

July/Aug / 1988

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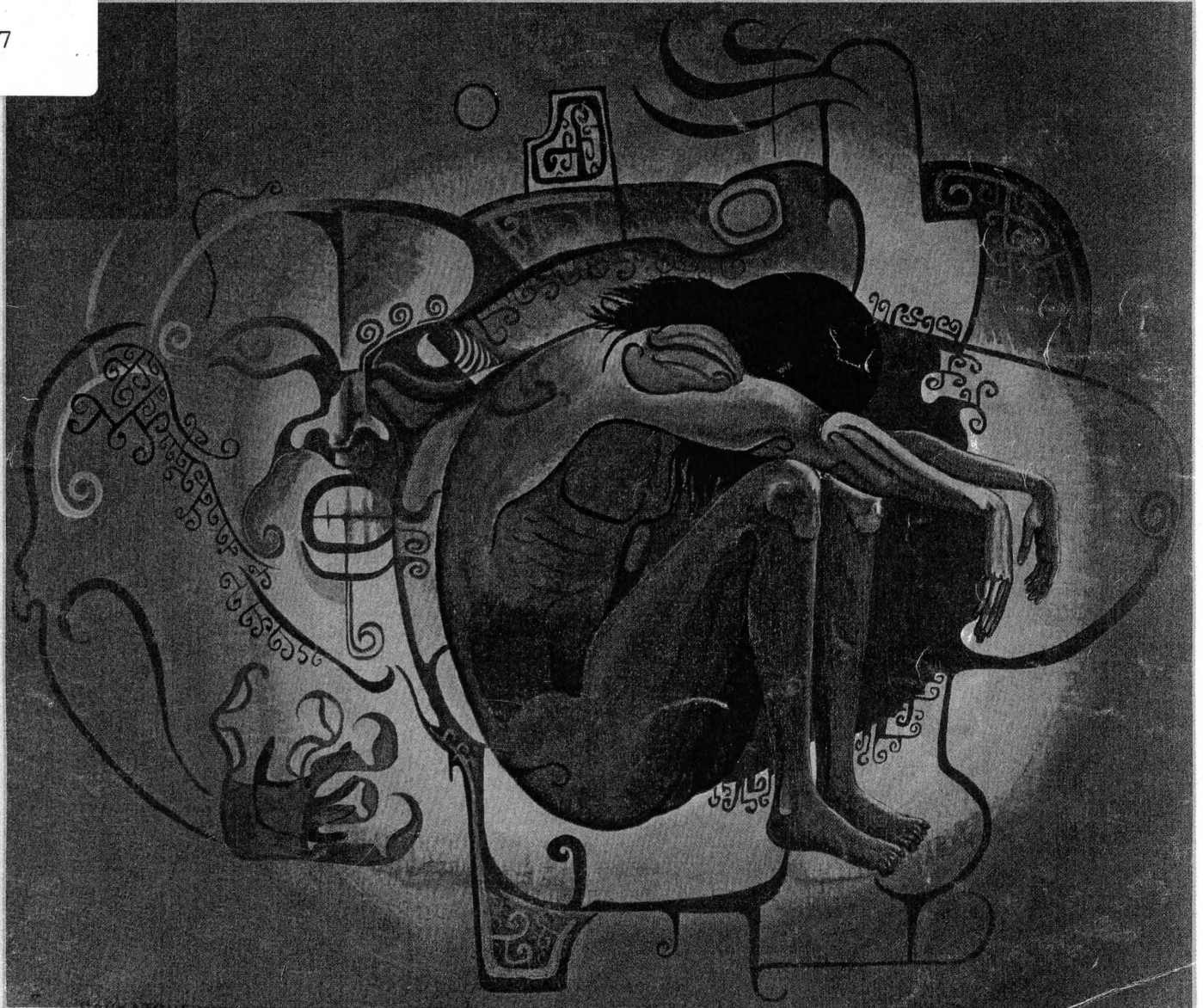
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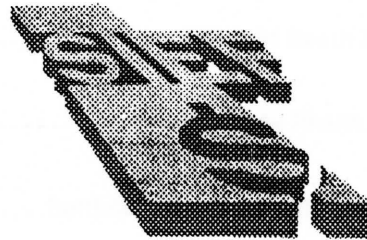
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July/August, 1988

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On The Cover

Untitled painting by the late Sarain Stump, from the collection of Linda Jaine. Sarain Stump was the founder of the Indian Art Department at the Cultural College. His philosophy of art still has an impact on Indian artists of today.

September

Sipisishk Falls Jamboree 2-4
BEAUVAL, Sask.

If you or your community has something that you would like to see advertised in our Coming Events Community Page, you may do so by calling the Saskatchewan Indian at (306) 665-2175 or write:

The Editor
Saskatchewan Indian
#201A-2121 Airport Drive
Saskatoon, Saskatchewan
S7L-6W5

COMING EVENTS

October

4-6 Sask. Indian Languages
Workshop
SASKATOON, Sask.

5-6 FSIN Fall Assembly
Sheraton Cavalier
SASKATOON, Sask.

13-16 Indian Youth Business
Conference
Rayner Centre
Lake Diefenbaker



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Editorial

This month the Saskatchewan Indian is pleased to supplement our regular magazine with a special Indian art feature. This sixteen page pull out section was edited by Ruth Cuthand with contributions from Winona Stevenson and Gerald McMaster. Our favorite cartoonist, Everett Soop had a few words to say about what it means to be an Indian artist, as well.

The supplement spotlights Cuthands', McMasters' and Soops' work as well as that of Allen Sapp, Bob Boyer, Lloyd Pinay, Ray Keighley and Jerry Whitehead.

Our cover picture was painted by the late Sarain Stump.

In keeping with the art theme, Stan Cuthand's usual historical column looks at tipi painting.

The Saskatchewan Indian is approved curriculum material for grade eight social studies in Saskatchewan and we prepared this edition with students and educators in mind in addition to our usual readership.□

July/August Edition Features Indian Art

INDIAN GOVERNMENT: A Free Exchange of Ideas

This summer the FSIN hosted one of the best meetings held in a long time. In a traditional setting our people gathered to discuss issues related to the treaties.

The treaties spell out our relationship with the Act of Canada and touch every Indian every day. The treaty promises included education, social and medical programs, economic assistance, land and guaranteed our own form of Indian government.

The treaty gathering was an open forum with students, elders, chiefs and band members all participating and placing their concerns and ideas on the floor.

Traditionally, Indian people gathered to review the status of the treaties, the performance of their leaders and reflect on the future. This conference followed the tradition.

This magazine has been established as a forum for Indian ideas. The Saskatchewan Indian Media Corporation is an independant corporation in support of Indian government and the treaties. Each issue will feature a theme related to the treaties and Indian culture; for example, in June we featured the treaties and in this issue we are featuring Indian art. For September, we plan a special issue on education and for October it will be drug and alcohol abuse.

We welcome your comments or if you would like to contribute please contact us.

Strong Indian government is based on a free exchange of ideas. Through the treaty gathering, the FSIN began the process; through this magazine we hope to do it year round.□

Traditional Treaty Gathering held at Beardy's Reserve

For two days this July, Saskatchewan Indians got together for an historic gathering. Indian people from across the province met as guests of the Beardy's Band and discussed the state of the treaties between Canada and the Indian Nations.

In his welcoming address, Chief Rick Gamble of the Willow Cree Band, also known as Beardy's/ Okemasis band, welcomed participants to this special conference.

the future."

The treaty gathering was called by the Federation of Saskatchewan Indian Nations and coordinated by the Indian Government commission of the FSIN. The conference was designed as an open forum, where chiefs, elders, councillors, band members could all get together and discuss the treaties in a traditional manner without the usual formality of allowing only the chiefs to speak. This was open forum and all

is trying to side track us and it is happening every day. You can look at economic development, you can look at land entitlement, you can look at the services that we need to provide for our people. The government has tried many approaches to side track the agenda of the treaties. You can look at the Meech Lake Accord, you can look at the Free Trade Agreement and you can look at the Constitution. The frustration felt by Indian people is widespread, and we look around to each other and say what are we going to do? We hope to answer that over the next two days."

Isabelle McNab, president of the Saskatchewan Treaty Indian Women's Council, spoke of her understanding of the treaties and the knowledge she had gained from her late father, long time political leader, John Gambler. "For me this meeting is a dream that has come true. I have heard my father speak of a gathering such as this many years back. Our people used to meet and the treaties were discussed. It is our responsibility to protect our treaties and transfer them to our young children and our children not yet born. This gathering here is not sponsored by the government. We have come here on our own. I think this is the first time, and hopefully more people will come out in the future."

Senator Ernie Mike spoke on behalf of the Senate of the Federation of Saskatchewan Indian Nations. "Government tactics have been such that they are now slowly eroding the trust responsibility and obligation of what the treaties are all about. Our forefathers in good faith and union with the Creator signed the treaties on our behalf. We are a nation, we have as a nation, a culture the land and our own language. Not too many of us know the full spirit and intent of the treaties and the articles of the treaties. I think today and tomorrow we will realize where we failed along the way. "



Second Vice-Chief Wayne Ahenakaew addresses gathering.

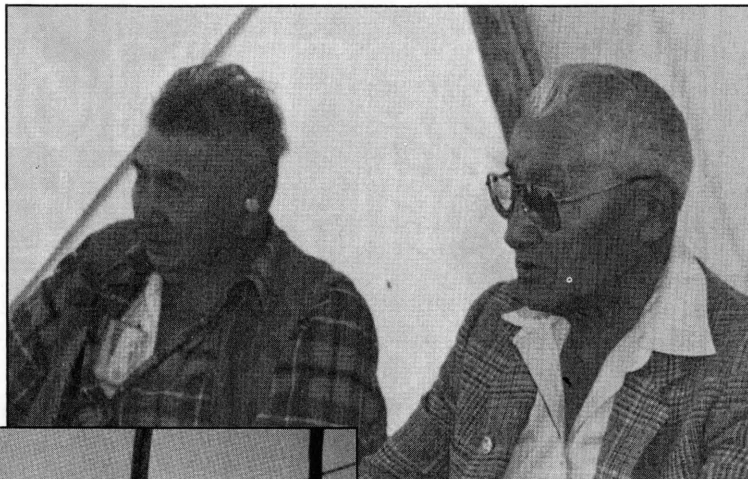
"This is a very historical occasion for Indian people in Saskatchewan. Treaties are what bring us together. The treaties are the basis upon which Indian powers and authorities exist and are exercised to this day. Our treaties are based upon the inherent rights granted to the Indian nations by the Creator and never relinquished. They are the basis for the preservation of Indian traditions, customs, values, culture, spiritual practices, languages, citizenship, and the exercise of self government. I hope that this will be the first of many Treaty conferences in

band members were allowed to voice their opinions.

FSIN Chief Roland Crowe expressed the concerns of the political leadership. "They (the government) are trying to side track us from our main agenda, and we constantly react to the agenda of the government. What we must do in the next couple of days, is have an agenda of our own. If the government continues to go on in its way, and the bureaucracy continues to run rampant about its ideas of what the spirit and intent of treaties are, then we've got problems. The government

Many guests attended the gathering from out of the province including representatives from Treaty Six in Alberta, and Treaties One and Two in Manitoba. The technical unit of the Indian Government Commission prepared a paper that outlined an analysis of the current situation of the Indian treaties as viewed by the Indian government position, federal government position, the provincial government position. Felix Musqua of the technical unit presented the paper and spoke to its contents. Speaking in both English and Sauteaux, Felix expanded on the various topics such as education, health, economic development, tax exemption and so on, that were covered in the document.

