Indian Cultural Centre Dance Theatre

Saskatchewan Native Theatre Company (SNTC)

The Saskatchewan Native Theatre Company (SNTC) is a non-profit organization incorporated in January of 1999. SNTC's mission is to develop and produce performing arts initiatives that educate and promote the richness and diversity of Aboriginal cultures. The foundation of the organization is built on the understanding that the art of theatre and cultural awareness are intertwined. SNTC uses theatre as an effective means to empower, educate, entertain and employ utilizing a holistic approach that enhances our cultural identity and strengthens the spirit of our communities.

◁ⁿρ+ (Askiy – "The Land") by Mark Dieter and the
Saskatchewan Native Theatre Company
Directed and Designed by: Kenneth Charlette & The SNTC
Youth Ensemble
Costume Designer: April Doepker
Original Music by: Joseph Naytowhow
Actors: SNTC Youth Ensemble
Dancers: Cheryl Kay, Matthew Whitebear

Askiy is a tribute to the Treaties of Saskatchewan, the history of Saskatchewan's First Nations peoples and their connection to the land. The story speaks to the transitions endured by First Nations people, and celebrates the survival of their cultures. Through storytelling, drama, dance and song, Askiy is a multi-media presentation that honors the spirit of the land and educates the viewers on the richness and diversity of Saskatchewan First Nations cultures.

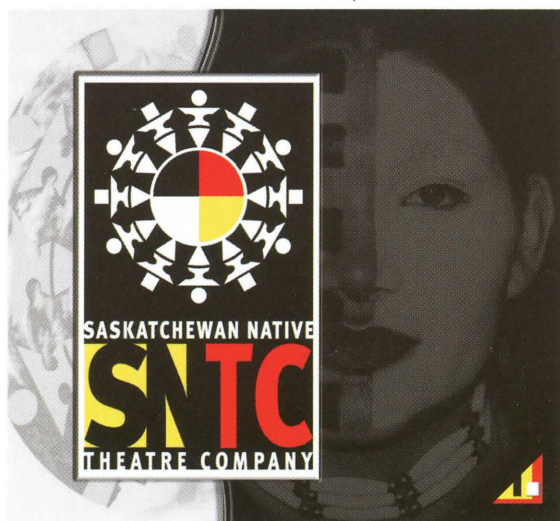
The SNTC Youth Ensemble is proud to be a part of this production. They are:
Kasey Atcheynum, Mark Dieter, David Knight, Cheperyn Makokis, Raine Morin, Delvin Opissinow, Brenda Peeteetuce, Curtis Peeteetuce, Mitchell Poundmaker & Cara Weeseekase

Saskatchewan Indian Cultural Centre Dance Theatre

The Saskatchewan Indian Cultural Centre Dance Theatre was established to showcase First Nations' songs and dance from the Northern Plains region. Many of the performances feature champion dancers of various traditional and contemporary dance styles and music. Through song and dance both First Nation and non-First Nation audiences gain an appreciation of the diversity of First Nations cultures and the high caliber of Saskatchewan talent.

The Saskatchewan Indian Cultural Centre Dance Theatre was formed through the leadership of the Saskatchewan Indian Cultural Centre. Donnie Speidel is the director of this exciting performance. Donnie's ongoing commitment and interest is seen through the quality of the dance performances.

As a tribute to the 2002 Saskatchewan First Nations Cultural Celebration & Pow Wow, the Troupe has based this year's performance on Treaties.



SPECIAL SONG AND DANCE PERFORMANCES

Hoop Dance

First Nations consider the hoop to be sacred and employ its use in many ceremonies, including ritual dances. Today one of the more popular dances often featured at powwows is the hoop dance. This contemporary form of hoop dance has several different origins. One is that the Hoop Dance was performed by medicine men and spiritual leaders as a medicinal and/or visionary dance. Visions were seen through the hoops to cure ailments or see the future. This dance allows the dancers to weave the story of how all living things on the earth are connected and how they grow and change. The Hoop Dancer uses a number of hoops to imitate the creatures found on Mother Earth. While every dancer lends his or her own interpretation, each follows the theme of harmony with nature. These dancers may imitate the form and movement of an eagle, a butterfly, a flower, Mother Earth, etc.

