

S A S K A T C H E W A N

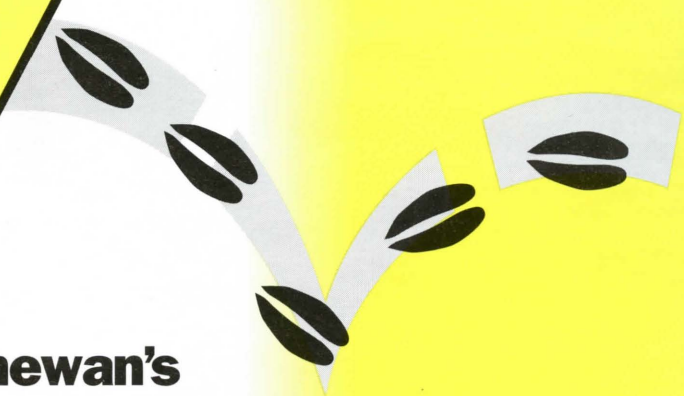


**Special Powwow Issue**  
**June 1997**  
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Federation of Saskatchewan Indian Nations

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

The tradition of the Saskatchewan Indian magazine was to provide coverage of people, issues and events both entertaining and informative throughout First Nation 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 will be unable to cover as much as we would like to. Therefore, we are inviting stories, photographs, artwork and letters from our readers.

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

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**ON THE COVER:**

PAINTING "SPIRIT WOMAN"

ARTIST: LORNE CAPPO



# SASKATCHEWAN INDIAN

Vol. 27 #2

Special Powwow Issue  
 June 1997

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# O Great Spirit . . .

whose voice I hear in the winds,  
and whose breath gives life to all the world  
- hear me -

I come before you,  
one of your children I am small and weak.

I need your strength and wisdom.

Let me walk in beauty and make my eyes  
ever behold the red and purple sunset.

Make my hands respect the things you have made,  
my ears sharp to hear your voice. Make me wise,

so that I may know the things you have taught my people,  
the lessons you have hidden in every leaf and rock.

I seek strength not to be superior to my brothers,  
but to be able to fight my greatest enemy,

myself.

Make me ever ready to come to you with clean hands  
and straight eyes,

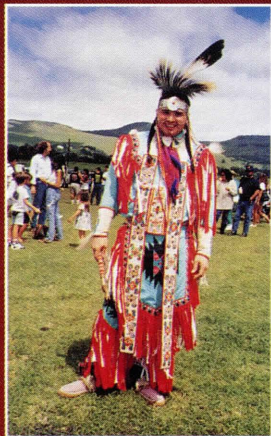
so when life fades as a fading sunset,

my spirit may come to you without shame.

Prayer by Yellow Hawk, Sioux Chief



# CULTURAL CONTENT EDITOR: DELBERT WAPASS



*The 1st Annual Saskatchewan Indian Powwow Edition features Delbert Wapass as the Cultural Content Editor. Delbert took great pains to ensure that the material he contributed on powwow history, dance styles and singing styles was accurate with regard to First Nations oral traditions.*


United States, frequently accompanied by his wife and four children. Delbert has danced in Europe at the World Trade Show and in Hawaii. He was invited to perform at the 1996 Olympics in Atlanta, Georgia but was forced to decline due to prior commitments.

Delbert has also competed at the Mashantucket Pequot Nation World Championship Powwow in Hartford, Connecticut. Recently, he won the Grass dance category at this prestigious event.

Delbert has also served as Head Arena Director at powwows in St. Petersburg, Florida, the Hinckley Grand Casino in Minnesota and the Red Earth Celebration in Oklahoma City.

When he is not on the powwow trail, Delbert is a teacher at Chief Poundmaker School. He received his Bachelor of Education through ITEP at the University of Saskatchewan. He also has a Bachelor of Arts in Native Studies from the Saskatchewan Indian Federated College.

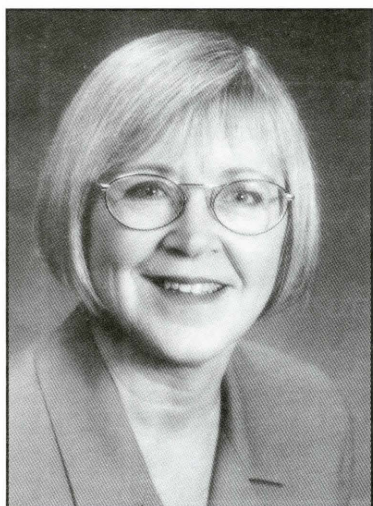
Although he teaches a variety of subjects, the cultural classes remain his priority. His culture is an important part of his life and he respects it by abstaining from drugs and alcohol.

Delbert says that his main goal for future generations is to ensure that there is enough First Nation curriculum in the province, in both city and reserve schools, to preserve the traditional First Nation way of life. 

Delbert started as a Grass dancer when he was a youth on the Thunderchild First Nation. He says that because he did not have an outfit of his own, he danced whenever one became available to him.

His real motivation came when he was slightly older. Delbert credits Melvin Thunderchild and his parents for having inspired him to continue to dance. He says that Melvin taught him to dance and loaned him some regalia to complete his outfit.

Now, at 28 years of age, Delbert has become an accomplished Grass dancer. He follows the powwow trail in the summer throughout Canada and the



**Joanne Crofford**  
Minister of Indian and Metis Affairs

The Saskatchewan Indian and Metis Affairs Secretariat (SIMAS) has a mandate to promote and facilitate partnerships between Aboriginal and non-Aboriginal peoples to achieve common goals.

In addition to serving as a single "window" into government for Indian and Metis peoples, the Secretariat co-ordinates and implements the Province's obligations with 28 First Nations and Canada under the Saskatchewan Treaty Land Entitlement Agreements.

Another area in which SIMAS is active is the Aboriginal Employment Development Program. This Program facilitates employment opportunities by promoting partnership agreements among Aboriginal peoples and public and private employers.

**For more information on the Saskatchewan Indian and Metis Affairs Secretariat please call (306) 787-5722 or visit our web page at <http://www.gov.sk.ca/govt/indmet/>**



## COVER ARTIST LORNE CAPPO



Lorne Cappo is a member of the Muscowpetung First Nation. His early years were spent with his grandmother. She taught him about First Nations culture and


the importance of knowing the traditional ways.

"These early years with her have had a great impact on my work as well as my every day life," Cappo says. "Her influence will continue to surface through my work as well as my life."

Cappo says that he never had the opportunity to develop his talent while he was growing up. It was later in life that an experience pushed him in that direction. At 22 years of age, he started to look seriously at art and thought

maybe he was wasting his time.

Despite his doubts, Cappo continued working on his artwork. He says that after all the work is done, it feels good to hear someone say, "You've done a good job." This is why he encourages other artists just starting out to stay with it when times are discouraging. "Ten years later I'm still learning," he says.

Lorne Cappo is presently submitting a piece to the Saskatchewan Indian Cultural Centre in Saskatoon for their 1998 calendar. The piece is entitled "Almighty Voice". He is also now looking for someone who would be interested in helping him market his work. 



### A CELEBRATION OF CULTURE

Preserving our heritage is an important part of who we are. An integral part of Saskatchewan's proud heritage is the aboriginal culture.

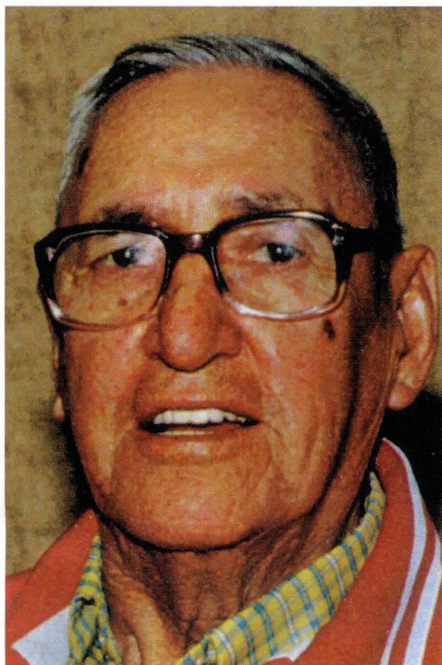
SGI CANADA applauds the hard work and dedication that goes into organizing pow-wows, which enable everyone to share and experience the vibrant dances and beautiful, traditional dress.

At SGI CANADA we have established a tradition of supporting culture throughout the province. We invite everyone to make a point of attending the celebration of culture.





## AN ELDER'S VIEW OF POWWOW



Senator Bill Standingready

Senator Bill Standingready of the Whitebear First Nation has been a Senator of the Federation of Saskatchewan Indian Nations for 15 years. Before being appointed to this position, Senator Standingready was Chief of the Whitebear First Nation for 20 years.

Senator Standingready recently discussed the protocol of long ago powwows with *Saskatchewan Indian*. He touched on singing, songs, dancing and, finally, money.