On the second day, Vice-Chief Wayne Ahenakew reported to the delegates on the work he had done at the international level through the United Nations and International Labour Office. Holding up a treaty medal, Ahenakew stated that these were the type of medals Chiefs and Councils received in 1976 when Treaty Number Six was commemorated at the Beardy's Reserve. "I admire a chief who refused a medal on the basis that there was a lack of fulfillment in his land entitlement. I am talking about Chief Rod King. Yesterday we heard from Chief Andrew King make a plea of support to the chiefs in respect to his land entitlement. 112 years he still waits with no land. Where is the justice? We talk about the laws and the Indian Act. What do they do for the Treaties? We enter into the courtrooms without the acknowledgement or recognition of the treaties. We are 60,000 strong and the government of the day cannot even address Indian issues. Our rights are in jeopardy and the government doesn't want to listen. So what other form do we have? Where do we run to?" Ahenakew then went on to talk about his work at the international level, where the FSIN hardly had enough money to go to Geneva in the first place and yet they found 20 government employees debating against Indian rights and the treaties study. He concluded by stating that we must take a firm position and the time has come to stand together and go forward united. "I need those weapons." □



(Above) L-R: William Kingfisher and Gus Waskewich



(Inset) L-R: Maureen Merasty, Lizette Ahenakew, and Mrs. Tony Cyr

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Northern Education Task Force

The Northern Education Task Force, established by the Honourable Lorne Hepworth in March 1988, has a mandate to examine the status of primary, secondary and post-secondary education in northern Saskatchewan. Specifically, the Task Force will:

- establish goals for the educational system in the North;
- identify the educational concerns of northern people;
- recommend solutions to the concerns presented.

A report will be issued to the Minister in 1989.

The Task Force encourages you to express your views and propose recommendations for the future of northern education by attending a public meeting at the most convenient location listed below.

If you are unable to attend but still wish to make your views and recommendations known, please call 425-4380 or respond in writing to:

Northern Education Task Force
 Box 5000
 La Ronge, Saskatchewan
 S0J 1L0



Date	Community	Location	Time
Sept. 14, 1988	Stony Rapids	Community Hall	12:00 Noon
Oct. 18, 1988	Cumberland House	School Gym	1:00 p.m.
Oct. 18, 1988	Creighton	Community Hall	7:30 p.m. (D.S.)
Oct. 19, 1988	Pelican Narrows	Hamlet Hall	1:00 p.m.
Nov. 15, 1988	Beauval	Arena Mezzanine	1:00 p.m.
Nov. 15, 1988	Ile a la Crosse	School Gym	7:00 p.m.
Nov. 16, 1988	Buffalo Narrows	Friendship Centre	1:00 p.m.
Nov. 16, 1988	La Loche	Town Hall	7:00 p.m.
Dec. 6, 1988	Pinehouse	LCA Hall	1:00 p.m.
Dec. 6, 1988	La Ronge	Pre Cam School Gym	7:00 p.m.



Saskatchewan Metis Non-Status Split Affirmed in Vote

By Ivan Morin

After six years of internal debate and a six month campaign, the Metis and Non-Status Indians of Saskatchewan have voted to split. In a province-wide referendum held on August 20, fifty-three percent of those who cast ballots voted to split the former Association of Metis and Non-Status Indians of Saskatchewan (AMNSIS) into two separate groups, one representing the Metis and another for the Non-Status Indians.

The Metis Society of Saskatchewan, which will represent the Metis interests in the province, says that the vote was a victory for Metis self-determination. Although the vote and the campaign showed a deep split in a number of communities the Metis Society of Saskatchewan leadership says that "we have to put aside our feelings of hardship and forget about personalities". Clem Chartier, a spokesman for the society said, "Let's look at the future and rally around our organization. We're hoping those metis who voted for AMNSIS to stay together will continue to participate in the Metis Society of Saskatchewan."

Jim Sinclair, former leader of AMNSIS says that he is willing to accept the outcome of the vote. Sinclair said, "People are saying in a round-about way they voted me out."

Although the campaign leading to the vote was relatively short the history of separation is long. In 1983 AMNSIS, along with Metis representatives from B.C., Alberta and Manitoba, formed the Metis National Council to represent the Metis at the First Minister's Conference on Aboriginal Issues. They had been formerly represented by the Native Council of Canada, but the Metis leadership felt that the NCC was not adequately representing the metis concerns. At that time Sinclair, as leader of ANMSIS, stated that "the Metis must have their own organization in order that their concerns and constitutional rights are properly represented."

Upon returning to Saskatchewan Sinclair restated this to the AMNSIS membership and a plan was put in place to eventually split the organization into two groups. Since that time applications have been made to the Secretary of State for funding for a Non-Status group in Saskatchewan.

At the 1987 AMNSIS Annual Assembly in Batoche, a resolution was passed to formally split AMNSIS into two groups. A Metis constitution committee was set up to ensure that a smooth parting of ways would happen. Shortly after the committee resigned leaving the transition in doubt for some members. A Metis constitution meeting was called in February, 1988, and the Metis Society of Saskatchewan was reborn. The Society took over the AMNSIS corporation and effectively became the sole representatives of the Metis people of Saskatchewan. This move prompted three members of the AMNSIS executive to begin a court action to retain control of AMNSIS corporations and assets. A five month court battle was waged leading to the decision by the court to hold a province wide referendum where all Metis and

Non-Status people in Saskatchewan could vote.

Now that the vote is complete both Clifford LaRocque, the interim leader of the Metis Society of Saskatchewan and Jim Sinclair say they would like to see a smooth transition.

LaRocque says that as soon as the vote is official the Metis Society could hold a general assembly within sixty or ninety days. Sinclair says that he will work to form a non-status organization, if there is a need.

Sinclair will face opposition from George Morin, who heads up the Saskatchewan Native Council, and who supported the split. The Saskatchewan Native Council is a member of the Native Council of Canada and claims to represent the non-status Indians of Saskatchewan. The group was formed two years ago and says it will enter negotiations with the Secretary of State for funding now that the Metis and Non-Status Indians have formally split. Sinclair says he will challenge any attempt by the Native Council of Saskatchewan to obtain funding for the non-status Indians which previously went to AMNSIS. □

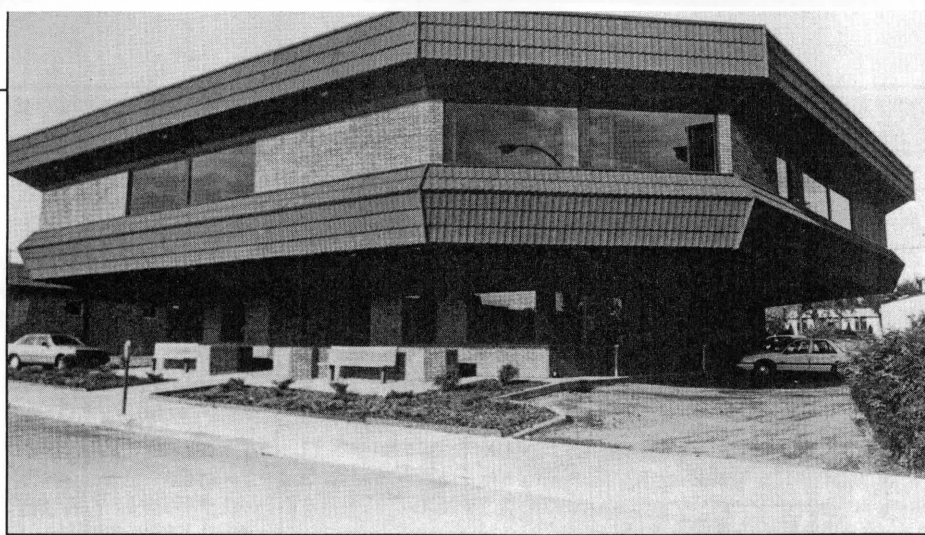
FSIN FALL ELECTIONS

The federal election may not have been called yet but the Indian political agenda is in full swing. This fall the FSIN will elect a chief, two vice-chiefs and the treasurer.

Of the four incumbants, Alvin Head is the only one who is not declared. Alvin occupies the position of treasurer. The incumbants who have declared are Roland Crowe current chief, Wayne Ahenakew currently the second vice-chief, and Henry Daniels currently the fourth vice-chief.

Under the FSIN election rules, candidates merely have to declare their candidacy and not commit themselves to any position. The remaining declared candidates are Danny Bellegarde, George Peeace, Gerald Wuttunee, and James Whitehawk.

This year's fall assembly of the FSIN will be held October 5-6 at the Sheraton Cavalier in Saskatoon. The agenda items include only the approval of the audit, tabling of an annual report, and the elections. □



Battleford Indian Health Centre Opens Expansion

By Owen Einsiedler

Born out of the ashes of the North Battleford Indian Hospital and the need to improve health services to ten surrounding bands, the Battlefords Indian Health Centre (BIHC) is ready for the challenge of the next decade with its sights firmly set on expanding its already enviable services.

Now in its tenth year of operation, BIHC is a pioneer in the Indian health care field by being the first facility of its kind established in Canada under the direct control of the Treaty Indians it serves.

From an original staff of four consisting of a hospital liaison worker, two nurses and an executive director, BIHC has grown to more than 50 full time staff operating out of an ultramodern facility located in downtown North Battleford. From initial plans to operate

a medical clinic BIHC has evolved to comprise current programs of community health, health education, dental and alcohol treatment. Correspondingly, the budget has increased from about \$200,000 in 1980 to \$2 million for 1988.

"Our long term priorities involve

treatment program. We're also looking at expanding in the area of training especially alcohol counsellors."

Part of the reason for BIHC's success has been the ability to tackle one project at a time. Another reason is the support the health centre gets from its board of directors.

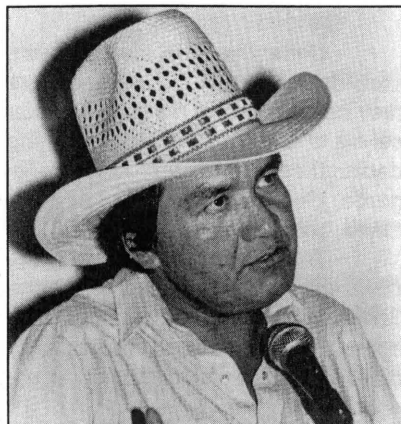
Because of the board we have done many creative things in program delivery. One thing that remains constant has been the dedication and support of the board for the staff.

One example of this dedication has been the establishment in 1983 of the alcohol treatment program where none existed before. An outpatient centre located in crowded quarters adjacent to the administrative centre has grown to an ultramodern \$600,000 treatment facility located on Red

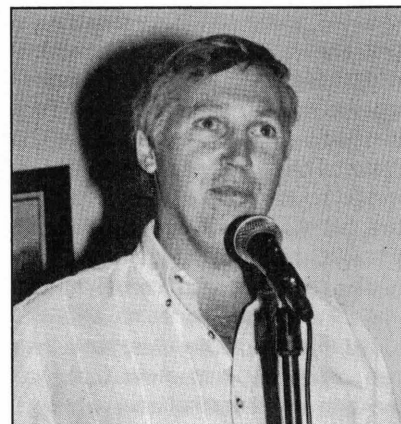


Alma Favel-King, Executive Director

more preventative services", said executive director, Alma Favel-King. "In 1980, the Chiefs also identified the need for services to the elderly and the handicapped. We haven't really looked at them yet but we know the need is there. As well the chiefs felt that the establishment of a halfway house is a necessity to better complete our alcohol treatment program. We have been finding many of the clients in the alcohol program are not ready to go back into the community after the 28 day



Alex Kennedy, Battlefords Treaty 6 Tribal Council District Representative



Skip Brooks, Special Projects Officer-Secretary of State

Pheasant Reserve. Opened for only a year, 132 clients from not only the North Battleford District but from Bands throughout the province have passed through the rehabilitation program. The new treatment facility was the result of an extensive needs survey conducted by BIHC.

