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powwow issue 1999



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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 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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SASKATCHEWAN INDIAN

Vol. 29 #2

Powwow Issue 1999

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The 3rd Annual Saskatchewan Indian Powwow Issue 1999 features George Ceepeekous and Edmund Bull. Saskatchewan Indian brings you their personal stories of the powwow trail, and what powwow means to them...

Edmund Bull

Edmund Bull is from Little Pine First Nation and is well known across North America's powwow trail. Bull is the lead singer, manager, and drum keeper of the Red Bull Drum Group. The Red Bull Drum Group were named the best in the world at the 1995 and 1997 Schemitzun World Championship in Hartford, Connecticut.

Bull's singing has taken him throughout the world to countries such as Poland, Finland, Sweden, and Russia.



Photo by Ted Whitecalf

SINGER

Bull also recorded with talents such as Buffy Sainte-Marie. On her Juno award winning compact disc "Up Where We Belong," Bull co-wrote the lyrics to the song "Darlin' Don't Cry."

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George Ceepeekous

DANCER

The honour is truly ours. Saskatchewan Indian has been fortunate enough to sit down with George Ceepeekous and his wife, Stella, recently. From their home in Kawacatoose First Nation, Ceepeekous recounts his first experience of the Grass Dance. For most of his 79 years on Mother Earth, Ceepeekous has been a Prairie Chicken Dancer. If you see this man at a powwow, you will recognize him, because he is the first dancer up, and the last one to go to bed. Ceepeekous' stories are certainly enjoyable, and we are proud to share with you, some of his stories...

One Rainy Morning...

Most people don't think I'm 79. I was born in 1920, on Gordon's Reserve. I was born in a tent, one rainy morning. My Dad had a dream about me the night before. In his dream, someone came and told him he was going to have a boy, and he was supposed to give him this name, my Indian name. As soon as I was born, he gave me my Indian name. I don't tell anyone my Indian name, because it is sacred.

Back In the Old Days....

You know, these powwows have changed a lot. It is not like long ago, 'cause in the 1920's, it was way different. Most of those powwows were a sacred doing, like as far as I can remember, in the 1920's. I was six years old when I started to dance grass. 1926 is a long time ago. All those dancers, none of them are living today. I was just a kid then, now they have all passed on.

That time, there was never a woman dancing grass with men. Dancing grass was a sacred doing. Women had their own dances. Women had two types of dance. One was a Grass Dance, and the other was a Round Dance. A few years after that, things started to

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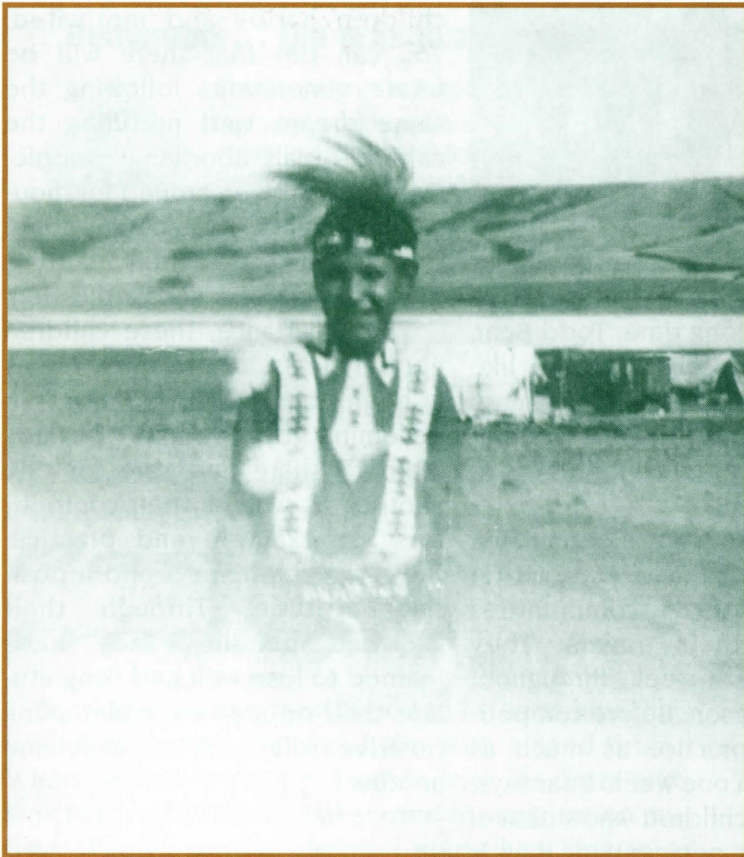


Photo by supplied by George Ceepeekous

"I don't want to say I know a lot. A person has to watch his words. I don't want to offend anyone. I will tell you as much as I know, my part, my stories.... I was telling my wife this morning, 'When someone comes to you like this, to hear your stories it is an honour.'"

-George Ceepeekous, 1999

NORTHERN LIGHTS DANCERS MAINTAIN CULTURE THROUGH DANCE

By Darren Deschambeault



Since their beginning two years ago, Muskoday's Northern Lights dancers have experienced growth and well being in their pursuits as a dance troupe. Motivation and self-esteem are the traits gained by their endeavors. Throughout the Prairie Provinces, the ten children have left their mark in the competitions they have entered, and their performances thus far, have paid off. Ranging in age from nine to thirteen years old, the children all work as a team, to compete.

The biggest competition they have been involved with, was in The Pas, Manitoba, where they took second in the junior category. There were fourteen teams entered. This made the troupe very proud.

"They're having clean fun, without the pressures of society." Todd Bear says. The troupe focuses on the Square Dance, which is a crowd favorite. With a fast, up-tempo beat, it keeps the dancers on their toes, and the crowd at the edge of their seats. It is quite enjoyable. This is an old-time style of dance, which has been with us for many generations, and is a great form of cultural aware-

ness for the people involved. Dancing has been with Native people for a long time. Todd Bear, the troupe's manager, would like these kids to pass on the square dance tradition to future generations, keeping it alive for others to enjoy.

The children enjoy meeting First Nations children from other provinces and communities throughout their travels. They practice once a week, throughout the dance season. Before competitions, they practice as much as three times in one week. Bear says, "The young children know that if they put 110 per cent in, that is what they will get out of it." They have also performed at Chiefs' conferences, and some national assemblies.

The Northern Lights Dancers have strong local support in regards to fund raising, as well as moral support. They are all involved in the fund-raising efforts, which is accomplished predominantly through ticket sales.

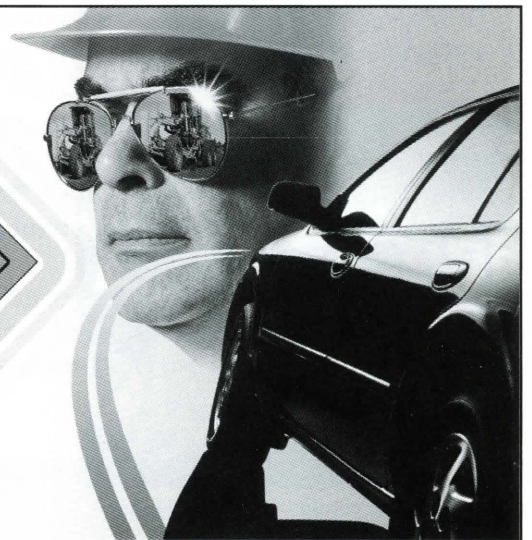
"Culture is important for well being." Todd explained. He hopes this gets stronger as time goes on. "With this dance troupe and others like it, I am sure this aspect will survive, as well as get stronger. I know there are people who would like to see our heritage grow. Through practice, which keeps our children happy and motivated, you can bet that there will be future generations following the same dream, and nurturing the culture of all aboriginal people. Dancing has been around for thousands of years. The young people are maintaining their culture through hard work and dedication.

Through dance, these children not only learn how to work well as a team, but they also grow in becoming good people. The kids learn to share and care for one another, as well as their competitors. By example and practice, they gain self-respect and a positive attitude. Through their acquired humility, they have learned to lose well and congratulate their opponents, maintaining positive relationships with one another."



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continued from page 2

Passing on a tradition

My dad is a singer, and I used to listen to him sing when I was small. He would sing with a hand drum. When he was not home, I would take his drum and sing to myself. That's how I started to sing, just on my own. When I turned fifteen, I started to sing in a group with my dad and my uncles.



The Drum Keeper and the Spirit



Art by Daniel Stonechild

As the manager of the group, Red Bull, I keep the drum, so you say that I am the Drum Keeper. A lot of drum keepers believe in smudging their drum with sweetgrass before singing at a powwow. Smudging the drum with sweetgrass, is a way to respect the spirit of the drum.

It is believed that there is a Drum Spirit, and it is considered sacred. To care for the Drum Spirits, some Drum Keepers will feed their drum. This means they will hold a feast in honour of their drum. The Drum Spirit is what gives dancers energy to dance, and it also gives energy to the singers. This Drum Spirit is what we mean by, "The heartbeat of our people".

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Back in the old days...
(continued from page 3)



L - R: Bill McNabb- Gordons, Harry Asapace, George Ceepeekous-Kawacatoose, Rueben Rider- Carry the Kettle. 1940's Kawactoose Powwow

change. They started to have mixed (men and women) Grass, and Round Dances. That's what I remember. That's how it was. There was never a woman dancing grass, or joining the men, not even dancing in one place. You could get a fine if you did those things, that time.

They never started a powwow with a Grand Entry back then, too. This started a few years later. They used to just call the dancers, and who was ever ready, just went in. They didn't set the time either. Things started when people were ready.

When my family used to travel to a powwow, they would go with a team of horses, and a tent. I remember going to Piapot powwow one time. It took us a few days to get there. Then we would stay for two nights. They used to have a sports day, and then a powwow. I used to run the six-mile foot races, and won a few. I guess that's why my legs are good.