According to Senator Standingready, Whitebear First Nation had powwows every weekend. It was easy to do this, he said, because Whitebear had four drums on its reserve. As time moved on, there became three established powwows which people would attend. These powwows are Standing Buffalo, Sioux Valley and Whitebear.

Senator Standingready said that powwow was not hard to start for these three groups because of the background of the reserves and the fact that they lived close to the USA border.

As for the northern people, they had their own dance which was known as the Veterans Dance (*macisimowin*). As the veterans would return from war, families would show their gratitude by celebrating the return of their warriors. This type of celebration would last for about one week.

Powwow songs of old were as beautiful to listen to as they are now said Senator Standingready. He knows this from first-hand experience as Senator Standingready is a singer himself. He was taught to sing by his parents and was initiated into the powwow circle.

Songs long ago had words in them. People who made songs sang about whatever they wanted. Today, when Senator Standingready goes to powwows, he hears some of these old songs, plus a lot of new ones. Although there are many new songs, some of which are fancied up, they are still traditional, original-style songs. There should be no distinction of songs. Long ago, the old people did not do that.

Senator Standingready believes that people should not be part of the drum until they are 16 or 17 years old. The reason for this is that children can get hurt from the spirits surrounding the drum or from one of the singers using their dreams to do so. There are enough older people to carry

on the singing, he said, and these young people will have their chance.

Initiations are very important to do before a dancer starts dancing. One should pay what he or she can to be part of this circle. It is the parents that should do this for their children. All parents should do this. During the initiation, an Elder will pray that the child is looked after during his time of dance. After the initiation, that person should not be scared to go anywhere and dance.

"There is always this talk about money at powwows, and I hear many people say that money changes the sacredness of the powwow. I don't believe this," Senator Standingready said. "I think that it is a good thing for money to be involved because this is what helps people to travel as far as they can to support other First Nations across Canada and the United States. But, it is important that people understand why money is being involved and to respect it."

"The other purpose money serves at a powwow is to attract the good dancers and singers to the powwow," said Senator Standingready. "One should look at the arrival of dancers from all over the country as a blessing."

It is important that we get the Elders views on issues such as this, because it is what helps to set the story straight and get the originality and tradition of powwow flowing the right way once again.





# Powwow Types

**Powwows today are grouped into three classifications: traditional powwows, contemporary powwows and contest powwows. These three different styles of powwows share almost all characteristics. They have very similar purposes and follow the same protocol. There are only a few details that differentiate these powwows but they are very important.**

A traditional powwow has a relaxing yet ceremonial atmosphere. They are usually, but not always, the smaller of the three types of powwows. A traditional powwow can be considered a ceremony. At the beginning of each day, a Pipe Ceremony introduces the events of the day. This is always the first event of each day. After that, rations are usually given out to each camp.

Traditional powwows do not have organized contests for each dance category. However, each category is given the opportunity to dance an exhibition. Most communities that host traditional powwows pay an honorary allowance to their visiting dancers. The communities also have a tribal giveaway. And they have a feast to show their hospitality and to honour their guests.

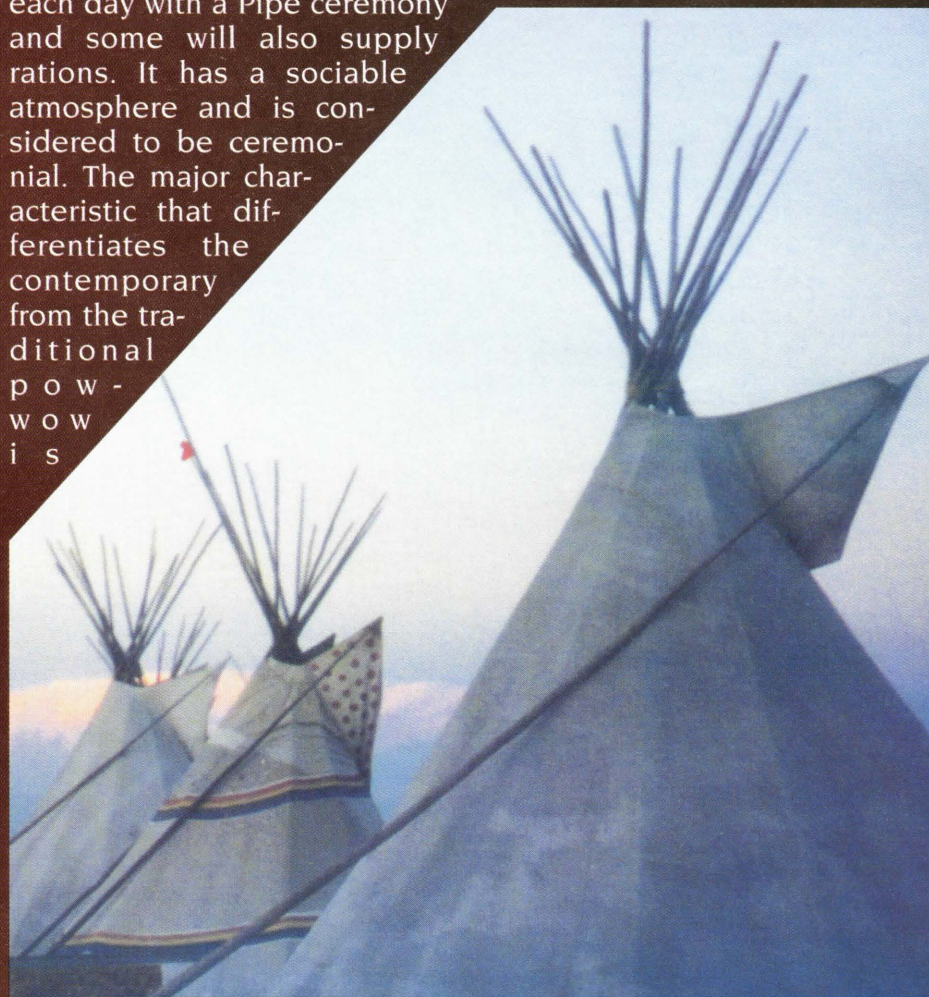
Although there are no contests for dance categories, a family or individual may sponsor a special contest for one or possibly two categories. These special contests are usually done in memory of an individual or in honour of a successful member of the community.

A contemporary powwow is very similar to a traditional powwow. It also starts each day with a Pipe ceremony and some will also supply rations. It has a sociable atmosphere and is considered to be ceremonial. The major characteristic that differentiates the contemporary from the traditional  
p o w -  
w o w  
i s

that contests are held for all dance categories. These contests are expected and have a specified amount of money offered as prizes.

The contemporary powwow offers prize money to attract visitors and dancers to the community. It is an honour and a blessing for a community to be a host to many good dancers and singers. The fact that communities offer prizes at their powwows enables many people, who otherwise would not be able to attend, to travel to powwows. Winning at

*(continued on page 8)*






# Powwow Types .....



a powwow can cover the expense of travel, vehicle costs and some of the expenses of supporting a family.

A contest powwow is the newest categories of powwow. These powwows are not often considered to be ceremonial. They are often hosted by casinos or universities. These powwows have a very competitive atmosphere as all the dancers dance to the best of their ability. Dancers at these powwows always wear their best regalia and sometimes even make new outfits specifically for the occasion. 





## POWWOW SINGING STYLES



A song could either come through the whistling noise of the wind, through a dream or even from the make-up of words into syllables.

Powwow music, whether recorded or live, creates a feeling of contentment in many of its listeners. It takes great skill and knowledge to be able to make a song. The songs that are sung are usually in the language of the singers.


Songs describe a dance, a person, a place or an event. Songs come to people in different ways.

At issue today is the original styles of the songs of from long ago. People question whether the songs were simple chants or actually had words and lyrics to them. Understanding of the origin of songs is important to protect and carry on the spirit and intent of powwows.

Currently, singing is categorized at powwows as either origi-

nal or contemporary styles. The distinction is made based on whether a song has words to go along with it. Original style songs have no words, they simply have melody. Contemporary style songs do have lyrics.

However, Elders often say that there is no difference in powwow music. They say that the music is the same now as it was in the past when some songs had words and some did not.

The Elders maintain that the distinction in singing styles that is made at powwows is not based on tradition. Therefore, every song sung today is actually an original style song and should not be categorized. 

## HONOUR SONGS DESERVE RESPECT

There are many different honour songs. Each song is sung for a specific reason, whether it be to bring in the Grand Entry or to honour a flag, veteran or person. During an honour song everyone should remain standing to show respect. Men and boys should remove their hats unless they are adorned with an Eagle feather. No recording of any kind is permitted.

At a powwow, the Grand Entry song is the first honour song rendered. At this time, the dancers and flags enter the arena. Next is the flag song which pays respect to the Eagle staff and flags that



*1996 Touchwood Agency Powwow participants show respect for the gifts presented to them*

have been brought in during the Grand Entry. After the opening prayer, the Victory song and Veterans song are presented to honour the war veterans in attendance and to honour those who have passed on.