Favel-King says positive results have already been noticed, however, "until we have education, prevention, pre-care and aftercare programs established on all the reserves in the district, it will be hard to make a realistic assessment of how effective the treatment program is operating."

The largest battle has been to gain recognition from the thousands of Indians served in the district, she admits.

BIHC had an identification problem in the minds of those it served because reserve residents saw the same nurses and community health representatives prior to the establishment of the BIHC, she says. However, BIHC spent five years transferring health staff from federal government positions to its own staff. The idea behind the move was for the board to have more control over the services BIHC provided.

"Most band members now know we work for them, they're the owners, and as well more are becoming aware of health needs and issues than ever before."

Equally, recognition has grown throughout the country as more and more white and Indian people look to BIHC's success as a model to emulate.

"We've had a lot of visitors in the last seven or eight years from across the country to find out how we got started and the programs we offer."

Favel-King says she has no doubt that parts of the BIHC model would work anywhere.

Today the eight bands of Red Pheasant, Mosquito, Moosomin, Saulteaux, Onion Lake, Little Pine, Sweet Grass, and Lucky Man comprise the BIHC board.

The secret to BIHC's success is its ability to tailor services to meet the needs of the people it serves says

Joanne Meyers, assistant regional director of medical services for the Department of Health and Welfare. Speaking July 26 during BIHC's 10th Anniversary ceremonies at Red Pheasant, she cited the establishment of the alcohol treatment centre as an

example because clients will no longer have to travel the same distance anymore.

"It's that kind of effort that makes the Battlefords Indian Health Centre the envy of Indian groups throughout the land." □

Last Month's Cover



Last month's Saskatchewan Indian cover photo featured Alexander Brass and Moostatik. All we know of Moostatik is that he was from the Okanese Band and is believed to be the brother of Chief Starblanket.

Alexander Brass was a veteran of the First World War. He was born November 9, 1880 on the Key Reserve. In 1906, he transferred to Peepeekisis and married Mary Marjorie Moore from Birch River, Manitoba. He built up a successful farm and in 1915 when war broke out in Europe he joined the 68th Battalion Band Corps.

He remustered in England into the fifth Battalion Canadian Expeditionary Force. They were known as the "fighting fifths". He saw action in both Belgium and France in the front lines. He was the holder the Military Medal Award for the single-handed capture of sixty enemy soldiers. In 1917 he was wounded at Passchendale, Belgium.

He lay wounded in the trenches for four days until they could get him to a hospital. As a result he was crippled for the rest of his life. Following his return to the reserve in 1919, he found the Department of Indian Affairs had disposed of most of his livestock and farm equipment and reassigned his land to other farmers. He set about to rebuild, this time not as farmer, but as a carpenter and builder. Throughout the '20s, '30s and '40s, he was active with the band and became a political advocate for Indian people and Indian rights. At this time they didn't have Chiefs and Councillors but Alex Brass was considered one of the Band's leading residents.

Prior to his move to Peepeekisis he was an interpreter and spoke both fluent Cree and Saulteaux. He personally knew the signers of the Treaties and spoke with them at length. In 1950 he died at the age of 70 years. □

The Historical and Legal Perspective of Indian Government

By Bill Phillipow

To understand how Indian people and Indian nations can best put forward their argument for enforcement of treaties and Indian self determination, it is necessary to review the history and events from early times to the present.

The history of Indian nations is the longest history this nation of ours has. To advance the Indian position one must base it on fact and put forth the best scenerio possible. Fact is on the side of the Indian nations as it relates to the federal crown - the Indian position is based on fairness - it is just, equitable and right.

One must start many years before the pronouncement of the Royal Proclamation of 1763, but it was in that year, 225 years ago, that the Proclamation set down in writing the rights and privileges of the Indian nations and the clear obligations to be undertaken by the Crown. For the next 104 years, the British Crown and the Indian nations were governed by it until once again it was affirmed in the British North America Act, passed in 1867. By Section 91(24), the responsibility for obligations of Indians and Indian nations rested squarely on the Federal Crown. Soon thereafter, Treaties were entered into between the Indian na-

tions and the federal crown, commencing in the early 1870's and continuing until the last treaty was signed in 1921. We then proceed to the Natural Resources Transfer Agreement entered into between the federal crown and the provincial crown in 1930. The next important step, if you will, is culminated by the passage of the Canada bill the Canada Constitution of 1982.

The question that must be asked is, which of these events are most important to the Treaty Indians of Canada? Which of these matters are sacred and solemn and which of these can be altered, changed or amended without the consent of the Indian people?

Firstly, the Royal Proclamation of 1763 is a solemn sovereign pronouncement and is not changeable. The British North America Act which now becomes history in a way, because of our new Constitution, had a way of being amended without Indian consent. Treaties are agreements or arrangements between two entities. They cannot be altered or changed without the consent of both parties; these parties are the federal crown and the Indian nations.

The Natural Resources Trans-

fer Agreement of 1930 is an agreement between the federal crown and the province and did not involve negotiations with Indian people or Indian nations. The federal crown did not come to you for your consent or for your advice before they entered into that agreement. There is no provision in that agreement for the requirement for Indians to go to the provinces for their rights. The arrangements between the Indian nations the federal crown. If there is something to be obtained from the province, it is the responsibility of the federal crown to get it for you.

The Constitution of 1982 will affect the Treaty Indian and the aboriginal. I will deal with that later.

Now, let us take a look at each one of these separately. What does the Royal Proclamation of 1763 really say? What does it do? It is 225 years old, and it has been incorporated in the Constitution. It covers every aboriginal and every Treaty Indian. In that proclamation, the King of England guaranteed certain things to the aboriginal people of this country which still remain today. He guaranteed personal liberties and protection of property. He offered the use of the British Judicial system, including the highest court of the land;

THE CHARTER OF RIGHTS AND FREEDOMS

The Charter specifically guarantees to the aboriginal peoples the rights and freedoms which I have discussed earlier. These are the relevant clauses:

25. The guarantee in this charter of certain rights and freedoms shall not be construed so as to abrogate and derogate from any aboriginal, treaty or other rights or freedoms that pertain to the aboriginal peoples of Canada, including:

a) any rights or freedoms that have been recognized by the Royal Proclamation of October 7, 1763; and,

b) any rights or freedoms that may be acquired by the aboriginal peoples of Canada by way of land claims settlement.

35. (1) The existing aboriginal and treaty rights of the aboriginal peoples of Canada are hereby recognized and affirmed.

(2) In this Act, "aboriginal peoples of Canada" includes the Indian, Inuit and Metis peoples of Canada.

"It also provides for a constitutional conference to be called within one year. That conference to consider "an item respecting constitutional matters that directly affect the aboriginal peoples of Canada, including the identification and definition of the rights of those peoples." (Clause 37(2)).

the Privy Council. Lord Denning of that court deals with treaties, in a decision in 1982 to which I will come later.

In addition, the King guaranteed to you your continued livelihood by the vocation of hunting and fishing, etc. He dealt with you as nations and, in particular, in very clear language he stipulated how land was to be held and dealt with. He provided for protection against abuses and frauds. There was a provision to require a licence, without fee, before any trade was to take place by anyone with the Indians, which in today's language we may interpret as meaning no taxation. This arrangement carried on for 104 years until 1867 when the British North America Act was passed.

The British North America Act did not alter any of the provisions in the Proclamation of 1763. All that it said, and said clearly, was that the responsibility for Indians in Canada from that point on would be the responsibility of the Federal crown and so it is today. Section 91 subsection 24 is very clear on that point.

Next point in time we have the treaties. The federal crown was required to come to the Indians because they needed the land for settlement and colonization. They did not come to the Indians because of the goodness of their hearts. They came to you because of need and necessity. Treaties are solemn. They were entered into with a great deal of discussion and solemnity.

Treaties are agreements or arrangements between two entities. They cannot be altered or changed without the consent of both parties.

CROWN OBLIGATIONS

There were certain things given up by the Indians but there were obligations undertaken towards the Indians by the Federal crown and those still remain today and are sacred. What the treaty said in general was that there would be a square mile of land or 640 acres set aside for every family of five. That there would be annual payments into perpetuity. Perpetuity means so long as the river flows and so long as the

sun shines. It's not a difficult word. It means forever. Annual means every year. There was to be annual distribution of powder, shot, twine and a flag and these were to come each year. There was agricultural assistance, once. Does it mean for the people at the time of treaty or does it mean once for every Indian into perpetuity?

There was a school or education. Education in the total sense as we know it. There were guarantees of hunting, trapping and fishing and there was the medicine chest. Treaty Six includes the medicine chest clause, indicating health care and there was self determination; self determination was recognized and not extinguished as some are saying today. I submit that in treaty, self determination was reaffirmed.

I want to come back to discuss the Privy Council and the decision of 1982 by Lord Denning. I consider this decision to be of utmost importance to all Treaty Indians.

The Privy Council is the highest court in the British Judicial system covering not only Britain but the colonies of Britain. All appeals on constitutional matters from the colonies were taken to this court over many years in time. With Canada it was until 1982. This court has justices appointed to it. They are not referred to as judges. They are referred to as Lords and these

gentlemen are appointed for their experience, wisdom and legal knowledge and they are similar to the system that the Indians use with respect to appointments to your Senate in terms of experience, wisdom and knowledge. You could almost equate them to your elders and to your senators. One member of that court is Lord Denning. Lord Denning is well respected as an international jurist and quoted repeatedly. This particular case in 1982 was brought by the Indians of Alberta, New

Brunswick and Nova Scotia because they were afraid that if the Constitution was brought to Canada, the obligations of the Crown may be lost or watered down. The application asked for a declaration that Crown responsibility be left with the British Crown. That case was lost flat out. The Privy Council held without question that the obligation to

... what Lord Denning has stated ... is necessary reading by every Treaty Indian in Canada.

the Indians could be transferred from the British Crown to the Canadian Crown by patriating the Constitution. For some reason, Indians do not refer to this decision; perhaps because they feel that they lost the application. Well, Lord Denning sensed that there was great apprehension by the Indians about their rights and the obligations of the Crown and that it would be best, and indeed necessary, to set down in writing these obligations, whether British or Canadian, so that these apprehensions could be laid to rest once and for all. So important, I feel, is what Lord Denning has stated that his decision is necessary reading by every Treaty Indian in Canada.

DENNING'S DECISION

I now intend to quote widely from Lord Denning's decision. At page 83, he states, "The Indian peoples of Canada have been there from the beginning of time so they are called the aboriginal peoples. They have their chiefs and headmen to regulate their society and to enforce their customs. I say to enforce their customs because in early societies custom is the basis of law. Once a custom is established, it gives rise to rights and obligations which the Chiefs and Headmen will enforce. These customary laws are not written down. They are handed down by tradition from one generation to another. Yet, beyond doubt they are well established and have the force of law within the community."

Then he goes on, "In England
(Continued on Page 12)

(Continued from Page 11)

we still have the laws which are derived from customs from time immemorial. You people, the Indians, you have laws and they came about the same way as ours did from the beginning. They were based on custom and in law custom is accepted as a basis."

"The Royal Proclamation of 1763 had great impact throughout Canada. It was regarded as of high constitutional importance. It was

name of the federal crown of Canada. It still so remains today."

Finally, Lord Denning at page 98, deals with the Canada Bill, 1982, "This brings me to the Canada bill. It is designed to give complete independence to Canada. It is to be done by patriating the Constitution to use a coined word. It is to be done by the Constitution Act of 1982. No longer will the United Kingdom, Parliament have any power to pass any law extending to Canada ... but the Dominion Parlia-

doms have been guaranteed to them by the crown, originally by the Crown in respect of the United Kingdom, now by the Crown in respect of Canada, but, in any case, by the Crown. No Parliament should do anything to lessen the worth of these guarantees. They should be honored *by the Crown in respect of Canada "so long as the sun rises and the river flows."* That promise must never be broken."