In the winter, they would also have powwows. These powwows were a gathering again. They would also hold a feast. They would make soup with meat, and prepare fruit, like saskatoons.

Back in 1961, a prairie chicken landed right in front of my car one night. My wife and I were coming back to the reserve from Raymore. He landed right in front of my car, so I had to stop. Then all of a sudden, he started showing off, and dancing right there on the road. His little feet were going back and forth. He moved pretty fast on his feet. He would shake, and bop around in a circle. I started to think, 'Geez, that was something.' It was just like he was showing me how to dance the

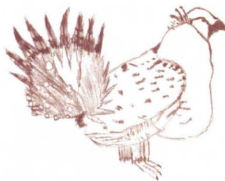
chicken style. So I sat there, and watched him dance until he was done. He danced for us for about ten to fifteen minutes. The whole time he danced too, then he flew away.. This is a true story!



The Prairie Chicken Dance Style

The chicken dance. I call it the Prairie Chicken Dance. This is how my dad made me understand it. You can say it was the Straight Chicken Dance. I heard a lot of places calling it different, but I learned it as the Prairie Chicken Dance. One thing I don't like, is just calling it the chicken dance. Some people who don't understand this dance, might think of it as a farm chicken, or some other chicken. At one powwow, they were making fun of it. They called it the Kentucky Fried Chicken Dance, and I was in the bunch, dancing. They called us the Kentucky Fried Chicken Dancers. That is not right, you know. It offends us.

I know that the Prairie Chicken Dance started the same time as the Grass Dance style. There was one old man, a long time ago, watching these prairie chickens in the spring. They were mating, and doing their courting dance. That's where he picked up these dance



Art by Daniel Stonechild



Photo by Ted Whitecalf

Prairie Chicken Dancer Brian Waskewitch

styles. Grass and Prairie Chicken Dance is almost danced the same way. One time at a powwow, me and a few other Prairie Chicken Dancers were in a Chicken Dance contest. The judges picked Traditional Style Dancers to win. Not one of us Prairie Chicken Dancers placed! That was funny.

This dancing style pretty near died out one time. There was just myself, and another guy named Bob Kaye. Bob is from here, Kawacatoose. I danced with him twice before. But then I got some young guys to start dancing with me. We would practice every week. Soon there was about twenty or so dancers. That was for a while. Now there is only two left from that group, myself, and a fellow named Warren Kaye, who is also from here.

I got my own style. I don't swing around, or I might trip over. I dance straight. The easiest way I find to dance, is on my toes. I don't dance on my heels. My style has no double beat. Sometimes I have to dance double time. But that doesn't get me stuck, as long as I listen to the drum, and the singing.

(continued on page 15)

Piciciwin (The Moving Slowly, or Round Dance)

By Pat Deiter

The Plains Cree received this dance from the Assiniboine, who called it the Moving Slowly Dance. A Cree gave this explanation of the dance to David Mandelbaum, an anthropologist.

The Moving Slowly Dance came from the south. A woman of the Mud House People, (one of the village tribes of the Missouri, probably the Mandans), had four adopted children. She made feather bonnets for them, and showed them how to dance. A different woman would wear the bonnet for each song. That is what I heard when I visited the Rocky Boy Reserve in Montana. The Moving Slowly Dance, as we do it now, (without a bonneted leader), was first danced by the Stoney. This was at the time of the Rebellion, (1885). They captured one of our men. That is how we got it.

The dance was held during times of sickness; however, it was also deemed as a social dance, and began with a Pipe Ceremony. The music followed a, "One-two", beat of the drum. Dancers formed a circle, and stepped in a clockwise shuffle.

Messengers were sent out to invite dancers to take part. If a dancer refused the invitation, the messenger could take some part of his regalia, usually a belt, or roach. If the Dancer still did not go the dance, a special song was sung for him, and someone would be chosen to take his place. At the next dance, the dancer was expected to tell why he did not go to the last dance. He also gave tobacco to the person who took his place. His regalia would then be returned. Today the dance is known as the Friendship, or Round Dance. It is

performed during our modern Indian celebrations, or powwows.


The Grass Dance and Round Dance were part of all celebrations put on by different societies. There were a series of officers in this Society, the Chief of Dancers, the Drum Keeper, the Servers, the Pipe Keeper, the Gate Keeper, the Whip Keeper, the Belt Keeper, the Singers, the Grass Dancers, the Belt Dancers, the Feather Society, Cowboy Society, and the Macanesk Society. All were intact until the 1950's, with the exception of the Blackfoot.

Kiskipocikek (means "wedge in" it is an idiom, means to dance with a woman who is not a relative or a cross-cousin)

This is choosing a dancing partner for the Round Dance, which was a custom borrowed from the Southern tribes.

During the Round Dance, a man would break into the circle and dance to the right of the woman he fancied. Tradition dictated that certain kinship relationships had to be observed in the dance. For example, a man could not dance with his sister. When the dance was over, the man would give the announcer a gift for the woman. This act would show his respect and gratitude for dancing with her. The woman was then obliged to dance with him, and was to return a gift.

If a man cut in between the couple, he offered a gift to both the man and the woman.

Indian people were great givers, and this is another excuse to give a gift to a visitor or special person. It was considered a kind act of respect and love for another. It was not considered wrong to dance with the opposite sex, but you could not hold hands. Courting was very discreet and very private. 

from , *Dancer of the Northern Plains* ,
Saskatchewan Indian Cultural Centre, 1987

A LAWYER, A POWWOW DANCER - DEAN HEAD

by Blanche Crowley-Head

Like many First Nation kids in Saskatchewan during the 1970's, Dean grew up in the arms of the foster care system. It wasn't until his teen years that he had the opportunity to rebuild his connections with his family, community and cultural background. As a

teenager and young man, he remembers watching powwows from the stands, wishing he could be one of the dancers out there on the floor.

His maternal grandmother, an old Sioux woman named Florence Duquette, now in her 90's, was one of the first to take him in hand after he returned to his reserve. She instilled in Dean a sense of pride and belonging by teaching him about his Lakota Sioux background, both in terms of genealogy and teachings. After a few years, he left the reserve again, this time to attend university in Regina. There, he completed his Bachelor of Arts degree in Indian Art at the Saskatchewan Indian Federated College, and assumed a lectureship with the Indian Art department. By now he had met his future wife, Blanche, as well as a man named Bob Boyer, who would become his mentor.

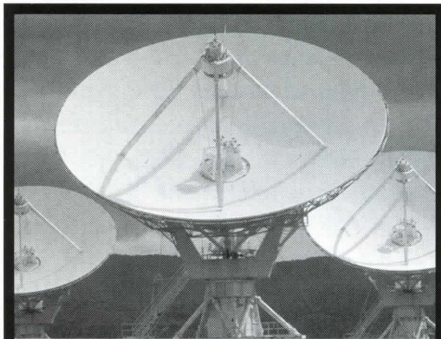
Dean entered a new era in his life as a married man. This year was marked by the compelling desire to put his dream of dancing powwow into action. At first, Dean remembers, "I tried to do everything (getting ready to dance) without really involving my family, which is the worst thing anyone can do." He didn't realize it clearly, but "Blanche kept everything on an even keel and continues to do so... With her support, I find the strength to look beyond my own insecurities and try to do those things that I've always

wanted to try, everything from painting to dancing, law, acting, martial arts and radio announcing...By the same token, she's the one who makes sure I realize that nothing is worth anything unless you couple it with trying to be a good person."

Dean feels that dancing powwow would not be possible if not for his wife and kids. "It's simply not possible. Family is why my wife and I, in turn, make sacrifices in order to be able to do the things we dare to dream about, whether it's dancing powwow, or becoming a lawyer." Without his family, Dean asks, "How would I dance? How could I dance?"

It took Dean a year to prepare to dance. Kohkom arranged for his naming. She enlisted the help of the

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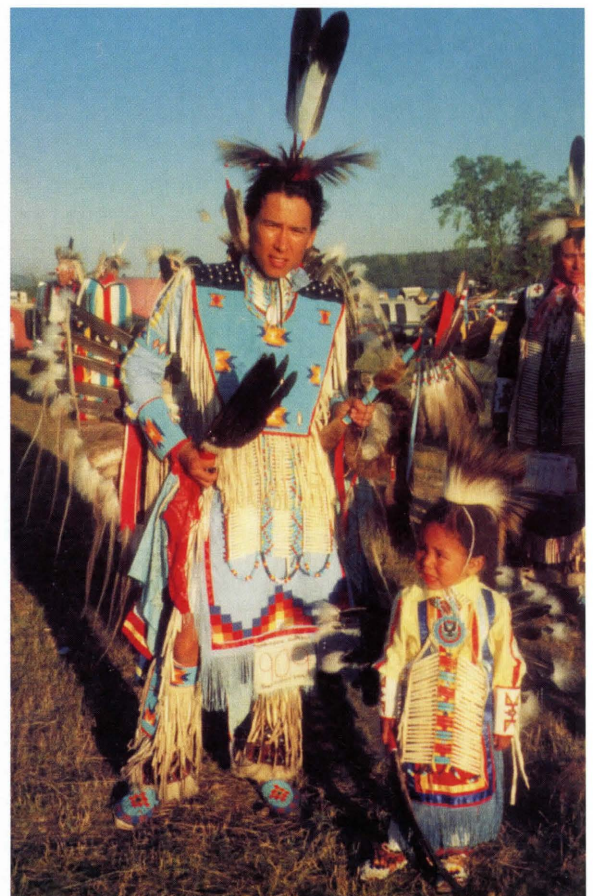


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The drums I Use...



There are two types of drums I use, a hand drum, and a powwow drum.