Honour songs can be straight style singing or they can be word songs. For example, a song made to honour a certain dancer could describe the way in which he or she dances, the appearance of the outfit, where the dancer is from or some other characteristic of the person.

Another type of honour song can originate from an intertribal song. This occurs when a dancer blows his Eagle Whistle on a drum. An Eagle Whistle carrier will call on a drum when the song they are singing touches the dancing spirit of the dancer. It is an honour for the drum group to be called upon in this manner.





# SIFC HOSTS 19TH ANNUAL POWWOW

by Lori Bateman

The Saskatchewan Indian Federated College (SIFC) held their 19th Annual Powwow on April 5 and 6 in Regina. More than 600 dancers and 20 drum groups attended the event.

The SIFC Powwow was established in 1976. The first powwow was held on the University of Regina Campus. It began as a means to promote awareness of Aboriginal culture says Charles Pratt, Chair of the Powwow Committee. He says that the powwow was held in early April to give students a brief break before they began final exams.

From those humble beginnings, the SIFC Powwow has grown to become one of the largest indoor powwows in North America. Pratt says that only the Albuquerque, New Mexico and Denver, Colorado powwows are larger. The powwow



Photo by  
Shannon  
Avison

is now held at the Regina AgriDome in Exhibition Park, the largest facility the city has to offer.

Pratt says that although the powwow has grown, its purpose has remained constant. He says that the powwow offers the opportunity for cross-cultural awareness and, of course, social aspects. "People like to come out and visit their friends," he says.

And, because it is held in early April, the SIFC Powwow is widely considered to open the powwow

trail. "We usually kick off the season," says Pratt. "I think [people] look forward to the SIFC Powwow because it is one of the first, it is the first of the powwow trail."

This year's event saw an increase in participation and attendance. Pratt says that it is difficult to get a definite number on attendance because there is no formal admission. But, he says that by looking at the seating, "We estimate that we had 5,000 spectators at any one time, possibly more." He says that the Powwow Committee was also pleased at the number of youth that attended.

Perhaps the prize payouts have something to do with the popularity. Roy Nahnepowisk, who is in charge of the powwow's finances, outlined the prizes. The top five finalists in Men's Grass Dance, Men's Traditional Dance, Men's Fancy Dance and the Men's 50+ dancers received prizes ranging from \$600 for first place to \$200 for fifth place. These prizes were duplicated for the top five



SIFC Dean of  
Students Della  
Anaquod with  
Executive Director  
Wes Stevenson and  
Dean of Academics  
Georges Sioui  
(behind)

Photo by  
Shannon Avison

(continued on page 13 )



# SIFC 19TH ANNUAL POWWOW WINNERS' CIRCLE

## Singing Contest

- 9th Crooked Lake
- 8th Fly in Eagle Denver, Colorado
- 7th Assiniboine Jrs Edwin, Manitoba
- 6th Starblanket Jrs Regina, Sask.
- 5th Wild Horse
- 4th Eya Hay Nakoda Morley, Alberta
- 3rd Eyabay Minnesota
- 2nd Elks Whistle Regina, Sask.
- 1st Pipestone Creek

## Ladies' 50 & Over

- 5th Gerorgina Thunderchild Turfteford, Sask.
- 4th Amy Stonechild Siksika, Alberta
- 3rd Irene Yuzicapi Fort Qu'Appelle, Sask.
- 2nd Maggie BlackKettle Calgary, Alberta
- 1st Della Love Joy Sisseton, South Dakota

## Boys' Grass Dance

- 6th Dustin Pashe, Dakota Tipi
- 5th Robert Standing, Whitebear
- 4th Wanbit Charging Eagle, Dupree South Dakota
- 3rd Trevor Whitebearhide, Whitebear First Nation
- 2nd Buck Spottedtail, Rosebud, South Dakota
- 1st Colter Goodwill, Fort Qu'Appelle

## Men's 50 & Over

- 5th George Ceepeeekoos Kawacatoose First Nation
- 4th Larry Anaquod Cupar, Sask.
- 3rd Walter Bull Little Pine First Nation
- 2nd John Taylor Portage La Prairie
- 1st Wayne Goodwill Fort Qu'Appelle, Sask.

## Ladies' Traditional

- 5th Ruby McArthur Pheasant Rump Nakota First Nation
- 4th Celeste Tootoosis Cutknife, Sask.
- 3rd Stephanie Redman Standing Buffalo
- 2nd Diane Goodwill-McKay Sioux Valley, Manitoba
- 1st Linda Standing White Bear First Nation

## Boys' Fancy Dance

- 6th Preston Littlelent, Regina, Sask.
- 5th Theodore Bison, Regina, Sask.
- 4th Buffalo Robe Goforth Regina
- 3rd Rylan Baker, New Town, North Dakota,
- 2nd Waylon Littlelent, Regina
- 1st Peston Pashe, Paortage La Prairie

## Men's Traditional

- 5th Gabe Cleveland Minneapolis, Minnesota
- 4th Tom Charging Eagle Red Scaffold, South Dakota
- 3rd Francis Sherwood Wolf Point, Montana
- 2nd Tommy Christian Poplar, Montana
- 1st Tim EashappieHays, Montana

## Ladies' Jingle Dress

- 5th Jolene Redman Fort Qu'Appelle, Sask.
- 4th Carla Bison Ocean Man First Nation
- 3rd Gladys Two Eagles Rosebud, South Dakota
- 2nd Yvette Ironstar Ocean Man First Nation
- 1st Nellie Goodwill Fort Qu'Appelle, Sask.

## Girls' Traditional

- 6th Stephanie Wuttnee, Red Pheasant
- 5th Justine McArthur
- 4th Tasheena Bison, Regina, Sask.
- 3rd Lauren Goodnature, Sisseton, South Dakota
- 2nd Sherisse McKay, Griswold Man.
- 1st Charmaine McKay, Whitebear, Sask.

## Men's Grass Dance

- 5th Sidrick Baker New Town, North Dakota
- 4th Ron McNab Gordon's First Nation
- 3rd Byron Goodwill Fort Qu'Appelle, Sask.
- 2nd Darrel Goodwill Windy Rock, Arizona
- 1st Jonathan Windy Boy Rocky Boy, Montana

## Ladies' Fancy Shawl

- 5th Shawna Kaiswatum Saskatoon, Sask.
- 4th Sarah Milward Calgary, Alberta
- 3rd Candace Gadwa Ocean Man First Nation
- 2nd Liza Cleveland Ocean Man First Nation
- 1st Dennetta Ewack Ocean Man First Nation

## Girls' Jingle Dress

- 6th Judy Starr, Tuba City, Arizona
- 5th Tara Thompson, Regina, Sask.
- 4th Leah Omeasoo, Hobbema, Alberta
- 3rd Tanya Crawler, Morley, Alberta
- 2nd Rae Dawn Bison, Regina, Sask.
- 1st Kristy Yuzicappi, Standing Buffalo

## Men's Fancy Dance

- 5th Terry St. John Minneapolis, Minnesota
- 4th Landing Eagle Goforth Peepeekisis First Nation
- 3rd Amos Yazzie Farmington, New Mexico
- 2nd Jerry Cleveland Jr. Regina, Sask.
- 1st Poncho Brody New Town, North Dakota

## Boys' Traditional

- 6th Gabriel Dufour, Craven, Sask.
- 5th Joe Eagle Man Shofly, Winnipeg, Manitoba
- 4th Curtis Gardypie, Saskatoon, Sask.
- 3rd Robert Whitehead, Rose Valley, Sask.
- 2nd Ben Lightning, Hobbema, Alberta
- 1st Steve Charging Eagle, Dupree, South Dakota

## Girls' Fancy Shawl

- 6th Amber Cleveland Regina, Sask.
- 5th Jaime Gadwa Keechiwin, Alberta
- 4th Nita McAdam Big River, Sask..
- 3rd Facia Prince Sioux Valley
- 2nd Robin Morin Regina, Saskatchewan
- 1st Alexis Dustyhorn Kawacatoose First Nation



# CELEBRATE LILY DANIELS

by Sue Deranger

The name Lily Daniels symbolizes kindness, caring, generosity and a helping hand. Lily is known for many of her great contributions to the First Nations community in Saskatchewan, especially to the Powwow circle.

Lily was born on the Gordon's Reserve, although she is a member of the Kawacatoose Band. She spent many years in a Residential School and worked hard all over Southern Saskatchewan as a young woman.

Lily moved to Regina in the early 1960s. Once there, she raised her 6 children: Gary, Kevin, Lyle, Leanne, Lisa and Allan, as well as contributing to the Regina community. She was actively involved with the Regina Native Women's Association at the onset of this organization. She helped establish their first Day Care Centre and went on to work at the Regina Native Women's Girl's Treatment Centre.

Lily always had a commitment to young girls and women. She lost her mother at a very young age. Lily never wanted other young girls and women to feel as lonely as she did as she was growing up. She has definitely filled the lives of many people. Lily has helped them find themselves and to always know they had a "kookum, mother, sister, auntie," and a friend in her.