Another story of origin is from the wild west show days. It is said that during the 1893 World's Columbian Exposition in Chicago, performers from the Indian Village saw Chinese jugglers demonstrating some fancy manipulations of rings and hoops. The organizers of the Indian Village encouraged the Taos hoop dancers, who danced with two hoops, to incorporate more hoops into their dancing to be more like the Chinese jugglers.

Hoop dancing has continued to be primarily a "show dance", with some dancers performing with as many as 48 hoops that they manipulate into various designs and shapes. Only a small number of powwows sponsor hoop dance competitions.

Hoop Dancer – Alex Wells – 2002 World Hoop Dance Champion

Two-time World Hoop Dance Champion Alex Wells is the third Canadian to hold the title and the second Canadian to win it consecutively. Alex acquired the title at the annual World Championship Hoop Dance Contest held at the Heard Museum in Phoenix, Arizona. Mr. Wells is a member of the Lil' Wat First Nation of Mt. Currie, B.C. Alex is an accomplished Hoop Dancer, Men's Fancy Dancer, Native Flutist and aspiring actor.

Alex has travelled nationally and internationally and his talents have been showcased in such shows as: CCMA Awards, AEC's 25th Anniversary, Calgary Exhibition and Stampede and Banff's "Springtime in the Rockies" World Youth Congress Conference. He also played a role in Jackie Chan's "Shanghai Noon" and CBC's "Cowboy Stories". Mr. Wells also works with inner-city youth at risk and aboriginal foster youth. He currently resides in Morley with his wife, Theresa and two daughters.

Terrance Littlelent – Kawacatoose First Nation

Terrance is a champion grass dancer and his talents extend into the hoop dance arena. He is an accomplished hoop dancer and has previously won the Championship in this category at the Schemitzun World Championship of Song and Dance in Connecticut. He has demonstrated his talents throughout the country. Terrance currently resides in Regina with his wife and daughter.

Kelly Daniels – Sturgeon Lake First Nation

Kelly Daniels is an accomplished grass dancer and has been performing as a hoop dancer throughout North America and internationally. He has been performing since he was very young and acts as a role model for other youth who aspire to reach their full potential.



Iroquois Smoke Dance

The Iroquois Smoke Dance is an offshoot of the Iroquois war dance style of dancing. It has been somewhat modernized in that the tempo of the songs has been accelerated. This dance has been used for many years by the various generations of show dancers as a fast exhibition dance. In the past few years it has been rising in popularity as a competition dance of speed and agility at various powwows throughout Indian Country.

Dene Singers

The 2002 Saskatchewan First Nations Cultural Celebration and Powwow is proud to feature the Buffalo River Dene Singers from the Buffalo River Dene Band in northern Saskatchewan. Their singing style is quite different from the styles of powwow singing that are presented at this celebration. They are led by Joe Billette.

Crow Dancers

The Crow Tribe from southern Montana have a traditional style of dancing that is unique from all other styles of traditional dancing. The 2002 Saskatchewan First Nations Cultural Celebration and Powwow is proud to present this outstanding style of dancing from our southern neighbours.

Inuit Throat Singers

The 2002 Saskatchewan First Nations Cultural Celebration and Powwow is proud to introduce Nikki Komaksuitiksak and Melinda Tautu, the Inuit Throat Singers.

Throat Singing is a well known form of Inuit Music that is usually performed by two women. The singers stand face to face. It helps if one singer is shorter than the other. Each singer repeats a different sound in a fast rhythm. The low pitch that is the trademark of throat singing represents sounds made by different birds and animals. Sometimes throat singing can be a contest to see who can sing the longest.