The hand drum is small, and is held by one person. In one hand the drum is held, and in the other, the drumstick. Sometimes there is only one singer, but hand drum songs can be sung in a group, with each person holding their own drum. The hand drum is often used for round dances, or other types of ceremonies, like the Prairie Chicken Dance. This is a dance that they sing all night long. It is held in the springtime, and is something they do in both Saskatchewan and Alberta.

The powwow drum is bigger. It sits near to the ground, and can have as many drummers as can fit around it. Sometimes it could fit up to fifteen drummers.



Drum Making is a Gift...

My dad makes his own hand drums. He would prepare the deer hide. He not only made these drums for himself; he would sometimes make them for other men. A friend of mine, a singer, wanted to make a drum. He didn't know how, he thought he would just try it. He made a good hand drum for himself; of course he must have watched someone else. Drum making is a gift. It has to be done right, to make an effective sound. The hide has to be the right thickness, to make a good sound.

Drums are made mostly from moose, deer, and elk hide, but nowadays, they can be made from cowhide. The wood is usually from a cedar, or other type of tree. The hides of the hand drums are mostly from deer hide, but some are made with beaver pelts. Hand drum frames use the wood from the black poplar tree. Some people paint their drums for different reasons, sometimes for decoration, or they may have had a dream about it.

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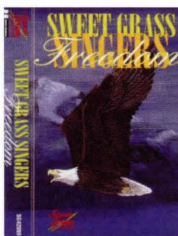


Sweet Grass

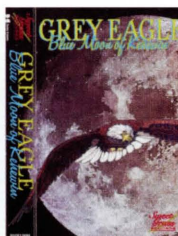
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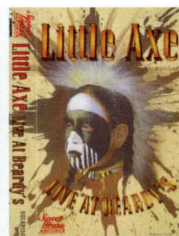
Sweetgrass
Freedom



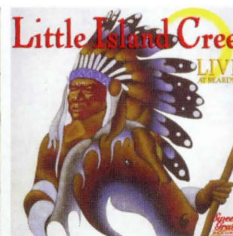
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Blue Moon of Kehewin



Little Axe
Live at Beardy



Little Island
Live at Beardy

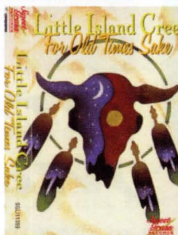


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Come & Dance Together...

There are two types of songs, Traditional and contemporary songs. Traditional songs do not have words; they are chants, or melodies. Contemporary songs have words. As a matter of fact, I was one of the first in this area to make a song in Cree, because traditionally, the Cree people didn't have word songs. Only the Dakota, Blackfeet, and other tribes had word songs. I liked the way they would sing these songs, so I decided to make a word song in Cree. A few years later, other Cree groups started to make their own word songs. This all began around 1984, in Saskatchewan. Now we have contemporary songs for Honour songs, Intertribals... we have all types of contemporary songs.

My first song was about dancers and dancing, having a good time together. A Cree verse



Photo by Ted Whitecalf

from one of my songs translated to English, would say something like this, ..."All you dancers come in and join. Come and dance together. Come and enjoy this celebration with us.... "

An honour song is to recognize, and respect someone. All should stand when there is an honour song. At Grand Entry, an honour song is the first song that begins the powwow. The Eagle Staff and flags are brought in at this time, and it is usually carried by our veterans. A flag song follows this. A verse from a flag song Red Bull sings, is about the flag, (Union Jack), that the Queen gave our people, and this flag will always be with us - flying high.



Top photo: Grand Entry at Wanuskewin, Bottom: Darwin Achuyum, Men's Traditional



Veteran songs are for the veterans who went to war, to acknowledge the ones who didn't come back. We remember them, and honour them with veteran memorial songs. Victory songs are for all the veterans. We recognize these veterans who won the wars. It is because of them, we are free here today.

Sometimes we are asked to sing an honour song when a person has a give-away, like a memorial give-away. A memorial give-away is for someone that a family has lost. So we sing for their loved one that has passed on.

Some parents will host a give-away when their child enters the powwow circle. They can enter the circle as a dancer or singer. This is a type of initiation, and we welcome them in by singing. We also sing honour songs for our elderly people.

Round dances are for enjoyment, so some songs are comical. A round dance song can also be a love song. A good love song my dad made when he was young says, "Don't you know I care for you a lot. You're my pretty little sweetheart. I love you, and nobody else in this world, hey ya, hey ya.". I call this my mother song.

(continued on page 16)

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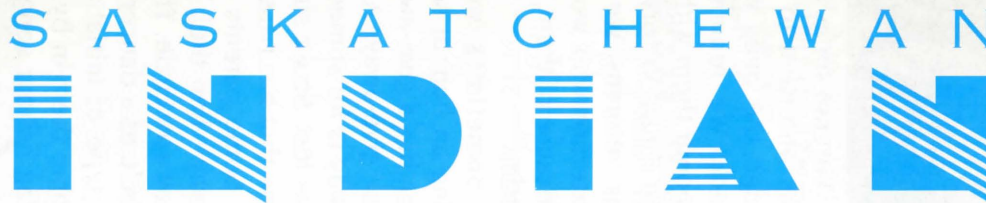
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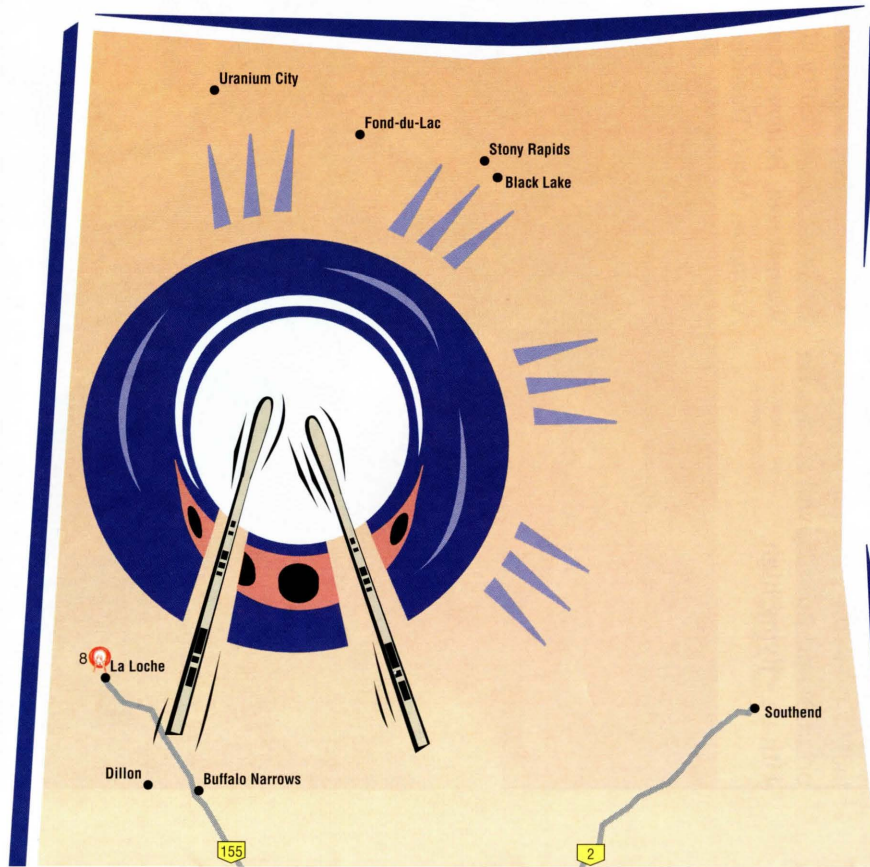


Saskatchewan Indian Gaming Authority Presents



SUMMER EVENT CALENDAR - POWWOW ISSUE 1999

1. **Wanuskewin Traditional Powwow**
Saskatoon, SK.
May 29, 1999
Donnie Speidel (306) 931-6767
2. **Muskeg Lake Cree Nation Veteran's Memorial 6th Annual Traditional Powwow**
Muskeg Lake Cree Nation, Marcelin, SK.
June 11-13, 1999
Natalie Keewatin (306) 466-4959
3. **1999 Rene Worm Memorial Golf Tournament**
Whitebear Golf Course,
Whitebear First Nation, Carlyle SK.
June 11-12, 1999
Earl Magnuson, (306) 222-4848, Lyle
Worm, (306) 835-2125, Loretta Worm, (306)
835-2466, Lyle Daniels,
(306) 222-0272
4. **One Arrow First Nation Co-Ed Slo-Pitch Tournament**
One Arrow First Nation, Bellevue, SK
June 12-13, 1999
Larry Richard Daniels, (306) 423-5482
5. **10th Annual Whitecap Dakota First Nation Sports Days**
Whitecap Dakota First Nation,
Saskatoon, SK
June 12-13, 1999
Frank Royal, (306) 477-0908
6. **Yorkton Tribal Council's 9th Annual Friendly Golf Tournament**
York Lake Golf & Country Club,
Yorkton, SK
June 18, 1999
Danny Whitehawk, Sheryl Cote,
(306) 782-3644
7. **Stella Arcand 3rd Annual Memorial Ball Tournament**
Fort Qu'Appelle Rextentre,
Fort Qu'Appelle, SK



16. **Carry the Kettle Powwow**
Carry the Kettle First Nation, Sintaluta, SK.
July 23-25, 1999
(306) 727-2135
17. **Back to Batoche Days**
Batoche, SK.
July 23-25, 1999
(306) 445-6822
18. **Saskatchewan Indian Cultural Centre Golf Tournament**
Moon Lake, Saskatoon, SK.
Aug. 11, 1999
Eric Tang, (306) 244-1146
19. **Honouring Our Chiefs Past & Present**
Thunderchild First Nation, Turtleford, SK.
Aug. 12-15, 1999
(306) 845-4300
20. **Standing Buffalo Powwow**
Standing Buffalo First Nation,
Fort Qu'Appelle, SK.
Aug. 14-15, 1999
(306) 332-4685
21. **Saskatchewan Indian Summer Games, "Celebrating 25th Anniversary"**
Big River First Nation, Debden, SK.
Aug. 15-19, 1999
Derek Klein, (306) 724-4700
22. **Beardy's & Okemasis Powwow**
Duck Lake, SK.
Aug. 20-22, 1999
(306) 467-4523
23. **Piapot First Nation Powwow**
Piapot First Nation, Craven, SK.
Aug. 20-22, 1999
(306) 781-4848
24. **Crooked Lake Agency Powwow, Hosted by Sakimay, Cowessess, Kahkewistahaw and Ochapowace**