For many years Lily had recurring dreams of a group of girls dancing Powwow and a shawl with a rainbow and a teepee painted on it. Although, Lily had organized a Powwow troupe for

the Regina Native Women's Association, she finally acted on her dream and created the Rainbow Fancy Dancers in the early 1980s. The dancers in this group all wore shawls with a rainbow and a teepee painted on them. She worked night and day to make her dream and her Dance Troupe a reality. She spent her own time, money, and energy on these dancers. Lily sewed their dresses herself; drove the dancers to performances around the city, province, and outside of Saskatchewan. Sometimes Lily did this virtually on her own. Lily's name became synonymous with the Rainbow Fancy Dancers.

Lily not only worked with her dancers, she also helped other people and organizations form dance groups. She helped young people become involved in dancing and sponsoring Powwows at Connaught School, Sacred Heart, Herchmer, the Core Ritchie Centre, the Circle Project, the Provincial Correctional Centre and the Albert Library — to name a few.


Lily does not only teach dancing, she teaches people about their culture, their traditions and their values. She makes sure her



dancers know who they are and have pride in themselves. Lily makes sure her dancers "walk their walk."

Lily is not only active with her dancers. She is also active in the community. She gives talks at many agencies such as the Foster Parent Association; and she cooks for many feasts and gatherings. She counsels anyone that comes to her for help, and she is always there for those who need her. Most of all Lily is found giving hope, inspiration and faith to many of her people and especially the youth.

Lily is vibrant, cheerful, and an essential part of the Saskatchewan First Nations community. Lily's smiling face, caring, kind and generous attitude makes her a welcome sight at all Powwows and social gatherings.

Saskatchewan residents are lucky to have someone like Lily in their midst. 



**SIFC Powwow sets trail in motion**  
(continued from page 10)

dancers in the Women's Fancy Shawl Dance, Women's Jingle Dress Dance, Women's Traditional Dance and Women's 50+.


Nahnepowisk says that the top six competitors in the male and female teen competitions were paid \$100 each. The Tiny Tots were paid \$5 daily. The Singing competition paid the top nine groups. First place received \$1,000 with ninth place receiving \$200.

There were a number of specials including Royal Bank special. Three teams split the \$500 prize.

Overall, the powwow was well-received. Volunteers are credited with much of the success. Faculty, staff and students from SIFC provide the services for registration, security and organization of the trade displays. Whipman Ernie Keshwatum and Arena Director Bob Boyer deserve much of the credit as well.

But, despite its success, Pratt says that there is still room for expansion with regard to attracting people to the event. He believes that expansion must proceed cautiously to avoid creating a situation where spectators are seated too far from the performers to experience the atmosphere.

This is one of the issues before the Committee now. They are now beginning to meet

once again to review this year's event. Following the review, the Committee will begin work on the fundraising and marketing for the 1998 SIFC Powwow. Pratt says to expect the next annual powwow to be held on the first or second weekend of April, 1998. 



L-R Lucy Snow (Security), Florence Isaac, and Charles Pratt from the SIFC Powwow Committee  
(photo by Shannon Avison)



**Wanuskewin**

## **Tawow First People's Arts Festival**

**Wanuskewin Heritage Park**

**July 13 - 19th**

**5 km north of Saskatoon off Wanuskewin Road**

TAWOW is truly a celebration of First People's visual, literary and performing arts. TAWOW will include traditional and contemporary dancing, drumming, storytelling, singing, arts and crafts as well as hands on activities.

"Live the Experience"

**July 19th - Join us for Tom Jackson, star of North of 60 and the Huron Carol, Juno Nominee Chester Knight and the Wind and other Special guests for a live outdoor concert.**

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# BLACKSTONE SINGERS WIN CONTEMPORARY WORLD CHAMPIONSHIPS



*by Lori Bateman*

Saskatchewan was well-represented at the 1996 Mashantucket Pequot Nation World Championship Powwow in Hartford, Connecticut. Among the many competitors were the Blackstone Singers, from the Sweetgrass First Nation. This drum group captured the title of World Champions in the Overall Contemporary category.

This accomplishment did not come overnight. Lead singer Terry Paskemin says that he started the Blackstone Singers in 1987. At the time, he had been considering the idea with Dion Paskemin for two years.

Together, the two formed the Blackstone Singers and hit the powwow trail. Their first powwow was in Hobbema, Alberta in 1987. Terry says, "It was fun. We sang just to have a good time." He goes on to say that they also needed some practice. Eventually, they began to improve and started to win at powwows.

The 1996 World Championship was the group's fourth appearance. Terry says that in 1993 they

placed fourth and in 1994 they placed sixth. However, this was before a division was made between contemporary and original styles.

After the change in classification, the Blackstone Singers finished in second place in the contemporary overall category. And, in 1996 they won the title.

Of the original group, only four members remain. The Blackstone Singers are: Terry Paskemin, Darrel Paskemin, Randall Paskemin, Dion Paskemin, Leo Paskemin, Marvin Thunderchild, Randy Armstrong, Keith Sharphead, Rocky Morin, Fred Ike, Jr., Sean Standingrock, Sonny Dixie, Isaac Lehi and Garnet Whitecalf.

As for future plans, the Blackstone Singers are looking forward to this year's powwow trail, says Terry. "We are hosting a lot of powwows," he says. And he is happy to still be singing after ten years. Ultimately, Terry says, "We are in it to have fun. . . . We just take it as it comes."

The group is making a recording that will be available in early July.





# HIGH NOON SINGERS WIN WORLD CHAMPIONSHIP

For the second year in a row, the High Noon Singers won the Overall Championship in the Northern/Original Style at the 1996 World Championship Powwow in Hartford, Connecticut.

The High Noon Singers consist of Lead Singer Ted Noon, Second Lead Ron Noon, Williard Okanee, Luke Okanee, Gerald Okanee, Dale Roberts, Bear Roberts, Tim WhiteEyes, Louis Doctor, Terry Checkosis and Quinton Checkosis. Of these, Ron Noon has been with the group since its inception 20 years ago. He says that this current group has been together for five years.


Noon says that his involvement with singing began at an early age. He learned from his father, the late Simon Noon and his grandfather, the late George Noon. "It's in

the blood," he says.

The group travels extensively over the summer, following the powwow trail through Canada and the United States. Noon says that they have competed in and won most of the big powwows since 1991. This year the High Noon Singers will be the host drum at a number of powwows. "There's not that much competing this year," says Noon.

After 20 years Noon says that he is still having as much fun as ever. He, along with the rest of the group, enjoys meeting new people at the powwows. He says that he will continue for as long as the experience remains fresh and they are still having a good

time. "There's no sense in carrying on if it's not fun anymore," says Noon.

The music of the High Noon Singers is available on four recordings available through Sweet Grass Records in Saskatoon. And, of course, they can be heard live on the powwow trail. 



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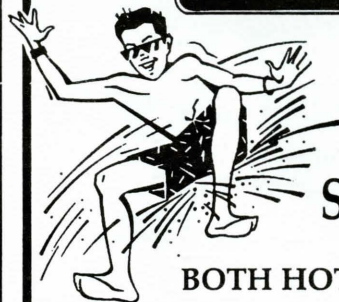
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## MEN'S NORTHERN TRADITIONAL DANCE

The Men's Northern Traditional style of dance is one of pride and confidence amongst First Nations men. Traditional dancers demonstrate a style of dance that evolved from the old form of war dance. The dance depicts the telling of a war story or hunting expedition. Other dancers also imitate wildlife such as horses, birds or buffalo while performing.

The outfits of Men's Northern Traditional dancers consist of beaded vests, war shields and porcupine roaches. A single, circular bustle made of eagle feathers is worn on the back. Most dancers carry some sort of staff or dancing stick. The colours and designs used in each individual's outfit can symbolize their clan or family or represent their Indian name.

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.

Traditional dancers never dance backwards as they perform, as this would be perceived as retreat. Also, they never turn in a full circle while dancing.

The Men's Northern Contemporary Traditional Dance has the same origin and similar styles to that of the North-

ern Traditional. The main difference is that dancers of the contemporary style have brighter, flashier outfits and move more wildly.





# THE GRASS DANCE

The Grass Dance was originally a sacred ritual that was part of a long and complex ceremony performed by warrior societies among various tribes of the plains.

There is more than one version of the origin of the Grass Dance. Versions of its origin differ throughout various locations in Canada and the United States.

In some regions, First Nations people believe that the Grass Dance is a healing dance. In this interpretation, a grass dancer was called upon to perform his dance in a ceremonial healing a long time ago. The healing was intended to doctor a sick child who was too weak to move. It was the grass dancer's ability and strong belief in his dance that enabled him to render such a healing.

Another version of the origin of the Grass Dance is that the grass dancers were called out to the place where feasts and special

the grass with their feet in preparation for the ceremonies to take place.

The general agreement in each of the versions of the dance's origin is that the Grass Dance is a ceremonial dance.