We must remember that these words were spoken six years ago by the highest, most prestigious jurist of the highest court in the commonwealth. Since that time we have had three conferences and what has been accomplished? Six years ago there was an idea that all would go well and the Canadian Crown would carry out its obligation with the highest degree of sincerity and dispatch. The Treaty Indian people and the Indian nations feel more betrayed now than ever.

I may suggest that this message of Lord Denning's is a message that every politician in Canada should keep in mind at all times. One sometimes is led to believe that the political with in Canada and the politician who aspires to statesmanship is either not aware of the federal crown's obligations or is indifferent to it. Whatever the case, history will have to judge the consequences.

Now that's the decision of Lord Denning in 1982.

"It is very clear that the Federal Crown undertook certain obligations and those obligations will continue."

ranked by the Indian people as their bill of rights equivalent to our own bill of rights in England eighty years before. To my mind the Royal Proclamation of 1763 was equivalent to an entrenched provision in the constitution of the colonies in North America. It was binding on the Crown so long as the sun rises and the river flows."

Furthermore, states Lord Denning, and I quote at page 92, "It's force as a statute is analagous to the status of the Magna Carta which has always been considered to be the law throughout the empire." That's the same level that Lord Denning equates to the Royal Proclamation of 1763. The 1763 Proclamation governed the position of the Indian peoples for the next 104 years until the British North America (B.N.A.) Act was passed and still continues to do so.

Lord Denning then deals with the B.N.A. Act, at page 93, "How did this affect the Indians? Section 91.24 gave the Dominion Parliament the exclusive power to legislate for Indians and lands reserved for Indians and that's all it did." The federal crown was to carry it out on the basis of the Royal Proclamation.

He deals with treaties next. He states, at page 95, "By the treaty the Indians ceded and surrendered much of their lands to the Crown and in return the Crown undertook the obligations the Indians specified in the treaties. It was an obligation by the federal crown; by the British Crown to begin with in

ment will have the power to do so. This is to be done by setting out a new constitution for Canada to be enacted by the United Kingdom Parliament. This new constitution contains a charter of Rights and freedoms.

It is very clear that the federal crown undertook certain obligations and those obligations will continue.

"It seems to me that the Canada Bill itself does all that can be done to protect the rights and freedoms of the aboriginal peoples of Canada. It entrenches them as part of the Constitution, so that they cannot be diminished or reduced except by the prescribed procedure and by the prescribed majorities. In addition, it provides for a

"Indian Treaties must be construed, not according to the technical meaning of their words, but in the sense in which they would naturally be understood by the Indians."

conference at the highest level to be held so as to settle exactly what their rights are. That is most important, for they are very ill-defined at the moment."

"There is nothing so far as I can see, to warrant any distrust by the Indians of the Government of Canada. But, in case there should be, the discussion in this case will strengthen their hand so as to enable them to withstand any onslaught. They will be able to say that their rights and free-

THE CANADIAN COURTS

At this point, I would like to discuss the position that the Canadian courts have taken with respect to Indian Treaty Rights, before and after 1982.

Prior to Lord Denning's decision of 1982, there were very many decisions handed down by the Canadian courts and many were not supportive of the Treaty position. Today I want to refer to one such case to illustrate the point and that is the Sikyea Case.

Mr. Sikyea was a status Indian and a member of a band covered by Treaty II, signed in 1921 between the federal crown and some of the Indians in the Northwest Territories. Mr. Sikyea, who became ill of tuberculosis and could not work, was living on welfare assistance. On May 7, 1962, he was charged with hunting ducks in closed season, contrary to the Migratory Birds Convention Act. The Treaty provided for the vocation of hunting and fishing throughout the surrendered track of land. The case went for decision to the Supreme Court of Canada. The Supreme Court adopted the reasoning of Mr. Justice Johnson of the Court of Appeal of the Northwest Territories. The effect of the judgement was that Mr. Sikyea's treaty right was overruled by the Migratory Bird's Convention Act and he was found guilty. The Canadian court had concluded that promises made under treaty could be overruled by Federal legislation.

Now I want to refer to two cases since 1982 to indicate where the courts in Canada are going. The first one is the Nowegijick case. This case dealt with the taxation of Indians; Mr. Justice Dickson, speaking on behalf of the

entire Supreme Court of Canada, stated at page 94, "It seems to me, however, that treaties and statutes relating to Indian's should be liberally construed and doubtful expressions resolved in favour of the Indians. If the statute contains language which can be reasonably construed to confer tax exemption that construction which might be available to deny exemption. In Jones vs. Meehan 175 U.S.1, it was held that, "Indian treaties must be construed, not according to the technical meaning of their words, but in the sense in which they would naturally be understood by the Indians."

The second case, Guerin vs. The Queen (1985) which resulted from the Federal Crown's position of a fiduciary obligation case upon it when dealing with reserve land on the Musqueam Indian Reserve in British Columbia. Again, Chief Justice Dickson of the Supreme Court of Canada in 1984 stated that there rests upon the federal crown, a fiduciary duty or responsibility when it deals with reserve lands. This responsibility of the Federal Crown should strengthen further the proposition that the federal crown has a duty to the Treaty Indian in

the form of a treaty obligation.

Thus, it can be said that the courts have made a turn since the passing of the Canada Bill and the Charter of Rights and are prepared to support the Indian Treaty position as solemn and sacred. In addition, it can be suggested that the courts may look to the way the Indian naturally understood the terms used and discussions had at the time of the making of Treaty as the meaning to be ascribed to that Treaty.

I know that the Indian Senate and the elders have taken the position consistently that Treaties are not to be taken to court; that it is not the court's responsibility to adjudicate treaties; that the Treaties are solemn and sacred. The position of the elders is that the treaties are only to be administered. Well, I think the Chief Justice of the Supreme Court of Canada has just said that. He has said that it is how you, the Indian, naturally understood what the meaning of the Treaty was and is how it should be interpreted and applied. He has given you the opportunity and right to decide what it was that the Indian understood the treaty to mean at the time that it was made.

CONCLUSIONS

In conclusion, are there some lessons that we may be able to learn from these events of history and the obligations on both sides? I say there are and I would like to suggest a few.

First, I say to the Treaty Indian people, take full advantage of those things which are firmly established. Firstly, education that means all education. Education will point the way. We need the input in this country of all sectors of society and most of all we need the input of the Indian way of life. In the last while we have had many Indian university graduates. We have them in law. We have them in the teaching profession. We need them in the field of medicine. We need them in the field of politics and we need them in every walk of life. We need that serenity and that appreciation for our nature and the sanctity for land which the rest of our society sometimes passes by, because we move too quickly. My suggestion is use the education to your advantage as much as you can, deal with your children and make sure they take advantage of it.

In regards to taxation, there is Section 87 of the Indian Act. It came from the basis of the Royal Proclamation and the Treaties. Use that base for economic development. It will serve you well.

Use these established and accepted positions to your advantage in the Proclamation of 1763, the Treaty and the law.

Second, what can be done to improve the Indian position? I say solidify your position by advancing from a position of fact. It's in your favour. Move from the basis of the Proclamation, the Treaties and the Canada Act. I think the general public should be aware of those historical facts. Clarify and put forth the Indian understanding of the treaties as set out by the Chief Justice Dickson in the Nowegijick case and advance that position at every opportunity that you can.

Third, move vigorously ahead with advancing land claims. Get that behind you. If the provincial and the federal crown are not cooperative and the political climate is not there, use the courts. I would suggest that the courts are moving in a direction of recognizing the rights, the freedoms, the liberties and the obligations which the federal crown owes to the Indian people.

Fourth, advance the position of self-determination. If you want it, you can have it, should be the motto. Self-determination will produce self government. You have a right to it.

Fifth, and probably the most important of all, set your own priorities and let the Crown react to your priorities rather than reacting to positions set out by the crown. I think the priorities must be set by the people that are affected. That happens to be the Indian Nations and the Treaty Indians. **Fact is on your side, use it wisely.** □

Stanley Mission Church Gets New Spire

By Betty Ann Adam

For over 130 years, Holy Trinity Church in Stanley Mission has served as a landmark and meeting place for the Indian people who lived on the Churchill River.

Now the church is being restored for the benefit of future generations. The church is "Saskatchewan's oldest building and is one of the largest mission churches ever built" said Colin Maxwell, Minister of Recreation and Culture.

The church originally had a 127 foot spire on the steeple. However, in the early part of this century the spire deteriorated and had to be removed.

A new spire was constructed from aluminum based on an old photograph of the original.

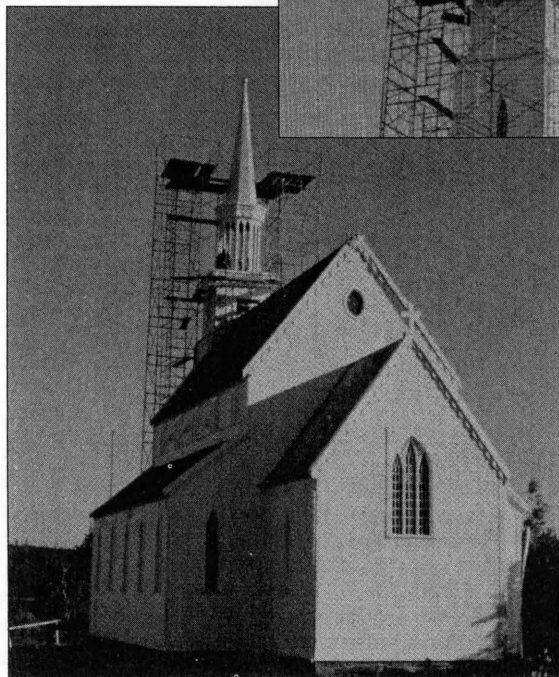
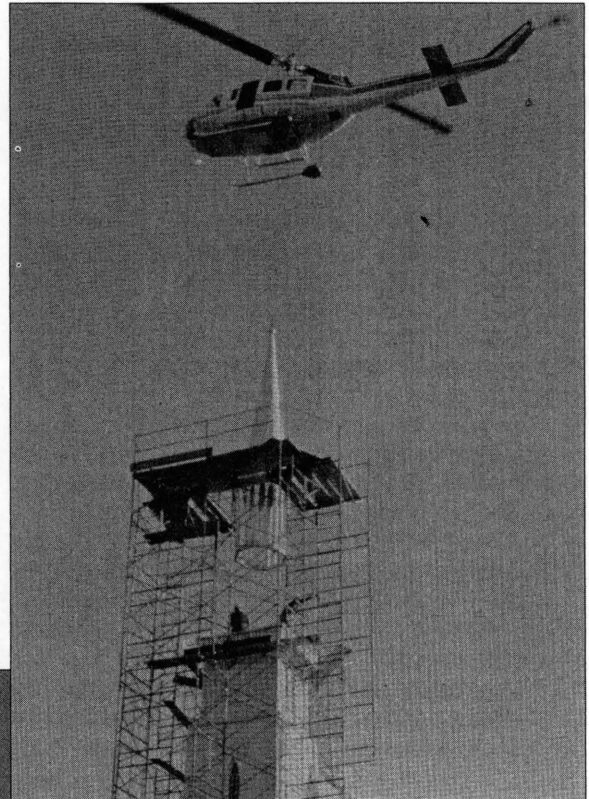
The church was built between 1851 and 1860 at the Stanley Mission Settlement which is located 75 km north of La Ronge. A Scottish carpenter named McLeod supervised the work which was done by the local people who hauled logs to the site which is accessible only by water. The logs were then sawed by hand into lumber.