Fort Qu'Appelle, SK.
 June 19, 1999
 Vera Poitras, (306) 334-3512,
 Cathy Stevenson, (306) 332-2846

8. Clearwater Treatment Centre Powwow

La Loche, SK.
 June 21-23, 1999
 (306) 822-2021

9. Fran Thomas Memorial "Open" Fastball Tournament

Whitecap Dakota Sport Grounds,
 Saskatoon, SK
 June 19-20, 1999
 Chuck Thomas, (306) 229-9790

10. Bobby Bird Memorial Golf Tournament

Jackfish Lodge & Conference Centre,
 Cochin, SK.
 June 19 -20, 1999
 Roger Bird, (306) 663-5349,
 Cheryl Maurice, (306) 953-7200

11. 1999 Saskatchewan Indian Summer Games Fundraising Golf Tournament

Jackfish Lodge & Conference Centre,
 Cochin, SK.
 June 24, 1999
 Derek Klein, Hickson Weenie,
 (306) 724-4700

12. Piapot Texas Scramble & Golf Tournament

Kinookimaw Beach Golf Course,
 Regina Beach, SK.
 June 26, 1999
 Judy or Donna, (306) 781-4833

13. Saskatchewan Indian Women's Fastball Championships Hosted by Kawakatoose Ladies

Whitecap Dakota Sport Grounds,
 Saskatoon, SK
 July 30 -Aug. 1, 1999
 Geraldine Worm, Darlene Longneck,
 (306) 382-1383

14. Whitebear First Nation Powwow

Whitebear First Nation, Carlyle, SK.
 July 9-11, 1999
 (306) 577-2064

15. Onion Lake First Nation Powwow

Onion Lake, SK./AB.
 July 16-18, 1999
 (306) 344-2330



First Nations
 Kahkewistahaw First Nation,
 Broadview, SK.
 Aug. 20-22, 1999
 Rook Sparvier, (306) 696-3506,
 Colleen Bob, (306) 696-3581,
 Albert Isaac, (306) 696-2425

25. Dakota Cree Days

Whitecap Dakota Sport Grounds,
 Saskatoon, SK.
 Aug. 21-22, 1999
 Frank Royal, (306) 477-0908

26. Treaty Six Forum

Joseph Bighead First Nation,
 Pierceland, SK.
 Aug. 24-26, 1999
 Eric Lang, (306) 839-2343

27. Yorkton Tribal Council's Texas Scramble

York Lake Golf & Country Club,
 Yorkton, SK.
 Aug. 26, 1999
 Danny Whitehawk, Sheryle Cote
 (306) 782-3644

28. Touchwood Agency Tribal Council Powwow

Kawakatoose First Nation, Raymore, SK.
 Aug. 27-29, 1999
 (306) 835-2125

29. Western Canadian Slo-Pitch Championships

Whitecap Dakota Sport Grounds,
 Saskatoon, SK
 Sept. 3-6, 1999
 Frank Royal, (306) 477-0908

30. Metis Fall Festival Cultural Event

Prince Albert, SK.
 Sept. 3-5, 1999
 (306) 763-6339

31. Saskatchewan Indian Federated College Alumni 2nd Annual Golf Tournament

Emerald Park Golf Course, Regina, SK.
 Sept. 10, 1999
 Milton Tootoosis, (306) 665-1215,
 Kathleen Robinson, (306) 779-6287

32. 1999 Treaty Four Gathering

Fort Qu'Appelle, SK.
 Sept. 13-19, 1999
 (306) 332-1874 or (306) 332-8248



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 Prince Albert, Saskatchewan



Painted Hand Casino
 Yorkton, Saskatchewan

Pihewisimowin (The Prairie Chicken Dance Ceremony)


By
Pat Deiter

This is a very old dance still practiced by our people who live in the Battleford area. The ceremony is held in a long lodge, and begins with a special form of prayer known as the Pipe Ceremony. Following the ceremony, the man who pledges the dance, begins by singing his songs to the accompaniment of a rattle, while the others follow his lead.

The dance is considered to have a strong spiritual meaning. The sponsor of the ceremony may have received instructions to do so in a dream, or he may have vowed to hold the dance, in exchange for the long life of a sick child.

Dancers take their place in a circle formed around two fires. They move slowly around the circle, while mimicking the actions of a prairie chicken. Throughout the night, other men serve each guest. The men who have never taken part before, are required to give gifts. This is practiced in all social dances to obtain the right to par-

ticipate, but this is the only vowed ceremony where gifts are given in such a manner. These gifts are given to elders, who in turn, give prayers for the dancers. An offering to the spirits is also given, and is tied to the poles of the lodge.

The dancers observed at Frog Lake in 1928, danced stationary, and danced at night. They had a dog feast afterwards. The Cree from Hobbema, Alberta, also practiced this dance. The ceremony varies only slightly from the Battleford dance, but their regalia are unique. David Mandelbaum reported the Hobbema people wearing a fringed leather shirt and an eagle cap, which was passed to each dancer, as his turn to dance came up. The singers were accompanied by a hand drum, beaten in a lively rhythm. Our people wear their common ceremonial dance attire, and a bustle of prairie chicken feathers. 

from , *Dancer of the Northern Plains* ,
Saskatchewan Indian Cultural Centre, 1987

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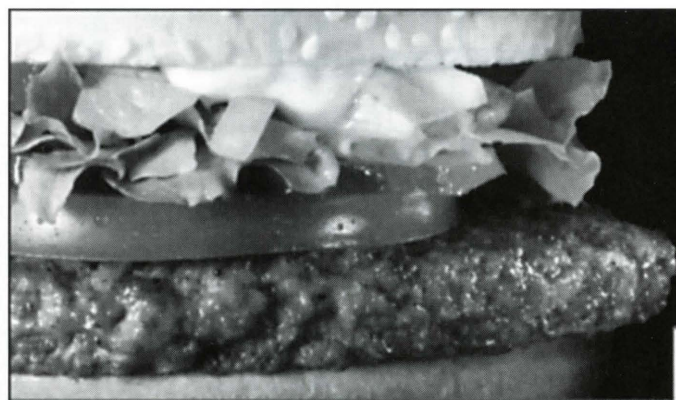
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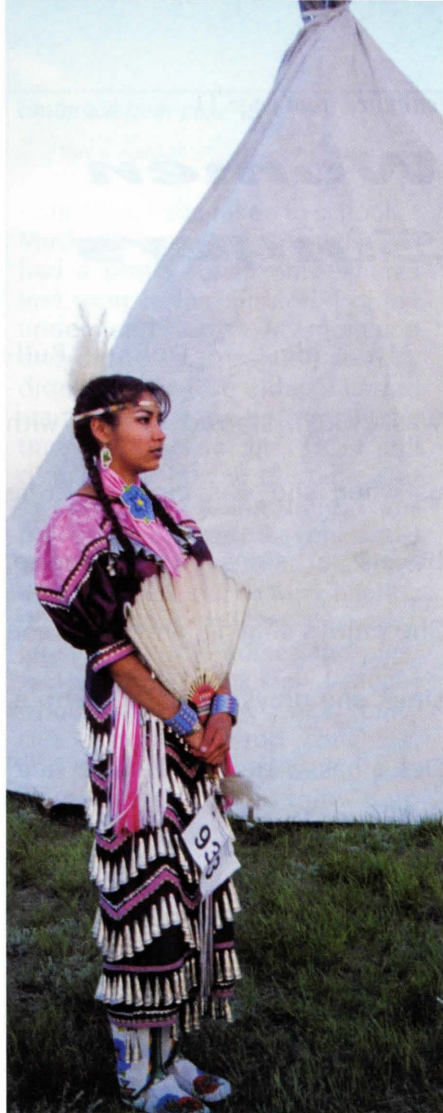
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My Outfit

The Prairie Chicken Dancers' outfits are all different. On my outfit, I have chicken feathers all over, and some beadwork. I got a bustle on mine. I don't have a special colour, just whatever I want. People from the States recognize me as a Prairie Chicken Dancer right away. Most times, you see guys wearing yarn or bells around their ankles, just like the prairie chicken. Those prairie chickens have a little fur around their feet. When I first joined Grass Dance, everybody had beadwork, straps or circles, and some feathers. There was no yarn, or anything like that, straight beadwork.

Today, my wife, Stella, makes my outfits. I don't know how many pairs of moccasins I went through

in my lifetime, a lot I would guess. One of my outfits she made, we sold it to the museum in Regina for \$3,000.00. I don't know what they did with it. I heard they had a sale one time. Maybe they sold it to someone in Germany, or something like that.

My Dad, My Teacher

My Dad's name was Ceepeekous. Them days, they only had one name. Ceepeekous means dusty thunder.

How I learned my Chicken Dance, my dad showed me. He was the one who gave me my start. He used to make me dance pretty near every second night, like it or not. In fact, he was my teacher.

When I was six years old, I joined my first powwow. Them days, you had to pay quite a bit.



You had to donate a lot of stuff (give-away ceremony), in order to join. I remember that night when we went to the powwow, they dressed me up. My mom made my outfit. My parents donated all their things. We had nothing left when we got home. They even gave away the horse and cow. But I can see today, we pretty well got all that back, and more than what we gave away.