Long ago, the dancers wore outfits that were made solely with the materials that were naturally available such as grass, porcupine quills and hair. Contemporary grass dancers still incorporate some of these items. But, now the dancers have added brightly coloured fringe made of ribbons or yarn, elaborate beadwork and bells to their outfits.



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 dancers' outfits of today consist of a 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.

Powwows today classify the Grass Dance into two categories: old style and free style. The old style of Grass Dance is further divided into the American old style and Canadian old style. However, many grass dancers maintain that the dance is the same and varies only by individual interpretation. 



# THE 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. An announcer who is a little on the boring side can make a powwow seem to drag on.

Most Master of Ceremonies (MC) are good story tellers, have many jokes to share, know most of the dancers and singers and are knowledgeable in the history of powwow and the different styles of dances.

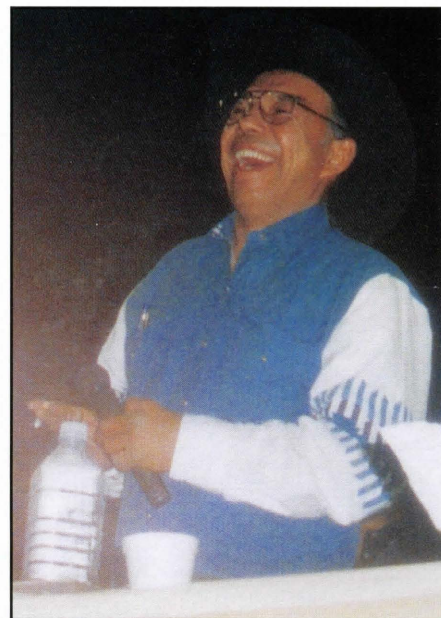
One of the most important jobs of an MC is the introduction of the Grand Entry. The MC will intro-

duce and usually give a brief explanation of each part of the Grand Entry.

MCs work hand in hand with the Arena Director to produce an exciting powwow. Together, they set the tempo of the powwow. They can also make sure the powwow runs smoothly and on time.



Mike Pinay MC of SIFC 1997  
Powwow



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# THE NEW TRADITION OF POWWOW PRINCESSES

by Pat Deiter



95-96 Kahkewistahaw Powwow  
Princess - Misty Dawn Mintuck

The crowning of a powwow princess is a celebration intended to honour a young girl's commitment to lead an Indian life.

The princess's honour is shared by her relatives who have made the effort to teach their traditional ways to a new generation. The honouring of a young female represents the community's hope that her children will also follow an Indian way.


The powwow princess is selected for a variety of cultural factors including her ability as a dancer, the quality of her outfit and her family's willingness to support her financially through ticket sales.

The concept of a princess is not part of traditional culture for First Nations people of the Plains who did not have a royalty system of kings and princesses. Early European travellers and traders created the myth of

"Indian royalty" based on their European style of government. The intent of today's First Nation communities is to encourage young girls in traditional ways so that as mothers they will continue to practice an First Nation way of life.

Oral tradition relates that the powwow princess was introduced following the tradition of rodeo queens who promoted the western lifestyle by attending parades and other rodeo events.

The powwow princess tradition was started in the United States and came to First Nations in Canada by the 1970s. Once, women were excluded from the roles of announcer, committee members and singers. By honouring the powwow princess, the role of the females were included and encouraged.

Powwow princesses also serve as fundraisers and ambassadors for their communities. The vision of a young First Nation woman carrying the pride of her people in her heart is a powerful image of hope for First Nations people and the powwow celebration. 



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# The History of Beads

by Ray McCallum

The glass seed beads, sometimes referred to as trade beads, played an important, if not somewhat of an ignominious role in the colonization of North America. Columbus' first trade with the people of the Americas was done with the use of red hats and string beads to gain the confidence and admiration of the indigenous people.

In the years following Columbus, the conquistadors set the pattern for trade with the use of trade beads. Along with the pots, pans and muskets, the bead became an indispensable part of the goods to be traded for items of greater value.

The history of beads dates as far back as 40,000 years with the advent of modern people. They have been made by every culture since then.

Every society has had the basic technology to make beads consisting of items from plant seeds to various stones. Plant material required the least technology to produce beads and was a widely available medium. In contrast, the material from gems, semiprecious

stone and bone required a labour intensive production process.

In North America, the use of beads and their manufacture was limited to a difficult production in gold, jade, bone, blue-green stone turquoise and hand polished shell beads. Thousands of years prior to European contact, geographical location determined the kinds of beads produced. Prehistoric Southwestern cultures traded turquoise throughout the western regions and into Mexico. Marine shells from the Florida coasts were traded north and made into beads in Illinois. They were distributed to the agricultural societies of the Mississippi, Ohio and Illinois river valleys about A.D. 1100.

All types of raw materials were used for ornamentation and to decorate clothing in North America. Objects were crafted to serve a host of functions, both secular and sacred. Prior to European contact, the use of porcupine quills by most woodland and plains cultures was common. Dyed in various colours, quills were used on baskets, footwear and clothing. Other means of decoration on clothing came in the way of painting and animal fur arranged to create patterns.

With the advent of European trade, the First Nations market opened with the advantage going to the Europeans. In Canada, French merchants supplied manufactured beads of such varied colours that they became the principle medium circulating to all the First Nations people along the St. Lawrence and Mississippi rivers.

Later, the Hudson Bay Company added beads as part of their standard trading commodity. Over the course of 300 years, the Hudson Bay Company traded with trappers and middlemen, who in turn, supplied the northwest frontier with beads.

Through the fur trade, glass beads had a significant effect on First Nation life. The availability of these small beads, along with the introduction of trade cloth and steel needles, led to the decline of age-old decorative techniques, including quillwork. Beadwork rose to become the predominant craft.

While some beadworkers followed traditional motifs from quillwork patterns, many others recreated themselves by incorporating their own ideas into European designs. This blend of European designs and materials became particularly successful on the plains in about 1860. Many plains groups created beaded adornment for themselves and their horses. First Nations cultures developed in ways that reflected their natural environment.

The designs created by First Nations people throughout North America are as varied as their geographical locations. People of the woodlands used floral patterns in beadwork where the curvilinear



motifs had traditional roots in quills.

Just as floral designs expressed the nature of woodland people, the geometric expressions defined the character of plains people. The beadwork of the plains was decidedly abstract and consisted of triangles, rectangles and diamonds that were often bilaterally symmetrical. There were at least a few basic patterns—the border and hourglass, border and box, feathered circle, checker box steps and bilateral-symmetrical designs.

Elaboration of designs came with the availability of trade beads. Traditionally decorated portions on clothes became larger

and short narrow strips became wide bands. The specifics of geometric design depended largely on the maker, community and region.

Although First Nations people were identified by geographical styles, they were not confined to one stylistic expression. Styles and designs often crossed inter-tribal lines. The woodland people who created floral beadwork also incorporated geometric designs. Likewise, while geometric designs were predominant on the plains, floral beadwork was also seen.

The technique of beadwork is fairly basic and straightforward. It requires neither extensive

training nor is it difficult to accomplish. However, it does require patience as beadwork can be very monotonous.

Historically, beadworking was part of a social pastime where friends and family would bead together at the same table and discuss the issues of the day or just socialize. Today, cosmopolitan issues generally overtake friends and families and the individual must find time for the craft.

There are a few techniques in use in the creation of beadwork. Many more other techniques are being applied to beadwork that were not common historically. For

*(continued on page 26)*

# **BEARDY'S & OKEMASIS - WILLOW CREE FIRST NATION - ANNUAL POW-WOW CELEBRATIONS:**

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# ONION LAKE HOSTS INTERSCHOOL POWWOW

by *Lori Bateman*

The Onion Lake First Nation recently hosted a one-day, interschool traditional powwow. The event was held on May 29, 1997 at the Onion Lake Memorial Communiplex.

Brent Dillon served as the Powwow Coordinator and works at Onion Lake in Cree Curriculum Development. Dillon expressed his pleasure with the turn-out for the event, saying that attendance figures were higher than expected.

Schools from 12 communities participated in the powwow: Wollaston Lake, Saddle Lake, Frog Lake, Joseph Bighead, Moosomin School, Chief Poundmaker, Lloydminster, Chief Mistawasis, Little Pine School, Kehewin and both Onion Lake schools, Eagleview and Chief Taylor.


More than 140 dancers registered for the powwow, ranging in age from Nursery to Grade 12. And, seven student drum groups provided the music for the dancers: Chief Mistawasis, Kehewin, Frog Lake, Saddle Lake,

Chief Taylor School, Frog Lake Crying Eagle and Wild Rose Frog Lake.

Powwow Announcer Ray Whitstone kept the event moving smoothly and on time. He says that the trick to making an event such as this a success, is good organization beforehand. Judging from the compliments from spectators and the dancers, it seems that Dillon and his committee did just that.