Specialty Dance Performances

In the late 1800's, the Canadian and United States governments banned Indian dancing because it was viewed as barbaric and a hindrance to civilization. Yet citizens in general would pay a fee to watch the "savage red man" perform his dances. This led entrepreneurs like Wild Bill Cody to put together "cowboy and Indian shows" or wild west shows, which toured throughout North America and extensively in Europe. It also became common for non-Indian communities to request Indians make a camp and perform their dances at their annual sports days and fairs. In both scenarios, the spectators wanted more than just the routine dancing known today as "intertribal dancing", so the organizers and promoters sought to develop dance performances that would keep the audience captivated and spell bound. As a result new dances were created just for the sake of show dancing.

Lance and Shield Dance

Historically, the majority of non-Indian people feared First Nations dances, presuming them to be war dances. In reality, each First Nation had a wide variety of dances, most of which had nothing to do with war. It is, however, true that nearly all First Nations had one or more dances that were associated with celebrating successes achieved in the hunt or battle. The Lance and Shield Dance draws upon elements of those dances to emulate a celebration of success in the hunt or war.

Eagle Dance

All First Nations revere the eagle. He is the greatest and most powerful of all birds, the respected leader of those who fly. Some believe he has the power to end wars as well as to make them. Many believe him to be the Creator's emissary and symbol of purity because he flies in the most pure of places. First Nations who have pipes or calumets often decorate their pipes with eagle feathers. Most Woodlands and Plains tribes had a form of eagle dance or pipe dance that incorporated similar elements and some had two distinct dances. Both dances were used to greet strangers, create ceremonial friendships or make peace, and often to bring success in hunting or war, to bring good luck or oppose bad luck, and in some cases to cure sickness. The Eagle Dance incorporates aspects of those dances and is done in demonstration of First Nations' profound respect for the eagle.

Buffalo Dance

The Plains Indians historically admired the qualities that the buffalo represented and sought to develop those same qualities – great strength, courage, endurance and generosity. They were very dependent upon the buffalo, who provided for their food, shelter, clothing and other needs. Plains Tribes historically acknowledged their dependence on the buffalo and were humbly grateful for what was provided. The buffalo is believed to have spiritual qualities and is accorded the utmost respect. Nearly every Plains tribe had several Buffalo dances. Some were associated with the hunt, others were strictly ceremonial, and some were social in nature. The Buffalo Dance is a rendition of a "buffalo calling dance" that was performed to call the buffalo prior to a hunt. The dance is done in respect for the buffalo.

Team Dance

This is a new style of dance that has evolved in recent decades. Three or four dancers form a team and synchronize their steps and movements. Team dance competitions and demonstrations have become a popular addition to powwows.



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2002 Saskatchewan First Nations Cultural Celebration and Powwow

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On behalf of all Saskatchewan First Nations, thank you!

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1st	\$800
2nd	\$600
3rd	\$400
4th	\$200
5th	\$100
TOTAL \$2,100 X 2 = \$4,200	

1. Mens Traditional
2. Ladies Traditional

ADULTS 18 - 49

1st	\$1000
2nd	\$800
3rd	\$600
4th	\$400
5th	\$200
TOTAL \$3,000 X 8 = \$24,000.00	

1. Men's Traditional
2. Ladies Traditional
3. Men's Grass
4. Ladies Jingle
5. Men's Fancy
6. Ladies Fancy
7. Men's Chicken Dance
8. Ladies Original Fancy Dance

TEENS 13 - 18

1st	\$300
2nd	\$200
3rd	\$100
4th	\$50
TOTAL \$2,100 X 7 = \$4,550	

1. Teen Boys Traditional
2. Teen Girls Traditional
3. Teen Boys Grass
4. Teen Girls Jingle
5. Teen Boys Fancy
6. Teen Girls Fancy
7. Teen Boys Chicken Dance

YOUTH 6 - 13

1st	\$100
2nd	\$75
3rd	\$50
4th	\$50
TOTAL \$275 X 6 = \$1,650	

1. Youth Boys Traditional
2. Youth Girls Traditional
3. Youth Boys Grass
4. Youth Girls Jingle
5. Youth Boys Fancy
6. Youth Girls Fancy