(continued on page 17)

L - R:

- Mindy Goforth, Jingle Dress Dancer,
- Ron Achuyum, Prairie Chicken Dancer
- Wendal Starr, Men's Traditional



late Archie Waditaka of Wahpeton First Nation. Bob Boyer of Regina, who was head of the Indian Art department, and a long-time traditional dancer himself, helped Dean assemble his regalia and go through the appropriate process. "Bob helped me in so many ways, that even to attempt to list them would feel disrespectful. He was, and still is, more than a friend, fellow dancer, and fellow artist. He's like my big brother, he's my friend. It was Bob and Wayne Goodwill who brought me into the circle so many years go."

His grandmother selected his colors and designs of his traditional dance outfit. Women from his side of the family and his wife's side of the family, all had a hand in the hundreds of hours it took to put all the beaded pieces together. When he wears his outfit, and the sun sparkles off the thousands of turquoise sky blue beads, Dean feels honored to dance for them.

When asked what he thinks about when he is dancing, Dean replies, "There are a number of thoughts that continually run through my mind, not so much in terms of words or even pictures, but rather in terms of feelings and presence. I feel a great privilege to be there. The music truly does flow through you, the earth, and the air. At times, it's very much

like praying in movement and giving thanks that our peoples are here, and at this moment, we are healthy and happy. No politics of who or who is not an Indian and what that means, just our Peoples dancing and celebrating our peace and our gifts. There's nothing like it."

Dean concludes by remarking that he always has the sense that when he is dancing at a powwow, "There are others who may be watching me dance, just as I watched years ago, wishing they could be out here on the floor. I can't help but be grateful that an opportunity was opened for me, and maybe I'll be able to help that person in some way."

Dean is happy to have added a new son to his family this year, and he is currently finishing writing his bar exams. When he's not practicing law with Pearson Rask Law Firm in Saskatoon this summer, he'll finally be back out on the powwow trail, now that the long years of legal study are finished.

Aho! 

Raven Wabash,
Fancy Shawl Dancer

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Women Singers

My niece, Delia Bull-Waskewitch, started to sing with us when she was nineteen. She travels and sings with the group. She enjoys singing, and when she sings, she prays for all the People.

Delia has a beautiful voice, and inspires many women to start singing.

Women will stand behind the drum as a support. Women singers start to sing when the men start to sing low. Their voices harmonize with the men.

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I Don't Know How He Knew

In 1928, I was taken to school at Muskowekwan Boarding School. I had a pretty rough time when I first went to the mission. I didn't understand English. My mom and dad didn't go to school, so they didn't talk English either. I had to start right from the bottom. By the time I left school in 1936, I still didn't know how to tell time. Out of eight years being there, I was promoted to grade seven, and I didn't even learn that. Half the time, we were put to work hauling this and that, milking the cows, looking after the horses and pigs.

At school, I took sick, I caught whooping cough. I was really sick. I couldn't stop coughing, and I couldn't eat. If I took medicine or water, I would throw it up right away. Then I got really hungry one supper time. I went to try and eat. They served us soup in a plate. The first mouthful, I threw it up, right in my plate. I seen a Sister coming over to me. I thought she was going to help me. She slapped



Laughing Horse, Mens Traditional

me twice in the head, and pulled me by the ear to another table, and made me face the girls. She treated me like I killed someone. Then she brought my plate over, and told me to eat. I didn't eat it. I didn't come back at the next meal time.

I don't know how my Dad knew. He got there on horseback. He was camping out in Touchwood, a little station near Punnichy. He came and got me. He said, 'I'll take you home.' I don't know what the principal told him, but he brought me home. Now I believe in Indian medicine, because I don't know long I was sick. He brought his medicine bag in, and boiled some herbs. He told me to drink it. I said, 'I can't drink it. Just drink a little, don't take too much,' he said. I was scared that I would throw it up again, but it stayed down. Then, again before I went to bed, I had some more. Next morning, it was a nice morning. The sun was shining, and the day was bright. I was so hungry. I told my mom, and she made me something to eat. I finally ate. My Dad cured me. There were doctors around at that time. I don't know why they didn't just take me. They were supposed to be Catholics, working for God. I don't think they worked for God at all.

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CHASING DOWN A DREAM

By Mervin Brass

REGINA - Helen Sunshine is living out a dream. She sits over her homemade beading loom, concentrating intently on her craft.

The member of the Gordon First Nation is making a belt, and says this type of beadwork is simple, and not complicated. Helen carefully threads the brightly-coloured beads on the loom, admitting the hardest part is figuring out the pattern. "But it all comes together. I do a lot of beadwork. I'm a self-taught beader," she says between stringing a row of beads. "My grandmother used to do it, but no one else in my family does it."

As a child, she would dream about being a powwow dancer, but her stepfather forbade Helen and her siblings from practicing their First Nation culture. Many years later, Helen took it upon herself to learn more about the culture, and the art of beading.

One day she went to the library, on a quest for knowledge about constructing a beading loom. "I thought, 'Oh my God,' why couldn't I have done this myself," she says, realizing how simple it is to build a loom. Once she built the loom, Helen began beading, and soon discovered a natural ability for the craft.

Helen says someday she hopes to pass the needle and thread to

her powwow-dancing daughter, Lisa-Marie. "A lot of our young people are losing the culture," Helen says. "I think it's up to us to try and bring it back."

"A lot of our young people are losing the culture, I think it's up to us to try and bring it back."

- Helen Sunshine

Photo of Helen Sunshine. Photo was supplied by Mervin Brass



"My mom won't always be here," says the 21-year-old Lisa-Marie Sunshine, Helen's youngest child. "I want to learn. I think it's important that I do it." Part of bringing back some of the culture, is taking part in powwows, Helen says.

She says her daughter began dancing when she was eight years old, but lost interest during her high-school years. "I guess because of other things, I lost track of the Indian way," says Lisa-Marie. "I never had any native friends." But one night, Lisa-Marie also had a dream, Helen says. In that dream, Lisa was dancing powwow.

Lisa-Marie says in her vision, she wore a pink jingle dress. When she woke, Lisa-Marie told her mother about the dream. Both Sunshine women went to an elder for advice. "The elder advised me that (dancing) was my calling," says the younger Sunshine.

Once Lisa-Marie resumed her dancing, Helen tackled another artistic challenge. "I wanted a certain type of dress," Lisa-Marie says, telling the story about how her mother got into making dresses. "And my mom does all my beading too. She does everything."

"I make all of my daughter's jingle-dress dancing outfits," says Mom proudly. "It's fairly expensive to make one." But it's a small price to pay, considering that Lisa-Marie is much happier tak-

ing part in powwows.

"I like the feeling, the people watching, everything about it," says the young jingle dress dancer. "I get really pumped." "I go to powwows just to dance for myself," she says. "I'm not worried about competing."

So if you happen to be at a powwow this summer, Lisa-Marie will be the jingle-dress dancer, wearing one of two outfits, either a teal and white dress, with purple ribbon, or a burgundy and black dress, with white beaded moccasins.



Unless It Is Given To You

One time, I was asked to say a prayer after Grand Entry. But I told him, 'It is not my way to say a prayer.' My old dad used to say, 'Don't take anything that doesn't belong to you, unless it is given to you. Then you can go ahead and do it. Don't do what other people do.' So I listened to him. That's why I don't say I am a preacher, or traditional. I can hardly pray for myself. My Dad used to give me a lot of warnings about things.

Even today, I know there is getting to be a lot of Indian doctors. My Dad had two bags of medicine. I didn't learn anything about them, or what was in there. He even had Rain Dance songs. These are sacred songs. He never told me, 'You can have them'. He didn't teach me his Rain Dance songs. But after he died, his songs came to me in my dreams. One by one, I dreamt about them. Now I know all his songs. Because I heard his songs in my dreams, it means I can have them. I have the right to pass them on to who I want to.

One time, someone asked me if I knew my deceased Dad's Rain Dance songs. I said, 'Yeah, I know

his songs.' Then he said, 'Well, you better give them to me. Make a tape for me, I'll learn them.' He asked me, just like that. He didn't give nothing, not even tobacco. Anyway, I taped them, and gave them to him. He took the tape, but still, he never gave me nothing. I don't even think he had the tape one night, and he lost it. I guess those songs weren't meant for him.

The Song I Passed On

My dad used to have a Prairie Chicken Dance song. This was a real old song from the twenties. In this song, there is no double beat, it is just a straight single beat. My dad dreamt about this song, so it was his own. He used to make me dance to it. He then passed the song on to me. This is the only

song he gave me, when he was alive.

I gave that song to a young guy from Sakimay (First Nation). He used to honour me when he would see me. He would come over and give me something, a blanket, or tobacco. Well, I started thinking - this was great for someone to treat me that way. So I figured I would give him this song. I taped the song for him. He is young, and he could carry it on.

Now this young guy handed the tape over to the Broadview singers. The Broadview singers sang that song at their powwow last year, in Ochapowace. The Broadview singers got it right on. They never missed a beat. I was there, they invited me to dance.

When the Broadview singers sang my Prairie Chicken Dance song, they told the people, 'No taping.' A young guy tried to tape the song. He came to me after and said, 'I taped that song, but I lost it.' I said, 'You heard what they said, you're not supposed to tape. That's why you lost it.'

Winning Now And Then

Long ago, judges used to pick according to timing. They would go by the sound of the bells and drum beat. A dancer would have to keep time with the beat of the drum. You couldn't go out of time. Those judges would know if you did.

Now today, I see dancers in a contest, getting fancier and fancier. They bounce here and there. They go way down to the ground, and then they get up again. They don't listen to the beat. Their timing is off. As long as they are jumping around, the judges will

(continued on page 22)



The main reason Crooked Lake Agency drum group receives so many invitations to host powwows, grand openings, and international events, is not because of their high-pitched, high-powered voices, or fancy, faddish word songs. It is because of their good old-style sound, and steady beat!