At the completion of the competition, most dancers agreed that the powwow was a success. Although the top three places in each category received extra recognition, each dancer went home with a 1997 Onion Lake Interschool Powwow t-shirt.

Based on this year's success, Dillon says that Onion Lake is planning to turn the interschool powwow into an annual event. He says that they plan to use the same system as the established Dissco Track and Field event. But, this event will continue to focus on the traditional powwow and handgames.

Dillon is confident that this new annual event will strengthen the cultural identity among First Nations students who attend. 



## Onion Lake Interschool Powwow Results

### Kindergarten and Nursery Girls

1st Debra Pahtayken	Onion Lake
2nd Dakota Youngchief	Kehewin
3rd Lynette Paul	Frog Lake

### Kindergarten and Nursery Boys

1st Darnell Duquette	Mistawasis
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### Division I (grades 1-3) Girls

1st Holly Ironchild	Little Pine
2nd Maggie Okanee	Frog Lake
3rd Alanna Moyah	Mistawasis

### Division I (grades 1-3) Boys

1st Brad Duquette	Mistawasis
2nd Zane Wade	Frog Lake
3rd Bryan Opissinow	Onion Lake

### Division II (grades 4-6) Girls

1st Angeline Gadwa	Kehewin
2nd Jody Gadwa	Kehewin
3rd Melissa Kakeesim	Saddle Lake

### Division II (grades 4-6) Boys

1st Derek Stanley	Kehewin
2nd Darrel Moyah	Mistawasis
3rd Tyler Moyah	Mistawasis

### Division III (grades 7-9) Girls

1st Elissa Gadwa	Kehewin
2nd Tara Badger	Kehewin
3rd Samantha Sundown	Joseph Bighead

### Division III (grades 7-9) Boys

1st Eric Faithful	Frog Lake
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### Division IV (grades 10-12) Girls

1st Cindy Gadwa	Kehewin
2nd Candace Gadwa	Kehewin
3rd Felicia Badger	Kehewin

### Division IV (grades 10-12) Boys

1st Micheal Awasis	Onion Lake
2nd Weylon Dillon	Onion Lake
3rd Irwin Tootoosis	Onion Lake



# TREATY DAY CELEBRATION AT WITCHEKAN LAKE

On May 7, 1997, Witchekan Lake First Nation celebrated their annual Treaty Day in grand powwow style. The Band held a traditional powwow and give-away in the near-by community of Spiritwood, Saskatchewan.

Witchekan Lake Chief Ken Thomas and Council planned the celebration with certain objectives in mind. Their goals were to commemorate the signing of the Treaty by fostering a deeper understanding of the identity of Treaty First Nation people and to promote healthy lifestyles.

These objectives were accomplished by featuring powwow dancers who maintain healthy lifestyles and who have achieved their educational goals.

The Chief and Council want people to associate Treaty Day celebrations with the deeper significance of honouring the agreements that were made between the Crown and First Nation people in exchange for the use of land belonging to First Nations. They believe this can be accomplished by teaching the younger generation about the traditional significance of Treaty rights. The five dollars paid out on this day is a symbol of the agreements signed.

A number of accomplished powwow dancers were invited to the event, many of them good friends of the Chief. Jerry and Lisa Cleveland of Regina, both well-known fancy dancers; Delbert and Doreen Wapass of Thunderchild First Nation, a grass dancer and traditional dancer respectively; Lillian Gadwa of Kehewin, a jingle dress dancer; and Rod Atchynem, a Chicken dancer from the Sweetgrass First Nation, all

attended the event. In addition to these dancers, the drum groups Walking Buffalo, Iron Swing and Mistawasis Singers were in attendance.

The dancers and singers provided the spectators with demonstrations of each powwow dance style. The invited dancers were frequently joined by local dancers.

Chief and Council were pleased with the turnout for the celebration. The Witchekan Lake Band members were very enthusiastic about the event. As a result, there were many more people than were expected.

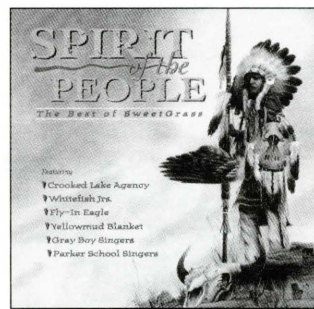
The spectators saw the event as fulfilling a need to reclaim their rightful place in society as Treaty First Nation people and celebrate the beauty and richness of First Nation culture. Chief Thomas says the atmosphere that this type of celebration creates re-emphasizes the harmony the Band wishes to work toward in order to empower their members.

In addition to the cultural activities, the event provided an opportunity for the public presentation of the Witchekan Lake

First Nation's flag. An art contest had been held at the community level to select a design.

Artwork for the flag was selected based on the interpretation that best exemplified the values, goals and priorities of Witchekan Lake. Of approximately 100 entries, three prizes were awarded. First place went to Witchekan Lake Minor Sports artist Alvin Fineday. Second place was awarded to Brian Scott. And, Chris Tipewan and Dwayne Witchekan tied for third place. The winning artwork was used to develop the flag design.

*(continued on page 32)*



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## THE ARENA DIRECTOR

An Arena Director is a vital part of a powwow. The position of arena director evolved from the Whip man. A Whip man was a respected member of the tribe and a dancer. He was responsible to keep the participants of the powwow dancing.

As he was dancing, the Whip man would circle the edge of the dancing arena. If a dancer was sitting down, the Whip man would come and point at the dancer to get up and dance. The dancer would have to listen to the request of the Whip man. If the Whip man came by again and the dancer was still sitting down, he would have to give an offering for his disrespect by being humbled and performing a small giveaway.


At contemporary powwows, an arena director has the same duties as a Whip man. An arena director can request that a dancer dances during an intertribal. But, a dancer is not required to listen as they are to a Whip man.

An arena director must also direct the Grand Entry of the dancers. He instructs them as to the proper order in which to enter the dance arena.

One of the most important duties of an arena director is keeping the dance area clean. There should be no garbage or impurities such as alcohol around a dance arena. Many dancers carry their medicine bundles or spiritual belongings while they dance. It is the responsibility of the arena director that the dance area be clean and as pure and natural as possible while these sacred objects are being used.

It is also the role of the arena director to set the tempo of the

powwow. If he notices the dancers appear sluggish and bored, he knows that he let the powwow slack off. The arena director will then liven up the crowd by requesting a particular drum to sing a good song. He might also request a snake dance, a round dance or have the singers dance. These or another special will liven up the crowd and the mood of the powwow.

Experienced dancers make the best arena directors. A person who has been dancing for a number of years knows the expectations of other dancers and the singers as well. He can see when the powwow is dragging on and knows from experience what he can do to create a livelier atmosphere. 

## LIFE ON THE TRAIL

*"Hurry up! We've got to make Grand Entry."*

These are the most frequently heard words of family members following the powwow circuit during the summer months. Suddenly it is already Thursday and everything you planned to do during the week now has to be done in a couple of hours: fix the blow outs; iron the scarves; and untangle the yarn of the freshly washed grass dance outfit.

Most families travel the powwow circuit from mid-June to mid-September. These are the months that children do not have to worry about going to school. And, those people who have chosen the profession best-suited to powwow—that of a teacher—do not have to worry about going to work. This is a time for enjoyment, a time for visiting and a time to replenish one's spiritual well.

For most powwow folks, a powwow weekend begins on Thursday.

This day entails sleeping in for as long as possible, then getting up and trying to accomplish everything at a million-mile-an-hour pace. The dancing outfits must be packed, along with the camping gear. And, the weekend groceries must be bought on the way out of town. To perfectly complete the task, the toilet paper must be forgotten, again.

But, finally, everything is loaded up and ready to leave. You are right on schedule and it's bright and early, only 6:00 p.m.

"Everybody get in the van! Let's go!" Dad gets the driver's seat, Mom the passenger seat. Grandma gets a chair in the back with Auntie. The two teenagers make room on the bed for the two kids, leaving enough room for the baby. Grandma's "babysis" gets the freedom of the van. If she wants to sit with you, you better make room or deal with Grandma.

So, like most powwow families, there is an average of nine people per vehicle—that is unless you are in a drum group. Then, the number of

*(continued on page 34)*




First Nations people, the basic methods of stitchery have supplied at least 500 years of various ways to reinterpret themselves through beadwork. Now, when people think of First Nations, the association with beadwork goes hand in hand.

Although all First Nations have a concept of themselves as a people, tribal characteristics took on new meanings with the arrival of the trade bead. Glass beads replaced the quills and natural beads as the medium of choice owing to their availability, flexibil-

ity and variety of colour. Stylistic influences were reinterpreted from Euro-American expressions and designs.

The elements that make up a cultural society include continual growth and expansion—borrowing a bit here and a bit there. To state that beads and Euro-American influences took away the national identity from First Nations is to deny their intelligent capacity to grow.

The ignominious bead that first insinuated itself through Columbus has become a cultural icon that continues to display the flamboyance of First Nations cultures to this day.