TINY TOTS (5 years and under)

TOTAL \$500 for 2 days

1. Day One
2. Day Two

SINGING CONTEST

1st:	\$3000
2nd	\$2500
3rd	\$2000
4th	\$1500
5th	\$1000
Total	\$10,000

TOTAL Singing = \$10,000 for Prize Money.
All other Drums \$10,000 split

JOURNALISM TRAINING

THE INCA SUMMER INSTITUTE 2002

By Kerry Benjoe

A room filled with over 27 journalists may seem like a nightmare to those who fear the media. However, to Shannon Avison, Department Head, of the INCA (Indian Communication Arts) program it is a sign of success. The INCA program is a two-year certificate offered at the Saskatchewan Indian Federated College (SIFC). Every two years, summer institute is held as part of the INCA program and this year's summer institute boasted the biggest class ever, with a success rate of 100 percent. All 27 students who participated in the class passed, which is amazing since the students dubbed the class journalism boot camp.

To understand the full magnitude of the summer institute one has to envision 27 students, one classroom, over 30 instructors and seven short weeks. The institute was a carefully choreographed event that two very talented instructors were able to pull off. The students received the best training possible from a group of professionals who took time out of their busy schedules to spend time teaching a group of inexperienced but eager students at the University of Regina's School of Journalism.

Everyone had to be committed because internet, print, radio and television journalism, were all covered in seven weeks. The students were involved in every aspect of journalism, from building their own website to editing their own radio and television documents. This was on top of pitching unique story ideas, script writing, mastering technical equipment and attending daily lectures. The student journalists were very fortunate because they were trained by a wide variety of talented people. It was a change from regular classes because no one relied on text books instead everyone learned through hands on experience combined with the expert advice of

those working in the media. Students and lecturers worked side by side like colleagues, which may be why there was a high level of success.

The students learned a great deal from the instructors, but the instructors in turn learned from the students. Fiddler originally came to the institute as a training coordinator and was working for CBC in Vancouver with the full intention of returning at the end of the institute. Fiddler was placed in the role of teacher and mentor and her experience at the institute changed her focus. She is now pursuing her Masters and has remained in Regina. Fiddler said that "teaching and mentoring causes you to see yourself in a new light and gives you a whole different perspective on life" and it is what ultimately caused her to change her career path. Fiddler enjoyed working with the students because teaching is very rewarding and she has found that teaching has made her "a kinder person, with a new way of critiquing other people's work."

Linda Kayseas, a student in the summer institute, had the unique opportunity to be the producer for the radio show that the students created. In doing so, Kayseas was offered three different jobs! Kayseas is now working at CBC and she was amazed that she, was able to do the work required considering that she, along with the rest of the class, received only three weeks of radio training. Kayseas believes that the summer institute is very important because "it introduces a whole new world to Aboriginal people with job opportunities that they may have never even considered". Kayseas is enjoying the fast paced work environment at CBC and she considers herself fortunate to be given the opportunity to hone her journalism skills.

Sheldon Poitras, another student who participated in the summer institute, believes that the institute provides the students with a crash course in journalism that would benefit any student regardless of their field of study. Poitras, president of the SIFC Students Association, came out of the class with a new understanding about how the media works and he feels that he now possesses the skills needed to operate in that area. Poitras voiced what other students may have felt and that is "in addition to receiving an extraordinary training opportunity we also developed a

whole new network of friends along with a strong support system."

Participants started the institute as students, but the degree of specialized training that they received left everyone with all the skills needed to become working journalists. Some students may not pursue a career in the media but there are some who have applied to the School of Journalism and have opted to make journalism their profession. Regardless of what each new journalist chooses to do, the fact remains that everyone enjoyed their time at

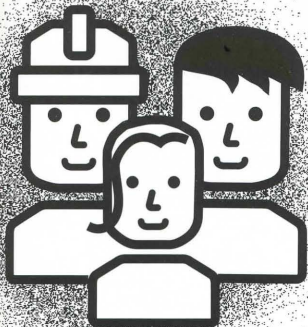
the institute. Anyone remotely interested in pursuing a career in the media should seriously consider making plans to participate in the next summer institute to be held 2004.