Crooked Lake Agency is carrying on a style learned from their predecessors amongst the reserves that made up the agency during the early 1900's. The reserves are situated near Broadview in south-east Saskatchewan - Sakimay, Cowessess (Quewezance), Kahkewistahaw and Ochapowace (Kakishewaw, Chacachas).

It is from the Agency period that the group takes its name. Although each reserve was autonomous, they were united into one agency.

each of the four bands. This is probably the first documented Crooked Lake Agency powwow.

Edmund Morris sketched and photographed some of his famous collection during this gathering, including Man Standing Above Ground - Acoose (Sakimay), Nepahpenais - Nightbird

intact during this period, by being very private about their events.

By the late 1960's, with no more oppressive pass system to stop travel, the Crooked Lake agency bands began traveling to cultural events across the valley again. Starblanket, Peepeekisis, Standing Buffalo, Sioux Valley,

Back Row L - R: Terry Bob, Albert Isaac Jr. Bob Natewa, Calvin Isaac Sr., Bernard Bob, Trevor Ewack, Charles Buffalocalf Jr., Percy Isaac, Rook Sparvier
Front Row L - R: Eric Redwood, J.R. McArthur, Jason Sparvier, Shaun Buffalocalf



Photo by Ted Whitecal

THE HISTORY OF CROOKED LAKE AGENCY SINGER

by Erroll Kinistino

Shortly after the agency was formed, the "Indian Agents", tried to stop the Indians traveling from one traditional ceremonial ground to another. They developed a pass system, to stop Indian people from attending annual events on each other's reserve.

In about 1910, famed artist, Edward Morris, got special permission allowing the four bands to have a powwow. He was the youngest son of the Honourable Alexander Morris, chief commissioner for the negotiation of the treaties.

During this special powwow, a pole and cloth were raised for

(Cowessess), Walter Ochapowace (Ochapowace).

After this project was complete, the agents once again enforced the Indian Act. The Act outlawed attendance at powwows, or other ceremonies. Anyone caught, could be imprisoned and fined.

Residential schools at Marieval and Round Lake, were constructed to educate Indian students in the dominant white society's values. Quite often, this meant students were turned away from their Cree, Saulteaux language and values.

Traditional elders and spiritual leaders endeavored to keep some of the ceremonies and language

Whitebear, and as far away as Crow Agency, Bismarck, Rocky Boy, or Poplar, Montana.

Cowessess also revived and hosted the Crooked Lake Agency powwow during the 1960's, until about 1971.

Little Edward Lerat says he and his sons, Alex, Dennis, Fenton, and Carlos, had a group that became known as the "Broadview Singers".

Lerat says when they would practice some evenings, they would attract one of their neighbors from across the road. Lionel Sparvier was probably a young teenager then. He learnt to sing

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Dance Competitions

By Pat Deitier

Originally, A Brave Society, or an individual family organized the dances and ceremonies. Committees included a dance chief, criers, servers and others with specifically assigned duties.

The dance chief of the past held much the same position as the modern celebration's group president. He acted as director for the various activities at the celebration.

The crier acted as the master of ceremonies. Like our contemporary announcer, he conducted the Give-aways, and related the daily events. He was usually an outgoing, witty man, well known to the community. He would walk about the camp, shouting his message, and announcing and beckoning the dancers to the dance area. The whip owner was designated by the elders' blessing to carry on the duties of a whip owner. They carried their ornamented whip, as they called the dancers to participate. If a dancer refused to dance, the whip keeper would exact a penalty, often part of his costume. This practice varies, however, as Alex Bonaise remembers.

"When urging a dancer to dance, he would touch them lightly. If the dancer did not dance after being touched four times, the whip man would have to make a donation. It was also mandatory that the dancer gets up and tells why he didn't dance, and he had to give something to the whip man. So it was just as great a hardship for the whip man, as it was for the dancer."

Few men carry this position today. The whip man's primary duties are to keep the children away from the dancers, and to see that the dance area is kept in good order.

The people of the Battleford area remember Pipe owners who kept order. If someone misbehaved in the camp or at the dance, a Pipe owner would bring the individual to the centre of the dance

area, and make him smoke a pipe. This pipe contained tobacco and another mixture that gave it a terrible taste. The boy would have to smoke it even if he got sick, or pay a fine. If the fine were not paid, he would keep smoking until someone took pity, and paid it for him. All fines would go towards the Give-away. This position was practiced on all reserves in the Northern Plains in Saskatchewan, until the 1950's.

Tobacco, a special delight to the elderly people, was given to them at some gatherings. Tobacco handlers were appointed to keep a sufficient supply of tobacco available for everyone. This is done today at all social and other ceremonies.

It is a tradition to feed visitors. Not only is this done in individual homes, but at the gathering, as well. Most rituals included a feast. In times past, only the visitors were given rations. Today, daily rations of food are given to each lodge in the camp.

At one time, each committee member was honoured with his own song, at each dance. Their positions were life long, but the rights could be transferable. In a simple induction ceremony, the new official was bestowed by his predecessor, with gifts of value appropriate in the traditional way.

Today, our Dance Committee members are elected, or appointed to office. They usually dance together to an honour song, held early in the celebration.

*from, Dancer of the Northern Plains ,
Saskatchewan Indian Cultural Centre, 1987*



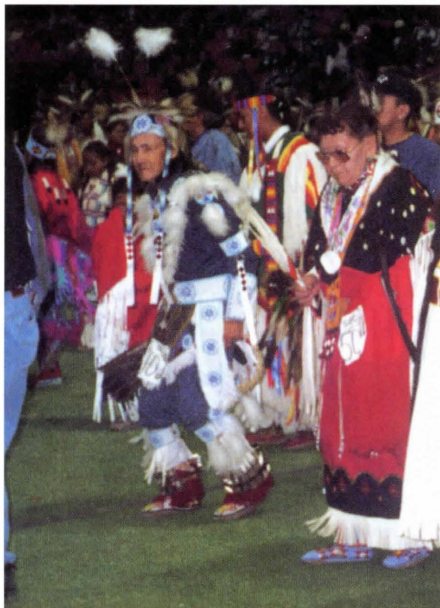
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look at them. Then the judges, they have to pick a winner. They all look the same. Most of the time, the good dancers who dance in time, are not picked. I never seen that kind of dancing, in my days. Maybe it is getting better, I don't know. But half the time, I don't know what the heck is going on.

Contests started pretty far back. I remember the prize money was pretty small then. At Carry the Kettle powwow in the '40's, I won three dollars for placing. This was the first time I won.

Now today, the prize money can be a lot. But you really have to be lucky. It is the big money that draws the people out to their powwow. When the big champions - like myself, (laughs), hear of big money, we will go there and try for it. But you never can depend on winning. At least, I don't expect to win. As long as I can make just a little to help me out, it is good. I have earned quite a bit of money over the years. I made over six to seven thousand dollars one year. Now today, you can earn that kind of money at just one powwow.

This year, I don't know how much I will dance. I have to go through a small surgery. I'm not sick, but it will lay me up for a



while. Maybe it is from too much jumping around, too!

I Love To Dance

When I go to powwow, I try my best. I get up on the first beat of the drum, and dance all night long. I go to a powwow to dance, not to sit around. No matter what powwow I am at, I want to make it lively. I like my dancing. Even sometimes at home, I take my tape recorder and practice for a long time.

I think that is how a person builds up his name. He should try to do something good for others. Supposing the singers start singing, and nobody gets up. I get up to any song, because I like to dance. I don't like to watch. I don't think I'm the best, but still, I dance anyway. The crowd doesn't affect me. I don't look around to see who is watching me, or who is laughing at me!

After dancing, I feel good. I feel light. I remember going to Sakimay Powwow, when I was sick. I had a headache, and felt really bad. I thought I wouldn't been able to dance. That evening, I went into Grand Entry, and by the next day, I felt good.

I have been all over dancing, pretty well. I been to the States, down to Alberta, Manitoba, but I stay mostly around here (Saskatchewan). I have won a lot of trophies. I have collected all my registration tags. I even have a whole pile of envelopes that the cheques were in, when I won.

(continued on page 27)

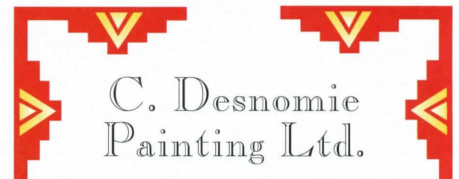
George and Stella Ceepeekous dancing at SIFC Powwow

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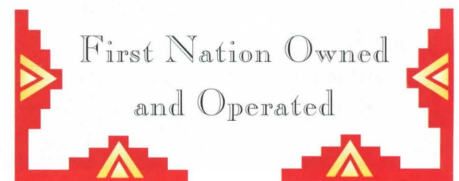
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Saskatchewan Indian Magazine would like to thank the Egadz Youth Centre for providing some of the artwork displayed throughout this year's powwow issue.


Egadz is a youth centre, located in the heart of downtown Saskatoon. Egadz' mandate is to assist young people, (generally 12-19 years of age), who engage in, or lead at-risk lifestyles.

This centre provides an, "alcohol and drug-free environment, with the commitment to social

interaction that is nonviolent." The operating hours of the centre are Monday through Saturday, 9 a.m. to 9 p.m. Offered at the centre, is a wide variety of activities, or the option to, "hang out."

The centre provides activities such as, Back to School Program, Day Support Program, Teen Parenting Program, Street Outreach Program, Housing, Education & Employment Assistance, Addiction Services, Referral & Advocacy Assistance in order to Address Specific Issues & Needs of Youth, Infant/Toddler & Teen Clothing, Life Skills,

Cooking, Drug & Alcohol Awareness, Family Violence, Recreation, and Agency Presentation. Rooms, showers, and laundry facilities are also available. Various guest speakers discuss a wide variety of topics, to aid in the positive development and growth of the youth spending time at Egadz.