Right now she doesn't have  
a care in the world.

We're working to  
keep it that way.

#### Improvements to the Family Income Plan

Saskatchewan Social Services has improved the monthly income supplement and other benefits for low-income families with dependent children, to help meet the costs of the necessities of life.

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## MEN'S FANCY DANCE

The Men's Fancy Dance originated in the southern United States. The origination of this dance was for the purpose of entertainment. And, entertainment is still the main feature of the dance today.

The bright colours of the outfits and the fast moves of the dancers provide an entertaining sight for onlookers. Men's Fancy dancers wear two brightly coloured bustles on their backs. Some dancers choose to make their bustles out of man-made feathers while others choose eagle feathers.

The dancers also wear a cape made of cloth, ribbon or are 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. 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.

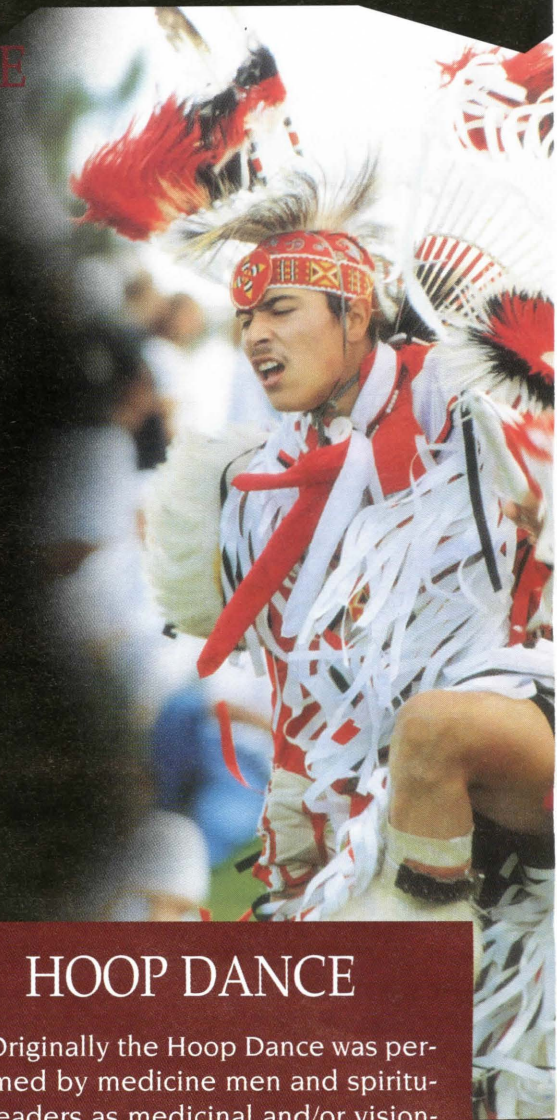
The dance steps are all done to incredibly fast beats of a drum. While the steps vary according to the individual dancer, dancers commonly bring their knees up high with their bodies moving in time with the drum. It is common for a dancer to drop to the ground and leap back up to his feet without missing a beat. 

## HOOP DANCE

Originally the Hoop Dance was performed by medicine men and spiritual leaders as medicinal and/or visionary dances. Visions were seen through the hoops to cure ailments or see the future.

The Hoop Dance allows the dancers to weave the story of how all living things on the earth are connected and how they grow and change.

Hoop dancers use dozens 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 snake, a butterfly, a flower, a turtle or Mother Earth herself. 



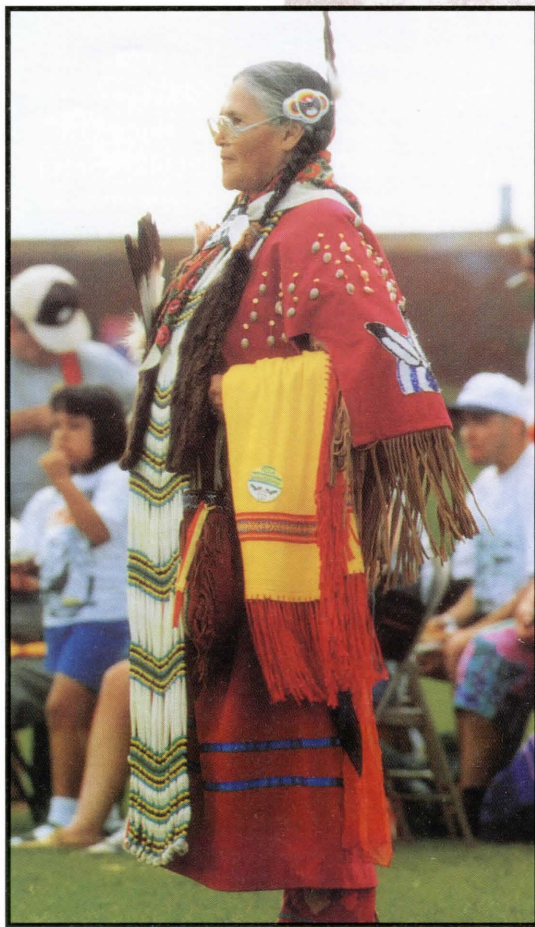


## WOMEN'S TRADITIONAL DANCE

The Women's Northern Traditional Dance is a very dignified, graceful and modest dance that shows the strength, pride, respect and honour the women carry for their family, relatives and friends. There are usually three basic styles of Women's Northern Traditional Dance.

The first style 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 drum in honour of their family or relatives for whom the 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 must possess to complete such an enormous project.

Secondly, 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 of 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 with the drum beat.

Most women dancers today carry a fan usually made of eagle feathers. On the down beats or honour beats of the song, the women may raise their fan gracefully to show respect and honour as they dance.



## WOMEN'S FANCY

The Women's Fancy Shawl is one of the newest dances of powwow. This dance originated in the southern-central United States. The dance symbolizes the life of a butterfly.

A butterfly lives a quiet life before it encloses itself in a cocoon. Once the butterfly is ready to emerge, it breaks free from the cocoon and blooms into a beautiful, fragile creature. The butterfly lives freely. Flying delicately around its habitat, it displays beauty and grace.

Women's Fancy Shawl dancers have beautifully intricate



## WOMEN'S JINGLE DRESS DANCE

The jingle dress dance originated with the Anishnabe people of the Lake of the Woods area in Ontario and part of the American state Minnesota.

Based on tradition and teachings, the jingle dress is believed to come 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. The jingle dress should be honoured with fasting and feasting.

Today, the jingle dress is made up of cones. These cones are usually made from soup lids or

Copenhagen lids. However, there are still some people who use shells.

There are two types of dances that accommodate this style: the straight dance and the side-step. The dancing style of the individual is one of low steps, not high steps. Dancers do not perform complete spins like the fancy shawl dancers.

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 in the traditional or contemporary style.



## SHAWL DANCE

outfits. The dancer will wear a cape which is usually fully beaded. Also, they have matching leggings and moccasins, hairpieces and jewelry. Distinctive to the women's Fancy Shawl dance is the way in which they use their shawl as adornment, delicately draping it over their bodies.

It is in the movement of her body while she dances and the lightness of her dance steps that makes the butterfly come to life. A fancy shawl dancer dances to a fast drum beat as do the men's fancy dancers. A dancer

shows gracefulness, endurance and agility as she moves in perfect beat with the drum. While she dances, her shawl sways and swirls in perfect harmony with her body; a butterfly flitting ever so delicately about the dance arena.



## FSIN ROYALTY

*by Lori Bateman*

The Miss Federation of Saskatchewan Indian Nations 50th Anniversary Princess pageant was held in November of 1996. Stephanie Redman from the Standing Buffalo Dakota Nation and Carla Omani of the Wahpeton Dakota Nation now share the lifetime title. They both recently com-

Duquette said, "We were very pleased with the number of contestants."

The contestants were judged during personal interviews that demonstrated their knowledge of the FSIN, their personal histories and their future goals.

The traditional aspect of the competition was the dance and regalia. Another, smaller, portion

to Carla. "It's a big part of my life and it's always going to be there," she says. She believes in the value of learning traditional ways from Elders and family.

When Carla speaks to youth, she tells them to try to live their dreams to the fullest. She also encourages youth to stay in school.

Education is tremendously valuable to Carla. She is graduating



Carla Omani, FSIN Princess

*Stephanie Redman and  
Carla Omani will both  
represent the FSIN in an  
official capacity  
throughout their lives*



Stephanie Redman, FSIN Princess

peted at the 1997 Miss Indian World pageant in Albuquerque, New Mexico.

These two young women were selected from a field of eight contestants. Event coordinators Calinda Duquette and Daryle Gardipy said that the contestants were subject to strict criteria. The young women had to be between the ages of 17 and 24; single with no dependents; lead alcohol and drug free lifestyles; be powwow dancers; and have knowledge of their tribal traditions. Considering the criteria,

was dedicated to ticket sales.

Carla Omani entered the pageant on the advice of family and friends. She is a Fancy Shawl dancer and started dancing at a young age. After a break, Carla began dancing again in 1992.