The famous stained glass windows were brought from England by the Reverend Robert Hunt in 1851. He also brought tools, locks, hinges, window frames and doors.

The church was styled after English churches, a design which is difficult to heat in the harsh northern Saskatchewan winters. As a result, the church was usually only used for services in the summer or in mild winters.

The mission began when an Indian, James Settee, who had been educated at St. John's College in Winnipeg, paved the way for missionary James Hunter by converting the local Shaman. With the Shaman's conversion, the people followed. In 1847, 107 people were baptized at Stanley

A twenty seven foot aluminum spire was recently added to the 128 year old landmark.



Mission.

Original construction of the building was very different from the work currently being done which utilizes welded aluminum and a helicopter to put the spire in place.

Since 1981, the provincial and federal governments have spent more than \$200,000 to repair the foundation, walls, stairs, stained glass windows, bell tower and roof of the historic church. □

GOLF NEWS

By Gloria Ledoux

Sixty-one golfers participated in the La Ronge First annual golf tournament held at Kachers in Prince Albert on July 9 and 10.

Championship Flight: Bill Cameron-143; Ken Sinclair-144; John Dorion-144 **First Flight:** Hector Gaudry-153; Todd Ahenakew-157; Terry Sanderson-159 **Second Flight:** Osborne Turner-171; Alphonse Bird; Leonard Ledoux **Third Flight:** Larry Arcand; Fletcher Greyeyes; Charles Whitecap **Ladies Championship Flight:** Rose Anne Antoine-191; Donna Morin-195; Linda Greyeyes-199 **Jr. Boys Flight:** David Morin-168; Jason Ahenakew; Trevor Ledoux **Most Honest Golfer:** Solomon Charles; Oscar Bear **Closest to the Pin:** David Morin (Jr), Allen Bird (Men's) Linda Greyeyes and Andrea Sanderson (Ladies) **Vegas Hole:** Terry Sanderson (July 9); Hector Gaudry (July 10).

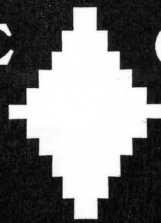
The tournament was organized by San Hardlotte, Gordon Keewatin and Chief Harry Cook. They hope to make this an annual event.

...

The Saskatoon Native Golf Association held their first annual golf tournament at the Holiday Park on July 2-3. 87 golfers participated from Saskatchewan and Alberta.

Men's Championship Flight: Ken Sinclair-140; Bill Cameron; George Cameron **First Flight:** Harris Cameron-161; Don Irving-164; Joseph Straightnose-165; **Second Flight:** Mike Quewezance; Alphonse Bird; Enoch Poitras **Third Flight:** Ray Ahenakew; Harry Cook; Raymond Head **Ladies Championship Flight:** Wanda Baptiste; Holly Johnson; Rose Anne Antoine **Ladies First Flight:** Valerie Bonaise-211; Molly Potts-217; Lillian Fox-227 **Jr. Boys Flight:** Trevor Ledoux-186; Chad Baptiste-196; Gary Arcand-198 **Senior Men's Flight:** Francis Cote-161; Fred Sasakamoose-165; Maurice Blondeau-167.□

PRAIRIE CRAFTS



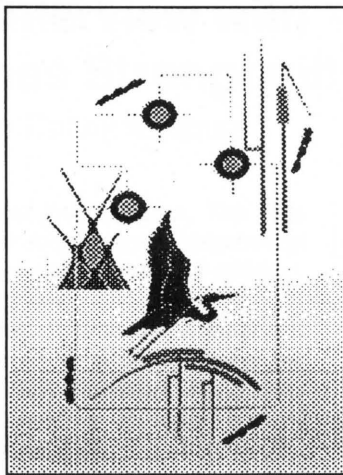
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Elder's Perspective

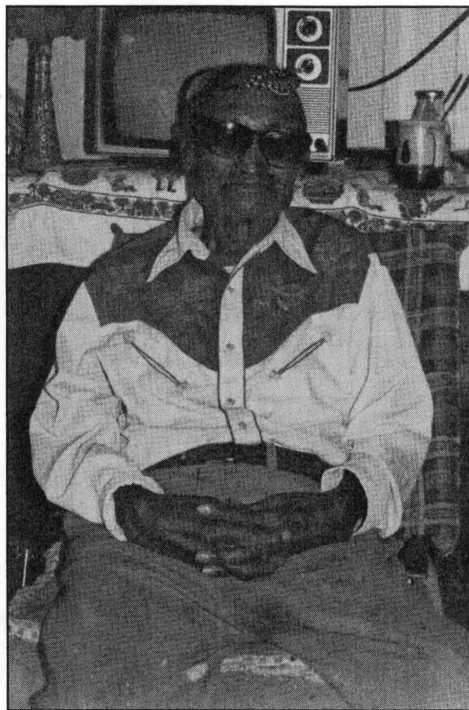
Every once in a while you get the privilege to speak heart to heart with an elder. In my recent visit to Keeseekoose I had such an opportunity with Grandfather Thomas Strongquill who was born in 1892.

It gives me great pleasure to speak to young people whenever the opportunity occurs. There are so many changes today it's hard, everything took time to do and to make it happen, we were much more careful at what we did and what we said to others or to one another.

When someone wanted to do something like a pow-wow or council dance or sundance, etc., all the Elders were informed and they in turn would instruct their leaders and their young people on how they could help. Everything and every action was carefully looked at, in order that we may not overlook some detail of responsibility or any action that might offend the people we were trying to help. So therefore, it was important to know and understand each others ceremonies on the Rules or Laws that governed our ceremonies in order for this to happen.

We had to always talk (total communication) with one another at all times. Talking to one another was very important. I think I would say this is the most important thing that must take place for anything good to happen in a community, that is, talking to one another. Perhaps you might have a different word for it today, but it is the same as talking to one another. This is what helps people of all ages to understand one another.

That is why in the past our people did not need to hit their children, because the parents and the Grandparents were always talking to the children telling them how to behave with one another as brothers and sisters, and as relatives to other



An Interview with Thomas Strongquill

By Danny Musqua

people and their children. This was necessary for peace and cooperation among our people and their children. This was a law.

The children were taught to show respect for all people young and old, especially the elders. And you as an elder must be an example to all people, especially the youth today. It's sad to say most of our people don't follow this today. It's sad to say most of our people don't follow this today, it is being lost to us. The young people don't have any respect for the old people anymore and what is even more sad is many old people don't have respect for themselves.

Alcohol is destroying our way of life and there are many new problems I don't have words for. All I can say is, the world is turning away from the

Great Spirit, the Good and Eternal God and our Grandfather, and turning to evil things because it is easier to do evil than good things, and of course the evil ones pays you for those things you do that are evil with evil. That is his reward for obeying and being evil.

Perhaps today our young people have nothing to do with why this happens. In the past children always had a lot of work and recreation and they were never allowed to have any idle time to themselves. That is the secret to raising good children. You must keep them busy and they also have to have some time for fun and play, but it must be good fun and good play. You must have a word for that (organized recreation) today.

Maybe today our leaders might be too young to lead and maybe they don't have the teaching and the training to become good leaders.

All the skills for leadership must be learned long before you become a leader. In the old days an Okima or leader was much older than today's leaders. They had to learn to become a leader, by being with old people who were leaders themselves. He had to learn to sacrifice many things, abstain and fast to acquire the wisdom to understand what he was being taught, to be able to carry out his duty, when he became a leader. The first and most important task of a leader is to unify his people and then next to that is to make his people work together to lead them to make that happen. In the old days this is how our chiefs and leaders used to work. It is hard work to be a leader.

It is hard today to learn these things because we are losing our lan-
(Continued on Page 17)

SASKATCHEWAN

INDIAN

— To remove Art Supplement open outer staples. —



SPECIAL INDIAN ART SUPPLEMENT

Indian Art Supplement

1988

**ON THE
COVER**

*Pictograph of a female
figure, possibly a shaman,
Churchill River System in
northern Saskatchewan.*

Photo by Tim Jones

**ON THE
BACK**

Angelique Merasty

*Birchbark biting
1987*

Produced By The Saskatchewan Indian Media Corporation

Guest Editor: Ruth Cuthand

The editor wishes to acknowledge the following people who have been most helpful:

Bill Epp, Betty Ann Adam, Linda Jaine, Gerald McMaster, Therese Schmidt, Winona Stevenson, James Kurtz,
Irene Fraser and the artists.

Dreamers Who Inspire

By Winona Stevenson

When first approached about writing a guest editorial for this special issue on Indian art, I was overwhelmed. As one who was obviously standing behind the door when our good Creator handed out artistic talent, I blurted, "But I don't know anything about art!" So I was given a few days to think it over.

I have always been a humble observer of all artforms; literature, music, dance, craft and painting. I am awed by the aesthetics, the intensity, power and beauty our artistic visionaries so graciously share. The bottom line here, is that all I know about art is how it affects me, how magically it captures and expresses feelings and dreams we've all experienced at one time or another. After some thought, I decided that here was an opportunity for this member of the "all-thumbs" masses to let our artists know what their work means to us and how it has affected our lives.

In retrospect, it is safe to say that most of us grew up with an appreciation of Indigenous artforms. My brother and I spent most of our childhoods on the West Coast of Vancouver Island. Our earliest memories are of totem and mask carvings, basketry, and the distinctly West Coast style painting. George Clutesi, a reknowned artist and author of two books, *Son of Raven*, *Son of Deer*, and *Potlatch*, used to babysit us on weekends. At night Uncle George would tell us stories and legends of the Nu Chun Lith peoples. Whenever we could, we would sit on the basement stairs, silently watching him transform these legends into powerful images on canvas. Even though we were not Nu Chun Lith, the art and dances gave us a kind of Pan-Indian sense of pride and, at least a temporary, sense of belonging.

1971 and 72 were profound years for many of us urban Indian teenagers. We were the generation in-between. Kids in a hostile environment that had no place for us, and separated from the worlds of our grandparents because we lost both our language and our direct connection to the land. Basically, we were confused, hurt, angry, and rebellious. I remember reading legends and looking tearfully at Uncle George's pictures and wondering, "but what does all this have to do with me?" At this point, the mythical artforms only served to remind me of what we no longer had, yet how different we were and would always be, from the rest of society.

It was a phenomenal period in Indian history. Thousands of young people left home at tender ages in search of answers, a place, an identity. We knew we were Indians alright, but what did that mean anymore? And, how were we to continue in a nuclear age society bent on our dispersal and assimilation? In order to survive as a people, it was clear that the gap between the old and the new had to be filled.

Many of us were strongly influenced by the goals and activities of the American Indian Movement. AIM advocated

spiritual rebirth and urgent political change, but most importantly, it offered hope to a generation of youth who until then, had no place to turn. We travelled all over North America meeting new peoples from different nations, dancing with them, joining them in their prayers, ceremonies, and protest activities. Sharing fry-bread and dreams.

I am not sure what came first, my awakening social, political and spiritual consciousness or my discovery of the music and images created by a new generation of artists caught in the same whirlwind of change as myself, and thousand others. It seems they were actually four parts of a whole, and I discovered them as one.

When I think back on the early 1970's, I can still hear the volatile hard rock music of Xit and the heart-wrenching ballads of Floyd Westerman. I see posters and pictures so powerful I would cry one moment and feel an overwhelming surge of power and pride the next. And I recall passages from the works of Vine Deloria Jr., M. Scott Momaday, and Maria Campbell. A political movement is empty without its creative visionaries. Declarations and ideology are abstract theory and rhetoric without visual and lyrical interpretation from the heart. Empty, foreign, lacking in spirit and life.

Artistic creations also have a longevity and profundity unmatched by rallies, speeches, and militant action because they cannot be pacified by political patronage, or silenced by fear, imprisonment or death. The literature, music, prints, and canvases of our most vibrant eras stubbornly live on and continue to surface. Boldly they stand in the face of the enemy, long after the rhetoric dies.