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*Treaties...
 for as long as the
 sun shines,
 the grass grows,
 the rivers flow.*



Dreams of Gold

It is the way any hockey player dreams it will happen. Except for the fact that this hockey player happens to be a girl.

Shaylynn Pewapisconias is from Little Pine First Nation, Saskatchewan. She was scouted while playing at the 2002 National Aboriginal Hockey Championship last spring at Akwesasne, Ontario and is now on her way - with a scholarship - to Superior, Wisconsin to play for the University of Wisconsin women's hockey team.

Shaylynn remembers how she got her start in hockey. It began with her dad, who took her out to the frozen pond at the back of the house.

"My feet were really small for a four year old and he put big skates on me," she said. "I kept falling down and he wouldn't help me. He just kept telling me to get up."

It is funny how this story has a familiar ring to it, like the stories from Saskatchewan's other players in the big leagues.

Shaylynn is the daughter of Les and Mareena Pewapisconias and has twelve adult siblings and one younger brother who plays competitive ball. She is 18 years old and recently graduated from the Little Pine First Nation High School. She began playing organized hockey at the age of twelve. Her mother Mareena first signed her up for figure skating. "I told my mom I didn't want to figure skate, I wanted to play hockey." So after convincing her mother, Shaylynn played her first game in Cutknife with the Atom boy's team.

By the time she began playing Peewee hockey, things were getting harder on her and the few other girls who were still playing on the mixed team.

"The boys on the team didn't want us there. They would tell us to quit the team," Shaylynn recalls. "The other girls finally quit, but I stuck it out.

"It wasn't until Bantam that I started playing with an all-girls team in Unity. This is where I really started to get good at playing."

Aboriginal teams started to pick her up for tournaments. Shaylynn began making friends and meeting new coaches and line mates that supported her quest to become a better hockey player. But there was a tough choice ahead and Shaylynn's decision proved to be a major turning point for her.

"At the time I was playing for the Unity team, I was asked by Saskatchewan's Aboriginal Team to play at the National Aboriginal tournament. This

tournament was the same time my Unity team was going to play Provincials. I decided to go with the Aboriginal team. We took home bronze and my team (Unity) won the gold at the Provincials," said Shaylynn.

"When I got home, the town paper wrote a story on the team (Unity) and mentioned all my team mates, but they didn't list my name." Shaylynn saw this as a sign from her coach that he was not pleased with her decision to play with another team. Fortunately, her decision was the right one and it has made all the difference.

Shaylynn is now looking forward to two-hour daily practices on ice and a daily work out off ice to improve her foot speed, plus she will have to keep up with the demands of attending university. She is planning to take teaching while at U of W.

Playing the game she loves is a far cry from what could have been. Shaylynn was once headed down the wrong path, getting into trouble with the law and considered a young offender in her community. She hopes that youth in her community will someday see her as a role model and realize that being involved in sports can lead to better things.

Shaylynn is meeting her future with a positive attitude both on and off the ice. She sees moving to Wisconsin as a once in a lifetime opportunity. Maybe we will watch her on T.V. as she once watched her favorite player – Saskatchewan's own Fiona Smith who played with Canada's Olympic Women's Hockey Team in Nagano, Japan. Good luck, Shaylynn!