In addition to her dancing, she is involved in a number of school activities, among them the Multicultural Action Committee. The group works to raise awareness of other cultures, particularly for the Aboriginal students.

First Nations culture is important

from Carlton Comprehensive High School this year. She is planning on applying to SUNTEP and completing a Bachelor of Education. She plans on becoming a teacher.

Since being crowned in February, Carla has attended the Saskatchewan Indian Winter Games and a number of Round Dances. She is looking forward to further experiences that will result from her title.


Stephanie Redman also entered the pageant after being coaxed by a

*(continued on page 32)*



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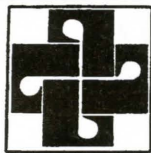
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friend. She says that the entire experience has proven to be hectic but interesting.

Since receiving her crown in November, Stephanie has represented the FSIN in Toronto at the First Nations Bank of Canada launching. She also attended a youth conference in Halifax that was dedicated to mental health.


Currently, she spends a lot of time giving presentations to students in Regina. She tells the students not to set one major goal but a series of smaller ones. Completing each goal provides motivation and self-confidence to continue working to meet the rest.

Stephanie promotes the importance of learning and maintaining culture, no matter where the students are from. But, she also tells them to keep a balance between athletics, academics and culture.


She does this on a personal level to maintain her happiness.

Stephanie has been a Ladies Traditional dancer since she was old enough to walk. "It's always been a part of my life," she says. However, she says that her parents always stressed that school had to come before attending powwows.

As a result, academics are a priority with Stephanie. She completed her Bachelor of Science degree in biology and Indian Health Studies at the Saskatchewan Indian Federated College this year. She plans on pursuing a career in medicine.

Stephanie Redman and Carla Omani will both represent the FSIN in an official capacity throughout their lives. Look for the FSIN 50th Anniversary Princesses on the powwow trail this summer. 

Overall, Chief, Council and spectators alike considered the day to be a very successful Treaty Day celebration. Based on its success, Chief Thomas says, "Next year, we would like to have a bigger celebration, and maybe host a powwow during a weekend."

Chief Thomas adds, "I, personally, would like to thank all the dancers, spectators and visitors who took the time to come and provide us with their support. It is only through support like this that Indian people will once again reclaim their power and work and celebrate life in harmony." 

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# 1997



## TREATY FOUR GATHERING

### SEPT. 15 - 21

*Fort Qu'Appelle  
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**Mon. Sept. 15**  
**Camping Day**

**Tues. Sept. 16**

- \* **Feast**  
2 p.m. Teepee Camp
- \* **Dry Dance**  
8 p.m. Rexentre  
Admission \$7.00

**Thurs. Sept. 18**

- \* **Treaty 4 Forum**  
10 a.m.
- \* **K-9 Student Activities**  
Teepee Camp - 9 a.m. - 3 p.m.
- \* **Round Dance**  
7 p.m. Teepee Camp

**Sat. Sept. 20**

- \* **Golf Tournament**  
Echo Ridge
- \* **Fastball Tournament**
- \* **Parade - 11 a.m.**
- \* **Pow Wow Arbour**  
Teepee Camp - Grand Entry 1 & 7 p.m.

**Wed. Sept. 17**

- \* **Treaty 4 Forum**  
10 a.m.
- \* **K-9 Student Activities**  
Teepee Camp - 9 a.m. - 3 p.m.
- \* **Amateur Hour**  
7 p.m. Rexentre - Admission \$5.00

**Fri. Sept. 19**

- \* **Elders Forum**  
Teepee Camp
- \* **Golf Tournament**  
Echo Ridge
- \* **Much Music Youth Dance**  
TBA
- \* **Entertainment night**  
Dale Auger & The Legends

**Sun. Sept. 21**

- \* **Fastball Tournament**
- \* **Road Race**
- \* **Pow Wow Arbour**  
Teepee Camp - Grand Entry 1 p.m.

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people who can fit into a vehicle whether it be a car, van or truck is unlimited.

It is late in the day and everyone is starving. Of course, there is no time to stop and eat so out comes the highway steak you have ready. There's nothing like a baloney and cheese sandwich, on the dry side, washed down with the pop that is sure to be on hand. This is the essential diet of powwow singers and bachelors traveling the circuit, especially for those who are slightly broke, which is most often the case.

Finally, it is Grand Entry time. There was barely time to set up camp and the beds will be made sometime later in the evening. You take your designated position among the other dancers. You wonder if you have put everything on properly and hope you look proud

and dignified, not silly and the object of a quiet joke. And, you have a trail of your personal tribe dancing in behind you, making silly faces and trying to dance in the opposite direction as they half listen to your commands.


Isn't it strange how kids act as a magnet attracting dirt. The minute they are washed up, wham! dirt just magically appears.

Then, it is Sunday night and they are about to announce the winners. You sit nervously, as do the other dancers, trying to look calm, as if it is no big deal if you do not place. Inside, you know you are counting on the prize money to pay some bills and get to the next powwow. You wonder, "Are we going to stop and eat before we leave, or do we pull out the highway steak again?"

Your category is up, third place

has already been announced, it wasn't you. Second place goes to your friend from down south. "And the first place grand champion goes to. . ." Yes! You jump up, run to the announcer stand, shaking some hands along the way. Congratulations. Thanks. Where are you going next weekend? Not sure yet. You? There's a powwow down south, I'll probably head there. O.K. Maybe I'll see you there. Sure thing.

You pack up and head home. It's almost dawn and you still have an hour and a half to drive before you are home. Everybody else is sleeping and you wonder why you just didn't leave in the morning. Finally you get home, get everybody inside and leave the unloading for the morning.

And, suddenly it's already Thursday. 

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FANCY  
GRASS

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**TEEN GIRLS**  
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FANCY  
JINGLE DRESS

**BOYS**  
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FANCY  
GRASS

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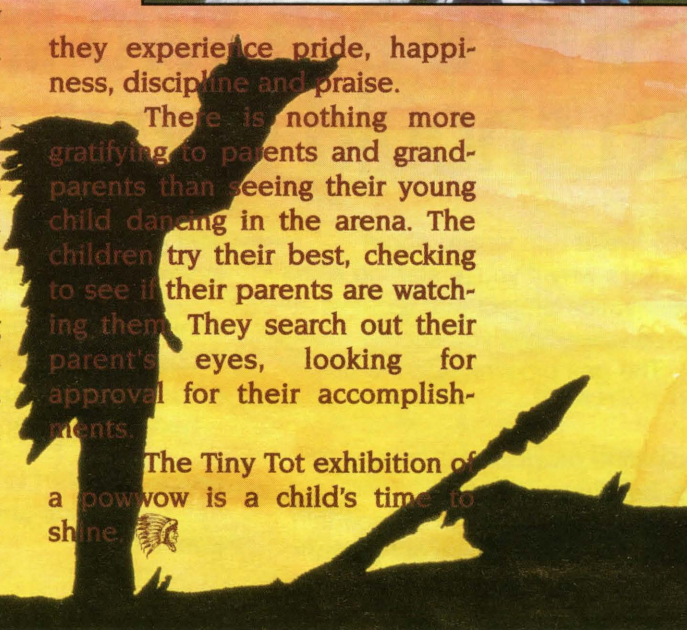
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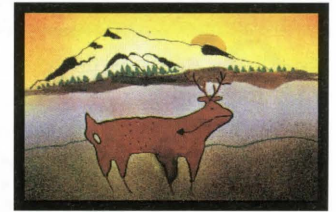
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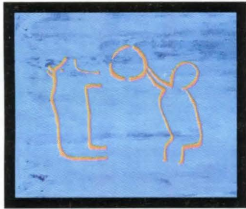


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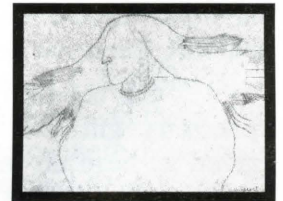
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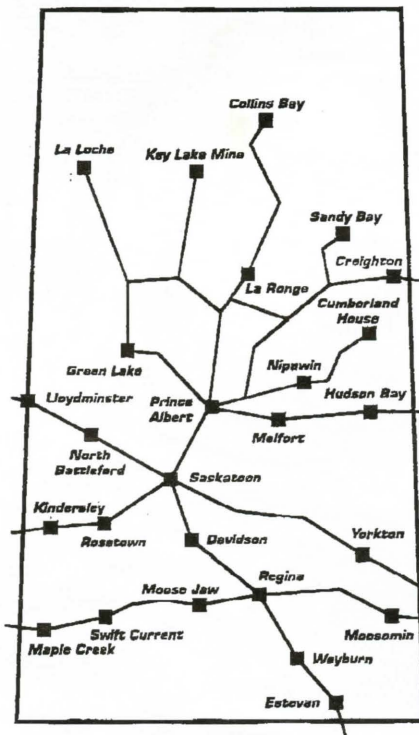
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