We have been changed by the impact of Western values, industrialism and urbanization. Community-based oral traditions are not as accessible to many of us and our collective experience is no longer reflected as it once was, in our old legends. A new generation of artists and storytellers emerged in the past few decades because they were needed. They were themselves the products of our spiritual, social and political reawakening. They are our link to the past because their spirits move freely between the old and the new. They remind us of our past, reflect the realities of our present, revitalize our dignity and pride, and express our collective aspirations for the future.

To the visionaries whose renditions of disorder and flux empowered and moved us forward, and to the dreamers who inspire and give us hope for the future, Ki-nanaskomitanawaw.

Winona Stevenson is an Assistant Professor at the Native Studies Department at the University of Saskatchewan. She is a member of the Fisher River Band in Manitoba. □

Art Returns to Indian Society

By Ruth Cuthand

Art has been one of the marks of a true civilization. Art activity can be found in Saskatchewan dating back to mid 18th century. Early forms of painting can be found along the Churchill River Basin in northern Saskatchewan. Throughout the history of Indians in Saskatchewan there has been a rich artistic expression. Today artists of the Plains are known for their individuality.

The Plains cultures have always been highly individualistic. Artistic expression among Plains Indians was of a utilitarian nature. With the coming of the horse, the Plains cultures underwent a great change. Tribes moved out from the fringes of the plains and became highly mobile. Pottery gave way to rawhide containers. Painting became more common place with the introduction of ready made paints brought by traders.

The subject matter made direct reference to the individual. Symbols were egocentric and were used to tell of exploits in war, visions, stories or an account of their life. Men almost exclusively produced works representing life forms or supernatural beings. The most influential Plains art form was the narrative composition, which told a story, often heroic or highly personal. These representational works were produced by men on hides and tipi liners. Often the composition had no top or bottom and was to be seen on the ground while surrounded by viewers. Women, on the other hand, worked with abstract and geometric symbols. Each woman would have her own colours and symbols. Their work was used on household objects and clothing.

The Golden Age of the Plains Indians brought new found wealth, as hunting the buffalo with horses gave the tribes ample food. The Fur Trade increased the wealth of the bands in material possessions which allowed them to in turn trade with other tribes. The horse also brought about greater mobility and allowed the people to trade with different tribal groups and share concepts. Although contact was made with different tribes each tribe maintained its own unique artistic expression.

Trade goods such as beads, canvas and stroud cloth were readily adapted by the people. Clothing was now beaded in bright colours and the quills were dyed with colours brought by traders. Commercially made paints were used to decorate lighter tipis made out of canvas. With these new materials, painting flourished and the Plains cultures became known for their painterly abilities.

The coming of settlers to the plains and the reserve system caused great damage to the tribes. The civilization

that was once great now crumbled to mere survival. The artistic expression that was available to everyone suddenly became an underground activity. Songs, dances and ceremonies were outlawed and assimilation was pushed on the people. The white man's dress became more common place, the old clothing was only used for ceremony. Memory became important as the government could not control it. Stories and oral history told of the old ways and were handed down through the generations. Visual records were now kept in the memory.

Until the 1960's artistic expressions were used to make bead work and other goods for the tourist trade. Geometric designs were carefully copied, the individual symbolism gave way to the "tribal". The Indian society in Saskatchewan was not strong enough to support an active arts community.

In 1968, Allen Sapp had his first exhibition in Montreal and Saskatoon. This was the first recognition of an Indian artist in Saskatchewan. Sapp painted genre paintings of his early life using representational images. In 1973 Sarain Stump set up the Indian Art Department at the Saskatchewan Indian Cultural College. The course was to train art teachers for reserve schools, but it had more of an impact than that. For the first time, Indians were brought together from all over the prairie provinces to study art of their ancestors. These two events gave individuals the courage to develop their artistic expression.

Since then, the Indian art community has undergone changes. Some of the artists are university trained, others are self taught. Traditional painters are dedicated to preserving the flat two dimensional surface and the use of symbolism. Contemporary artists are pushing back the traditional boundaries to find their own expression. Experimentation with different media has caused the general public to redefine their concept of Indian Art.

The concept of Indians controlling their own destinies has helped the Indian art community to grow. More artists are coming out of educational institutions and the self taught artists now have the opportunity to market their work. The old ways are gone and the contemporary artist has accepted the challenge to create art for a new society. The more things change the more they stay the same. Just as our ancestors adapted to the new media of the traders, the artist of today is trying new methods and media. Individuality of artistic expression is now allowed to flourish as it once did. Art is returning again to Indian society. □

The Indian society in Saskatchewan was not strong enough to support an active arts community.

STARVING ARTISTS

By Everett Soop

Being a middle aged fool, waiting to become an old fool, I was once a young fool, it is only natural that I studied art. Of course, back in the '60's when the good times were rolling, all the students then, studied something useless like philosophy, environmental studies, oriental religions or anything that was exotic, unusual and useless. Useless in the sense that it just wasn't important to make money or study anything practical to make a living. Those practical courses were for the bespectacled nerds! The same down (bleep ... bleeps) that wouldn't lend us any money nowadays. Ah! But back then, it was much more interesting to talk about things that nobody else knew about. Camp I believe it was called. Everybody had some unique and useless knowledge that nobody else knew about, if they did, you change the subject to something even more unique and useless. What we thought was unique then, is common knowledge now in the game Trivia (naturally).

The situation was ideal to capitalize on for B.S.'ers like myself. As a matter of fact for all Indians. We had not intellectual interests, even if any Indian did, our benevolent benefactors of the Department of Indian Affairs only allowed them to study at business colleges to become bureaucratic gofers, stenographers or clerks. The DIAND still didn't think then, that Indians were capable of university or learning. Anyways, it was easy to join any college crowd, because most of the studying was done in taverns, but the real attraction was supposedly "free love" of the 60's. The romanticized bohemian lifestyle idealized by the caucasian youth was nothing more than routine reality of Indian reserves. In other words our lack of money and inside plumbing work to our advantage to fit in the hippie lifestyle. Like I said, money wasn't important because there were youth hostels provided by the government, if full, it was easily to crash anyone's pad. You didn't need money, you can always get a grant through the Company of Young Canadians, or at least the rich kids did, so they could afford to be poor or at least accepted by us peasants by sharing the hard earned government money. Being rich or poor didn't matter, love and making love was (as if it never was or is!!). The reason most everyone thought that way was because some brilliant economist or financial wizard boldly stated that, the world was at the threshold of conquering poverty, and that there will never be another world depression. (I wonder where the hell he went?).

What I could never figure out was why my white buddies had to act poor so they can claim to be artists? This puzzled all my native friends too, so being poor we all assumed we must be artists. So much for Indians being natural artists!

If all this is bull! Then how come Indian Arts flourishes today? For the simple reason that art demands uniqueness.

What was unique about the 60's was the liquor was finally legalized for native consumption. And how they can consume! The novelty of drinking has now become commonplace, back then everybody was an artist with the bottle. The ensuing DT's was easily transformed to canvas. Where the ideas come from? Well true art like truth and honesty must be childlike, so you stole it from the innocent native children going to school or from their masterpieces on the kitchen walls. BUT! You might protest, that Indian artists have a very unique art form. How come? Elementary my dear Picasso! If you ever scrape an Indian painting, you'll see that it came from a paint-by-number set. Native artists don't know difference between ultramarine, viridian, vermilion, sienna or any other color on the palette. Although they could recognize bannock brown, they couldn't read the instructions nor read the numbers and of course they could never stay in the lines. What about the young artist today? They are even worse — they study art.

I HAVE A DIM VIEW OF INDIAN ART? Heavens no! I only have a sour chokecherry view. I never painted a picture in my life, never wrote any poetry and never wrote any of the books I said I was working on. They exist merely in the cobwebs of my mind.

Why did I live this lie? Well, I love to sound important and talk like I know something. My poverty could stand a little class, because it is true that I am starving. And I was sorta trying to lose my virginity and didn't quite succeed.□

WHAT MAKES YOU THINK HE IS AN ANGRY YOUNG NATIVE ARTIST?





Bob Boyer



"A Minor Sport in Canada"

Acrylic and Oil on Blanket
180 x 220 cm

Born in 1948 in Prince Albert, Saskatchewan.

Received Bachelor of Education, University of Regina in 1971.

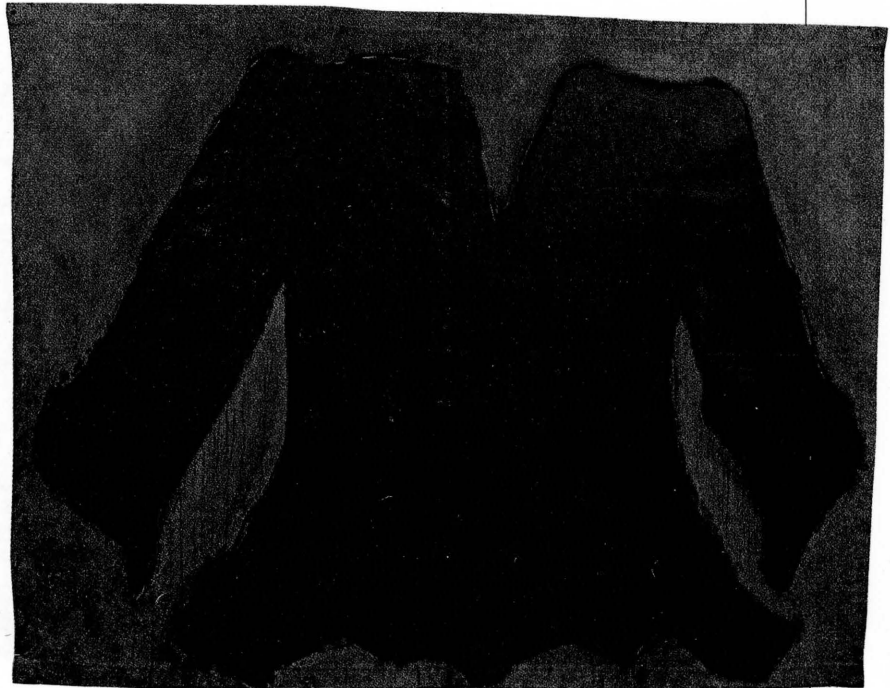
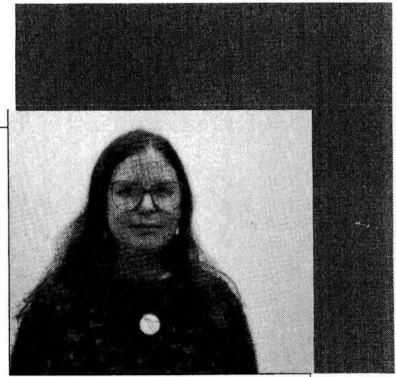
Boyer's work "A Minor Sport in Canada" is in the collection of the National Gallery of Canada. Of the work the artist has said,

"The idea was generated by a conversation with Rick Hill from the Six Nations Reserve, about how Indian kids have to be twice as good in hockey to make the team. He said even today in the game of Lacrosse, it is difficult for Indians to make the teams in Ontario. Then the same was said of marks in school. The connections seemed to go on and on, endlessly and depressingly.

About the same time I saw an article that said government troops treated their trip to Batoche as a sporting adventure. It seemed to me that they found fighting Indians and Metis to be a form of entertainment under the Union Jack."