For further information about the centre, contact Egadz at 301-1st Avenue North, Saskatoon, SK. Phone (306) 931-6644. 



PLANNING A GOOD CELEBRATION

By D. Tootosis

"Since time immemorial, and now into the new millennium... ladies and gentlemen, please rise in honour of the Grand Entry. Hutchaaaa! Host drum, SING!"

Sound familiar? It's the signature sound of the Grand Entry.

Anyone who has been to a powwow lately, can agree that when hearing this, there is a feeling of excitement in the air. For spectators, singers and dancers, this feeling is pure energy. It fills the air, and welcomes all to the powwow. This is the feeling every powwow committee longs for, in their celebration. Having said this, consider how much work goes into planning a powwow.

It all begins with groups of people coming together in hopes of hosting a powwow. It usually takes a year or so in advance, to plan a good celebration. The first order of business is setting a date, and a site venue.

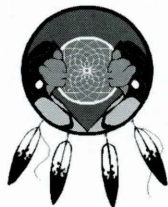
First and foremost, one or more elders are approached by the committee, with an offering of tobacco. This is to ask for spiritual guidance from the elders. Their guidance will be

(continued on page 24)

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needed from the planning stage, through the duration of the event. As well, it is required that all committee members participate in all ceremonies relating to the celebration. Once that is established, fund raising commences. Another crucial aspect is the announcement

of the celebration. Initially, the committee can start off by word of mouth. Many committees will advertise with posters, flyers, commercials, and possibly internet web sites.

A good committee ensures the following; that there is a suitable amount of concessions to supply food and drinks, that there will be security present throughout the powwow, a schedule is in place, outlining the happenings each day, all powwow staff makes it to the powwow, and that the powwow's finances are secured. Most important, there must be suitable toilet facilities. I think everyone who has been to a powwow, knows what I'm talking about! All this planning is still prior to the celebration.


As the date approaches, people are appointed with duties to oversee. Master of Ceremonies, the host drum, and arena staff are in place. Invitations for special quests and drum groups are

sent out. Then there are the last-minute, finishing touches to be added to the powwow site.

The time has come, and the weather is good. There are many dancers, drum groups, and spectators arriving to participate. The site is organized, and all is well. We hear the first drum begin, breaking up conversations, turning heads, invoking an awe in the crowd. Singing follows this. The first Grand Entry has begun. The feeling I spoke of earlier, “The excitement,” overwhelms one and all.

As the weekend continues, each day gets better than the last.

Then somewhere late into the evening, the powwow ends. People are packing up, and beginning to head off to the next powwow on the trail. They are leaving in a good way. Once the dust has settled, the committee knows all their hard work has paid off.

For the committee, the satisfaction comes with knowledge that they accomplished their special goal. It was a good celebration. For they know in their hearts that they have done something very special, very spiritual for themselves. Now they can start thinking about next year. 

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It is a Good Feeling...

Whistle blowing is adopted from the States again. The Dakota people call them eagle whistlers. Eagle whistlers are traditional men who went through a special ceremony. They are then given the passage to carry these whistles. Usually another carrier passes on these whistles. The original carrier, whistle man, will



only pass on the whistle to someone who will honour and respect that whistle, and carry on the special significance of the whistle.

When an eagle whistler blows on a drum, it means that the eagle whistler is moved by, or really loves that song. Sometime an eagle whistler will be asked by someone to blow his whistle on a drum. When someone requests this, it could be for a family member to get well. Then it is done for healing. When a whistle is blown on a drum, that song will go on for four starts. It is a good feeling for the drum group, when this happens to them. 

The History of Crooked Lake Agency Singers (continued from page 20)

and drum with them. Lerat says he was lucky enough to learn from his uncles, Emmanuel and Alphonse Lerat. He was about eight years old when he heard his uncles' song on a drum made from horsehide.

When the powwow ended at Cowessess, Lerat says some of his sons joined up with the Kahkewistahaw drummers, whose members included Bernard Bob, Clifford Taypotat, (Indian), Isidore Smoke, and Donald Assiniboine.

Today this group has become known as the Crooked Lake Agency Singers. The group consists of Lionel Sparvier, Bernard Bob Albert Isaac Jr., Percy Isaac, Calvin Isaac, Terry Bob, Charlie Buffalocalf, Shawn Buffalocalf, Jason Sparvier, Trevor Ewock, and Junior McCarther. Crooked Lake's Drum Keepers, Charlie Buffalocalf and Bernard Bob, both live on Kahkewistahaw.

The group spokesman, Lionel Sparvier, says the drum has led them to many places, like Estonia, Russia, Northern United States, Arizona, New Mexico, Ontario, Manitoba and Alberta.

Sparvier says they've recorded two albums. The first one entitled, "Old Style", is on the Saskatchewan Indian Cultural Centre label. The second one, "Good Old Days", is on the Sweetgrass Records label. He

says they will be recording their third album at Whitebear powwow, July 10 - 12, 1999, with Turtle Island Music.

You can hear the Crooked Lake Agency Singers live this summer, on the powwow trail, at their powwow to be held on Kahkewistahaw First Nation, August 20 - 22, 1999.

For further information about the drum group, or the powwow, contact Lionel Sparvier at the Yorkton Tribal Council (306) 786-7888

Ekosi 

ABORIGINAL ARTS GALLERY SASKATCHEWAN



L-R: SICC's President Linda Pelly-Landrie, Director Library, Jim Bruce

Saskatchewan Indian Cultural Centre (SICC) is creating a new market for Aboriginal artists — Aboriginal Arts Gallery Saskatchewan

On June 21, 1999, Saskatchewan Indian Cultural Centre, (SICC), held the official launch of their Aboriginal Arts Gallery Saskatchewan. Guest Speaker included the Chairman of the SICC Board of Governors, SICC President, Linda Pelly-Landrie, City Councillor, Rick Steernberg and Deb Hog of Industry Canada.

The SICC's Aboriginal Arts Gallery Saskatchewan site contains Aboriginal art and crafts produced by Saskatchewan's Aboriginal people. On the site, they have included a wide range of media, from sculpture to moccasins. The completed site features over 600 pieces from over 150 Artists.

The SICC Library Department designed the site to be utilized as a marketing tool. However, many of the actual items shown are not for sale. These are examples of their artistic abilities.

The site is remarkable for displaying the creativity of Saskatchewan's Aboriginal Artist. Also included on the site, is some biographical information about the Artist and their works.

The second phase of the project will focus on, "on-line purchasing", of the artwork. However, currently there is contact information on each artist. Some of the individual artists have, "links", to their own web sites.

Production of site is made possible through Industry Canada's Aboriginal Digital Collections pilot program.

To view the site, it can be found at http://www.sicc.sk.ca/native_arts/



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is inviting stories, photographs, artwork and letters from our readers. If you are interested, please forward your submission to:

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My favorite memory of powwow would have to be Ocean Man Powwow, the biggest win, I guess! I came home with \$3,100.00. They had a big contest, and I won on the Grass Dance Competition. My wife, Stella, won too.

I'm never afraid to dance. If I am asked to do an exhibition, I go. I step up. Sometimes when I am at a powwow, they give me the eagle staff to bring in at the Grand Entry. That's a big honour to me. This year at Kahkewistahaw powwow, they have invited me for an honorarium. They are planning to have a Prairie Chicken Dance contest. This is another honour for me.

Raising My Family

I worked hard to bring up my kids. Me and my wife used to make fence posts. If we were not at a powwow, we were in the bush, chopping pickets. She and I worked hard, because there was no family allowance, or welfare to depend on. We had to look after ourselves, and our family. We earned a pretty good living. Even now, I still get up in the morning, make breakfast, and start working. I don't sit around.

We got married in 1941. That was fifty-seven years ago. My wife, Stella, was originally from Kinistin.

We are happy; we get along pretty good. We argue once in a while, but that don't last. In the 1940's, it was strict them days. You had to get married by the Church, or don't get married at all. Marriage was a good thing for me. We have seven children, and a bunch of grandchildren, and even great grandchildren. I have even lost count of all of them today.

I drank for a few years, maybe one or two. She quit, I tried to carry on. Then I started to think of my family. I knew I was making a big mistake. So I finally quit. My family was worth it. That was the end of my drinking. I never think of drinking, even when it is offered. In fact, I can't remember what a beer tastes like.

Getting My Rewards...

Before I had kids, I would go and help this old man from around here. I would go and take a load of wood to him. He would come out and talk to The Creator for me. He'd pray that I will have a long life. I would have a family, and see all my kids grown. He prayed for me to have a good life. He didn't pay me money for the wood. That's all I got, was the prayer.

Now today, I can see that I am getting my rewards. I had a long life, and we raised all but one

baby. I look back at my life, and see that his prayers did work. There has been good things, and some bad things that happened in my life. But a person should be glad if he lived a long life. I am.





Guiding Your Talent with Beliefs

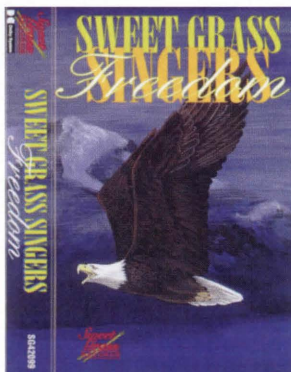
Profile of Tina Marie Arcand

Entitled, "Medicine Man"

The cover art was provided by the artist, Tina Marie Arcand. Arcand is a member of the Muskeg Lake First Nation. Today, Arcand lives in Saskatoon, Saskatchewan. Ever since elementary school, Arcand has been developing her talent. Arcand likes to use acrylics, oils, and oil pastels. Beads is another form of medium she likes to use.