Back Row Left to Right: Joan Greyeyes (Manager), Lynette Bird, Charmine Naytowahow, Sara McKay, Ruby Norman, Wylee Dillion, Dayna King, Fallon Head, Darcey King, Shaylynn Pewapiconias, Michelle Delorme, Earl Cameron (Head Coach)

Front Row Left to Right: Donna King (Asst Coach), Corisa Iron, Danene King, Tiffany Oakes, Kara Pooyak,, Michelle Mitsuing, Jessica Lamaiqre, Jennifer Hugli, Tamara Desjarlais

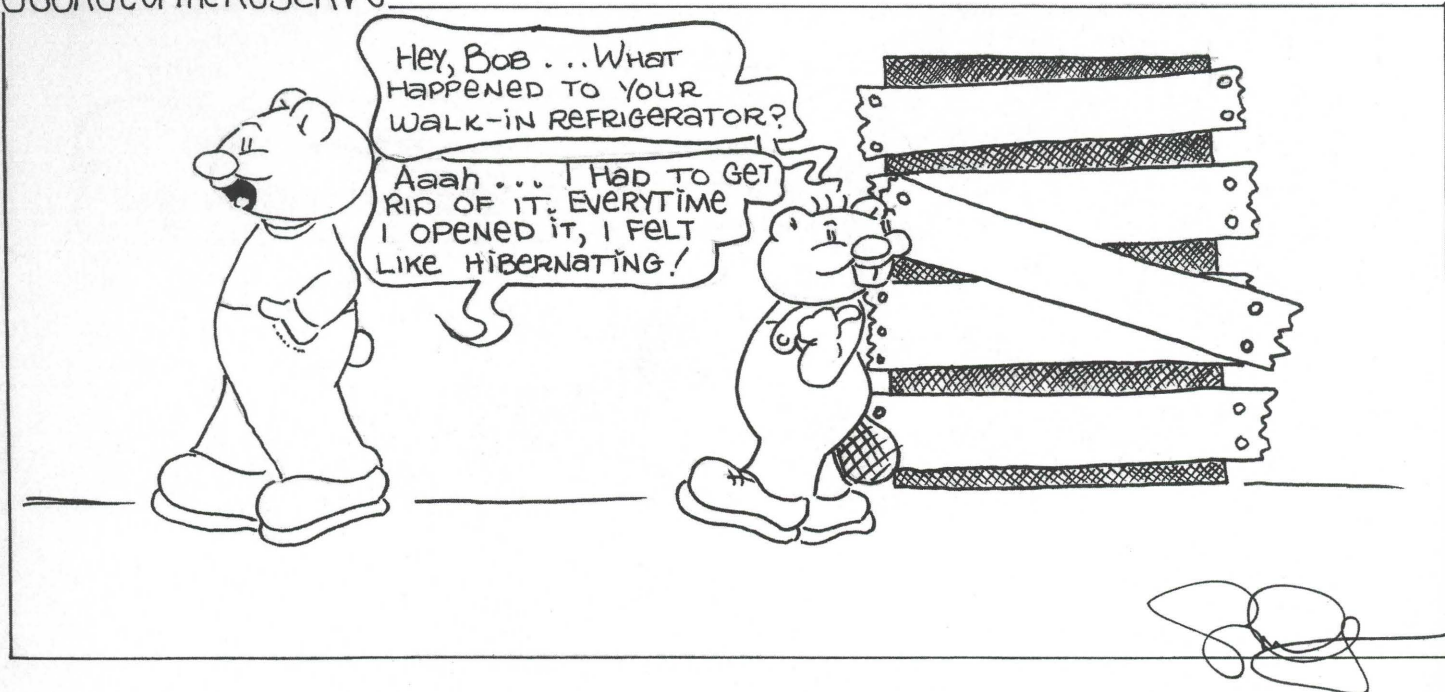
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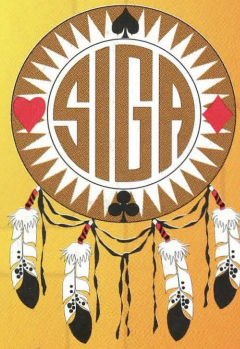


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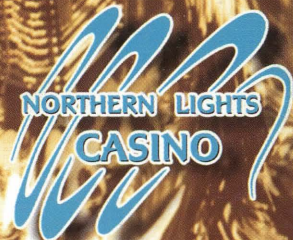
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