Bob Boyer is Department Head and Associate Professor of Indian Art History, Department of Indian Art, Saskatchewan Indian Federated College, University of Regina. □

S. Ruth Cuthand

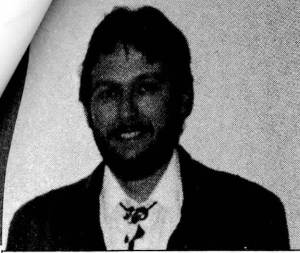


"He Promised Me Santa Fe"
1988
Acrylic on Canvas
56" x 68"

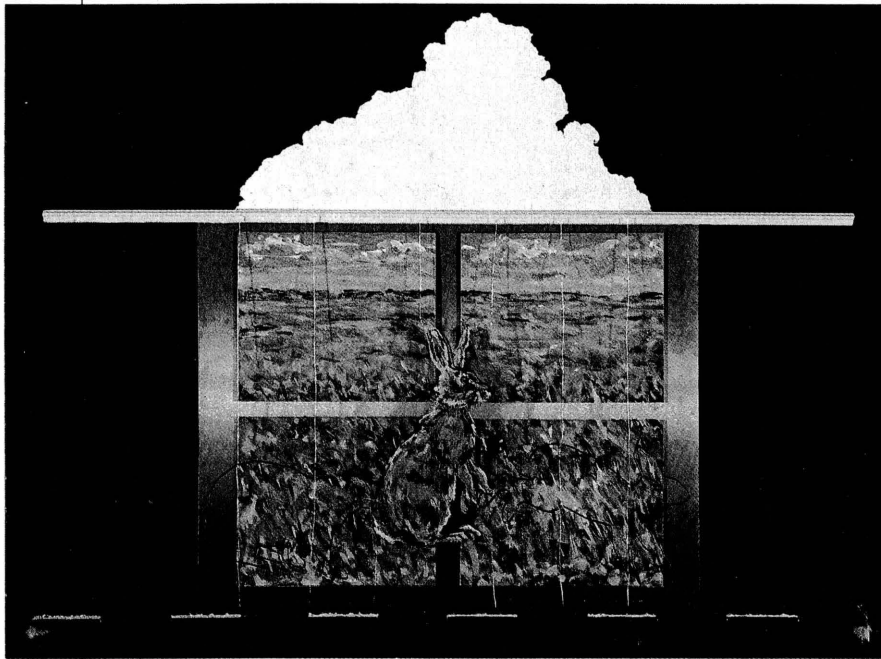
Born 1954 in Prince Albert, Saskatchewan.
Received B.F.A. from the University of Saskatchewan, 1983.
Studied at the University of Montana in the M.F.A. program in 1985.

I have been working on a series of shirt/dress images since 1983. The shirts/dresses have their historical roots in the Ghost Dance Religion of the late 1800's. Over the years the images have evolved into clothing of the soul. The image is used to visualize the great mystery of life within each of us. In 1985, while studying in Montana, I began working with sewn canvases. The sewn edge and the movement of the loose canvas reinforces the dress imagery.

He Promised Me Santa Fe is about hopes and dreams. The Southwest has always held a fascination for me. We all have fantasies of the best place to be where all our cares will vanish. Santa Fe is the place where I will be far from winter and won't have to stuff children into snow suits. It is also good to have someone to dream with. □



Ray Keighley



"Jumping Jack Splat"

1988

Assemblage-Acrylic, Plexiglass, Wire, Wood,
Handmade paper and Fur
36" x 48"

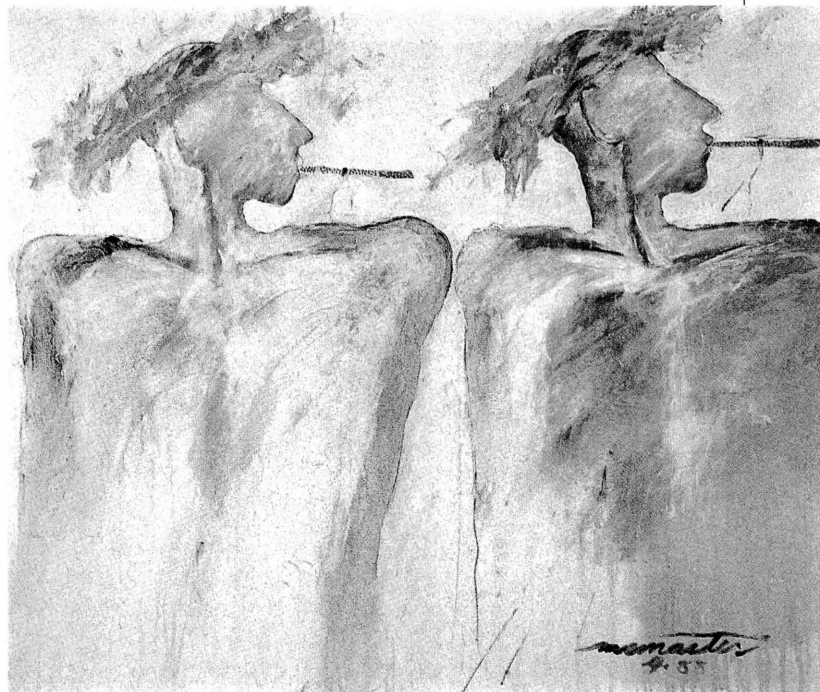
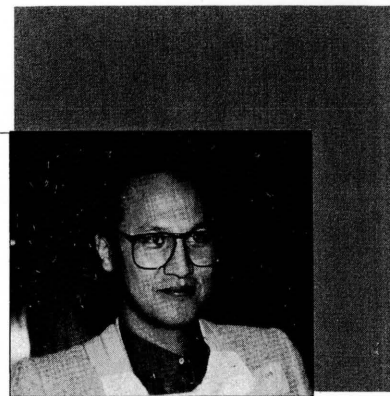
I am a Metis artist, born and raised in the foothills of Alberta. In 1978, I moved my family to Saskatchewan. This province is not new territory for the Keighley's as my roots are established on the Sucker River Indian Reserve at Lac La Ronge.

Art has been an integral part of my life since childhood though recently I have devoted more energy to art and art studies. In the spring of 1988 I graduated with distinction from the University of Saskatchewan with a Bachelor of Fine Arts degree, majoring in painting, printmaking and art history.

The subject matter varies from figure studies and still life work to more abstract and conceptual work. I find that they compliment each other and switching development as I work between either style. This process of switching subject matter encourages discovery and freshness as I work. At times there is a simplification and abstraction in my compositions and although some of my work has developed out of experimental searching, yet a definite and specific direction is clearly evident.

Life, history and ethnicity are aspects that do not play as large a part as might first appear. They become more or less opportunities to utilize my creative energy in the making of art objects. Much of my work is very "Saskatchewan" in content yet from a very personal point of view. My ethnic origin is evident and yet I do not wish to make that my primary motivation. I just happen to be an artist who has Indian blood and I try to balance that out in my work and in my life.□

Gerald R. McMaster



"Sun Dancers"
1988
Acrylic on Mattboard

Born in 1953 in North Battleford, Saskatchewan.

1977 Bachelor of Fine Arts, Minneapolis College of Art and Design, Minneapolis, Minnesota.

1975 Associate of Fine Arts, Institute of American Indian Studies, Santa Fe, New Mexico.

Gerald McMaster has had many awards and commissions: it is from one such commission that the current body of work has evolved. He was invited to participate in Twinning, an art auction to be held in 1988 to raise money for an exchange program between African tribal groups and native Canadians. His earliest work in this series, inspired by the body language of the Masai in Kenya, is a visual record of that image.

Out of this imagery, McMaster's attempt to recreate a spiritual link became more and more symbolic of every man, simplified to the essence of human form.

He has captured in small panels, created as multiples, a spiritual soul. Some are tightly bound as wrapped surfaces, others are less visually realistic as human form, still others became the spirit of the buffalo.

In the larger works, references exist to the teepee hide shapes, to hailstones, to the life force dividing lines and to the more obvious beaded decorations, cross shapes, the four directions and the sky. Often the forms break the surface of the defining shapes in which they exist, sometimes within the shapes, a sense of limitlessness and infinity lies behind the human forms. At their best, they are wrenching works, pulling at the unconscious memory of community shared.

McMaster is pleased with the white, almost transparent bodies that are his most recent work because they are neither gender nor ethnic specific. From a specific tribal image, McMaster has produced the vision of soul. Gerald McMaster currently has an exhibition "T.P. Series" travelling throughout Saskatchewan. □



Lloyd Pinay



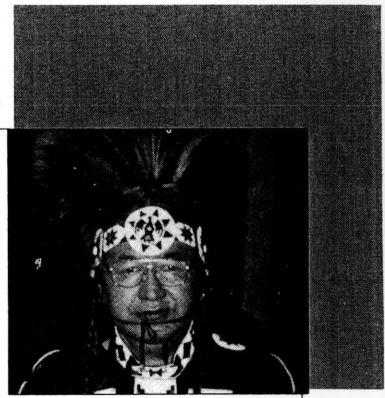
"Untitled"
1988
Colorado Alabaster
30" x 12"

Lloyd Pinay the sculptor is a modern man of great intelligence, driven by an ancestral drum to release the magic images buried in stone. Lloyd has a profound understanding of nature; of ecology. He carves like a shaman provoking a miracle. Working smoothly and sympathetically he files and taps, aware of the sound, the grain, the color, the form. The stone tells him what to do and the image appears as by magic. Themes vary and recur but always fresh, sometimes very clear and naturalistic, sometimes in a blend of mythology and sensuous curves.

Lloyd is a prolific carver, working mostly in alabaster. He has a tremendous capacity for capturing the essence of an idea or event. He can see the image in a stone long before it is revealed by the chisel.

Lloyd Pinay is at home in La Ronge, Saskatoon, Qu'Appelle, Colorado, New Mexico, a gypsy itinerant carver, naturalist, and philosopher. Given time, he will teach us some of the truths our ancestors lived by and let us live in harmony with each other and our natural world.□

Allen Sapp



"Summer Pow-wow at Piapot, Sask."

Oil on Board
24" x 36"

Allen Sapp is one of the foremost painters in Canada today. His art provides a window to view life on the reserve in Northwest Saskatchewan, as it did during the time Allen was growing up in the 1930's and '40s. His paintings depict men cutting wood in the cold prairie winter; Allen's grandmother drying moose meat and preparing hides; a woman pounding chokecherries into mash to make pemmican; dancers dressed up for the pow-wow celebration.

Allen Sapp was born on the Red Pheasant Reserve in 1929. A Cree descendant of Chief Poundmaker, he was given the name KisKayetum (He-perceives-it). He was a frail child suffering from the effects of meningitis which prevented him from going to school. But because of his confinement he explored other means of expression, and taught himself to sketch and draw.

In November, 1975, Allen Sapp was elected to the Royal Academy of Arts in recognition of his outstanding achievement in the field of visual arts.

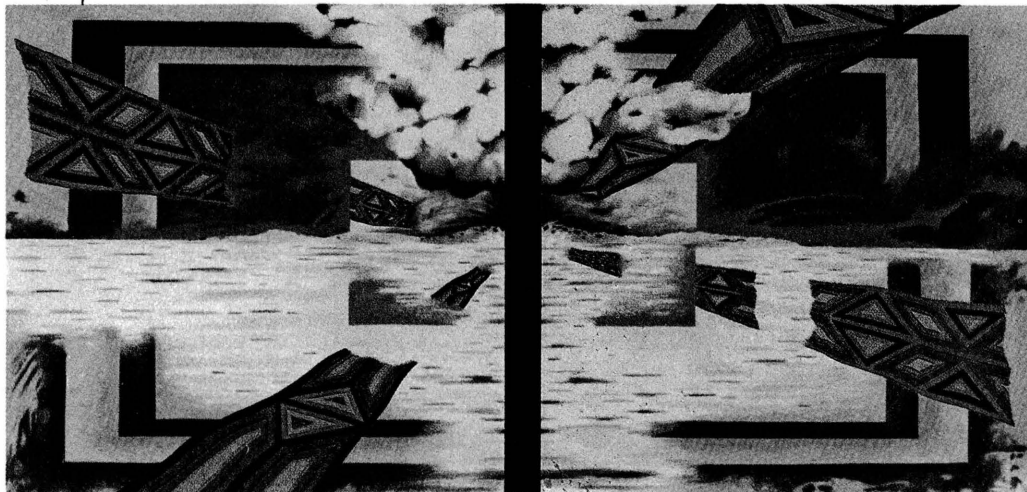
On December 5, 1985, Allen Sapp was one of the first eight recipients of the Saskatchewan Award of Merit, given in recognition of individual excellence and/or contributions to the social and economic well-being of the province and its residents.