On the cover, Arcand's painting was inspired by her daughter, Maranda Shayne. Arcand would like to see her children follow their cultural and become active in the powwow community. The rainbow in the painting is symbolic of her daughter Indian Name. This piece is owned by Chief Harry Lafond of Muskeg Lake First Nation. Chief Lafond was gracious enough to loan it to *Saskatchewan Indian*.

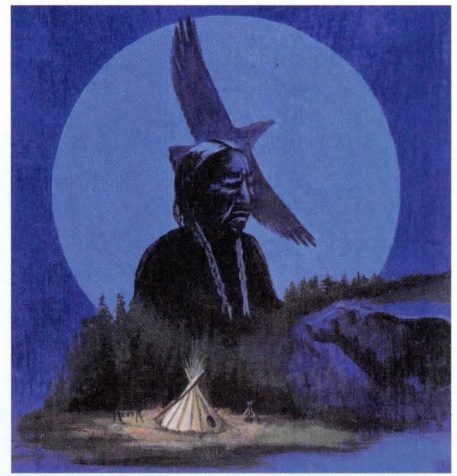
Arcand contributed the artwork on the cover of Sweetgrass Singers new album



Arcand is very interested in maintaining her Cree identity. She is currently learning to speak the language. Arcand is also reconnecting with her roots in many ways. She attends many cultural events, and is training to be a powwow and round-dance singer with the Sweetgrass Singers.

Her art reflects a belief in her culture. "My culture is very much a part of me," says Arcand. Arcand's work has a strong sense of cultural and spirit. One of her recent pieces, "Young Lady with healing spirit and grandmother," explores the connecting power of the young and old, resulting in healing. "I paint what I believe in," Arcand adds. She also believes that the Creator has blessed her with her talent, and gives thanks for that.

You can see more of Arcand's artwork on the internet. Arcand's art can be viewed at the Saskatchewan Indian Cultural Centre, (SICC), Aboriginal Arts Gallery, Saskatchewan web site. The site can be found at http://www.sicc.sk.ca/native_arts/ Arcand can also be reached at (306) 683-3687. 



Saskatchewan Indian Cultural Centre

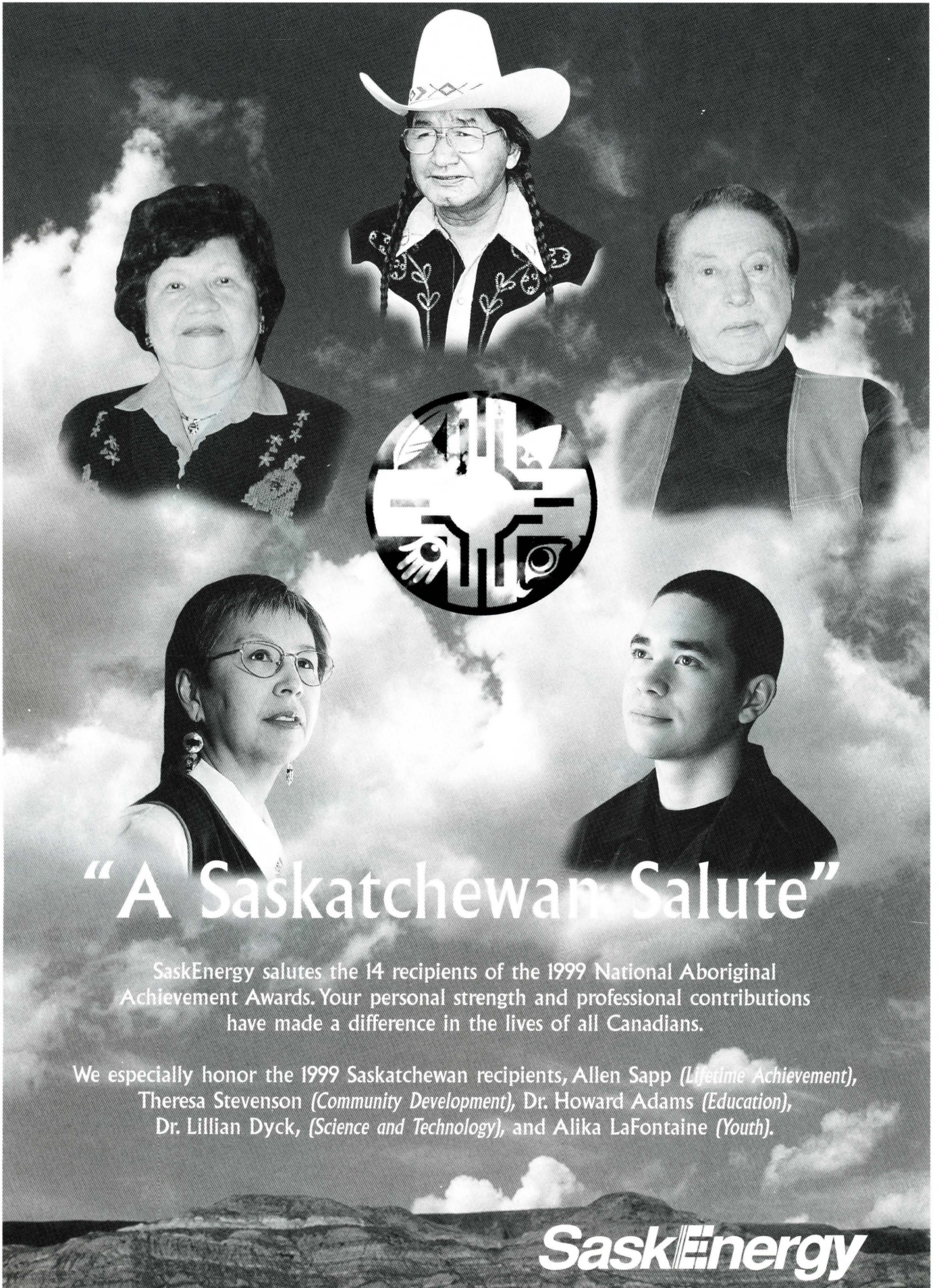
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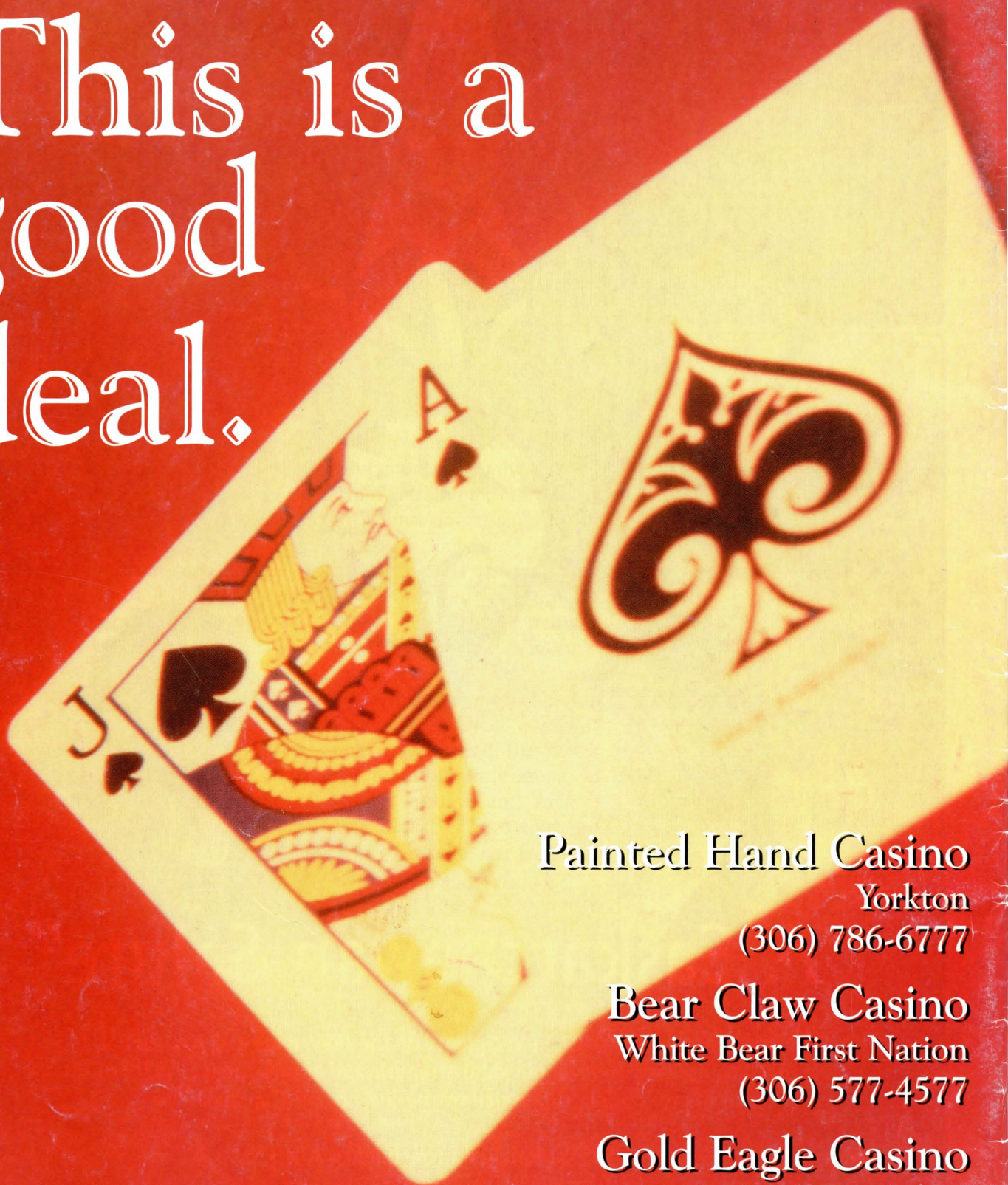
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