In January, 1987 the Governor-General of Canada appointed Allen Sapp an officer of the Order of Canada, given as a means of recognizing outstanding achievement and honoring those who had ben given service to Canada, to their fellow citizens or to humanity at large.

"Summer Pow-Wow at Piapot Sask" was completed last summer following the pow-wow celebration at Piapot, and it features Allen Sapp dancing. The pow-wow is of course, a most important part of the Plains Cree culture and Allen enjoys participating in as many pow-wows as he can throughout the year.



Jerry Whitehead



"Into the Atomic Age"
1987
Colored pencils on paper
15" x 15"

February 24, 1957, James Smith Reserve, Saskatchewan

May, 1987 Bachelor of Fine Arts, Nova Scotia College of Art and Design, Halifax, Nova Scotia

May, 1983 Bachelor of Arts, Indian Art, Saskatchewan Indian Federated College, University of Regina, Regina, Saskatchewan

Within the past few years, I began incorporating beadwork in my drawings and paintings. I saw beadwork as a means of expressing a part of Indian culture. In doing the actual beadwork was no problem. It was finding a suitable surface, how to represent it in a modern text without alienating it. Finding that balance between the two to work as a whole is a challenge. "Into the Atomic Age" is my pictorial statement about the entering of this new era in history. The smaller rectangle is symbolic of what is now history. The first splitting of the atom as already occurred. Bands of beadwork which are extending out in all directions represent the Indian peoples. The division of the squares are symbolic of two opposing views.

SASKATCHEWAN INDIAN ART:

Artists have always been valued in Indian society because they were the ones who made visible what could only be perceived and understood in the abstract.

Indian art, as it is commonly known, is a tradition that extends back many hundreds of years in the area of Saskatchewan, and many Saskatchewan Indian artists today derive their inspiration from our ancestral past.

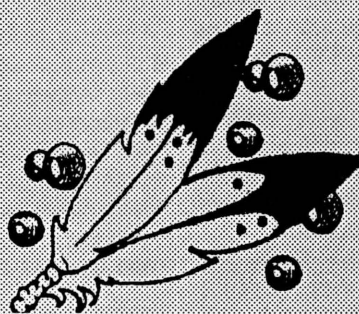
The creative objectives of our forefathers were so inextricably woven into the fabric of the culture it was difficult to categorize them as art. The very idea of making art was a new concept in the Indian world. It did not, however, preclude the fact there were many gifted individuals who were immediately recognized within the traditional community as manifesting creativity. Many men and women were often recognized as receiving this "special gift" from the Great Spirit, and were expected to put it to good use. In fact Plains Cree terminology point out capabilities of craftsmanship, yet there is no word or concept for art.

The actual creation of "art" was not recognized or defined as such until the Europeans began to take an interest in Indian-made objects. Many of these objects were first seen as curiosity objects, or curios and were purchased by early European tourists who came out onto the Prairies. Later, however, these objects became the interest of anthropologists as ethnographic specimens of a dead or vanishing culture.

In order to understand contemporary Indian art we must first look briefly at some historical developments. At the turn of the century, the Department of Indian Affairs in Ottawa often participated with Montreal's Canadian Handicraft Guild in agricultural exhibitions such as the Regina Agricultural Fair. These exhibitions were often the gathering place of surrounding Indian tribes who performed dances in traditional costume for the farmers and tourists. The activities of the Indian people at these exhibitions were usually under the watchful eye of the notorious Indian agent. His job was to see that the Indian was becoming an assimilated member of Canadian society and not practicing his old ways. It should be noted that the Canadian government had outlawed the religious and cultural freedoms of every Native Canadian.

The exhibitions like the one in Regina were organized

More than Beads and Feathers



By Gerald McMaster

during the summer for they gave the farming community a chance to get together and compete for agricultural prizes. Students from Indian schools were invited but only through assistance of the Department whose intent it was to show how much the children had become assimilated. Prizes, for example, were awarded for writing skills as well as domestic activities, such as farming for boys and sewing for girls. Traditional-type objects were displayed but usually in a subordinate manner.

By the 1920's and 30's most traditional Indian objects were no longer being made because two or three generations had passed and the forces of assimilation and acculturation had swiftly eroded a former way of life. This assimilation process included compulsory attendance for all children in Christian-run boarding and industrial schools, and the forced incarceration of traditional nomadic tribes onto reserves as a measure of government control. This period, known as the Reservation period, began in the 1880's and lasted until about 1950 when the Indian Act was finally altered to include religious and cultural freedom, but by then the meaning of being a Plains Indian had been irrevocably changed.

The ideas and intentions that had been for so many generations an important source of inspiration were gradually removed and eventually meant very little to the Indian in his new state. The dreams and vision quests that were inspirational to image-making evaporated quickly because of Canadian law. Male activities of hunting and war-games became antiquated, as did many women's societies. The entire context for creativity was diminished because the life that gave meaning to being a Plain's Indian was forever changed. There was no longer a need for clans and societies. However, it should be noted that Plains Cree religion was being practiced clandestinely and has survived to this day in the form of the Rain or Thirst Dance, the winter Round Dances and the summer Dakota or Pow-wow Dances.

It remains to be seen whether or not these traditions will influence a new generation of Saskatchewan Indian artists, as it is now with Indian artists in British Columbia and Ontario.

(Continued on next page)

More Than Beads and Feathers
(Continued from previous page)

The generation of modern day Saskatchewan Indian artists begins with Allen Sapp, a Plains Cree from the Red Pheasant Reserve, who during the 1960's began a form of expression that caused considerable excitement. Until then Prairie Indians had been producing primarily bead and feather work as an artistic expression, but Sapp created a new context. The white collector wanted more than just beads and feathers. Sapp created an art that was informed more by his white schooling and what he saw in books and magazines than by his Indian traditions. His introduction of portrait and landscape painting on square canvasses was a completely new idea in Indian art. It was this framework that was to be so influential on other Saskatchewan artists like Sanford Fisher, Henry Beaudry and the younger Micheal Lonechild, each with his own style of realism depicting life during the Reservation period, and everyday life (as opposed to more spiritual matters) is reflected as a dominant theme. Their success is largely due to a public that accepts realism over abstraction, banality over experimentation, naivety over the art-school trained artist, though their importance lies in having generated a new establishment of Indian artists in the 1980's who are questioning the modern values of Indian art within Indian and non-Indian society.

This new generation of artists is largely educated in art schools and have a very good knowledge of traditional Indian art. It is therefore not surprising that their work is informed by traditional practices and ideas. The late Sarain Stump during the 1970's should be credited with this new dimension of Indian art and thinking. He understood the intricacies of Indian thought and applied it to art-making which became extremely influential on many succeeding artists. Edward Poitras, a former student of Stump, now creates environments in which

his work must be experienced as one would enter an area where ceremonies are taking place, even though his work does not presume the same level of spirituality. Bob Boyer of Regina, is not only heavily involved with modern pow-wows but he is intrigued with the flat painting style of the parfleche bags. Ruth Cuthand's aesthetic gives new meaning to painting dresses. Her dresses become iconic rather than utilitarian, much the same as the Sioux Ghost Dance shirts of the 1880's.

The future of Indian art in this province, or for that matter in Canada's prairie provinces, is very promising. Many collectors are beginning to recognize the dynamism in contemporary Plains Indian art that was once believed lost forever. Artists outside the prairies are being greatly influenced by the uniqueness of the Plains as an inspiration for their art.

Today, all Indian artists realize the importance of their heritage in forming their artistic expression, and they are making strides to return it to the Indian community from where so much of it came, if only our people are willing to accept it as a dividend being paid.

The contemporary Plains Indian artist realizes that the individuality which was an acceptable form of expression a hundred years ago is critical today if it is to infuse a new spirit. The dormancy of the Reservation period has only been an inspiration to these artists and they are now motivated enough to make stronger connections with the past.

For further discussion read the essay "Tenuous Lines of Decent: Indian Art and Craft of the Reservation Period" by Gerald McMaster in the forthcoming book In the Shadow of the Sun: Contemporary Canadian Indian and Inuit Art to be published by Editions Cantz, Stuttgart, West Germany, 1989. □



The Business of Art

By Ruth Cuthand

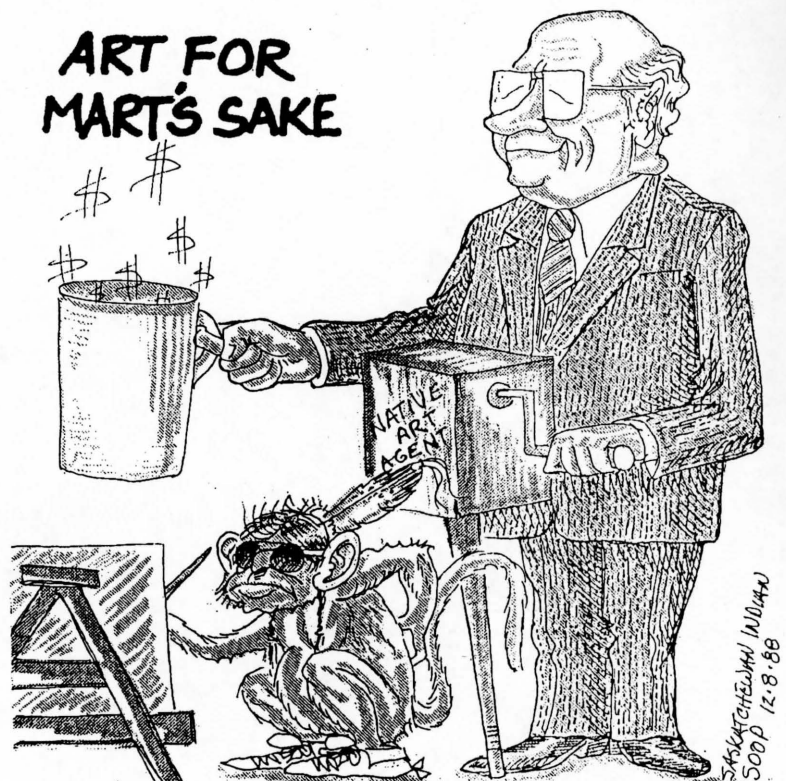
Often an artist can become their own best collector if they do not understand that art is a business. Creating the art is the best part, but what to do when it starts to fill your house? This is where the business part comes in. Do you drag your art in a portfolio around to different galleries and hope they will look at it? Well first of all get slides taken of your work, then sit down and label it. The title of the work, the media used (example acrylic on canvas), the date the work was completed and the size. It is best to make several sets as often you don't get them back. Next an artist statement, that should be brief, say what you are trying to do with your work.

After you have finished all this stuff, try to pick a gallery that seems to handle work like yours. Now comes the hard part. Get up early, comb your hair and gather your courage. Walk briskly past the gallery you have chosen and go around the corner to the nearest coffee shop. Have a coffee and run through the speech you were up all night composing. Once you are satisfied, go to the gallery and introduce yourself to the owner. If interest is shown offer to leave your slides for him/her to look at. If all goes badly, go home to bed.

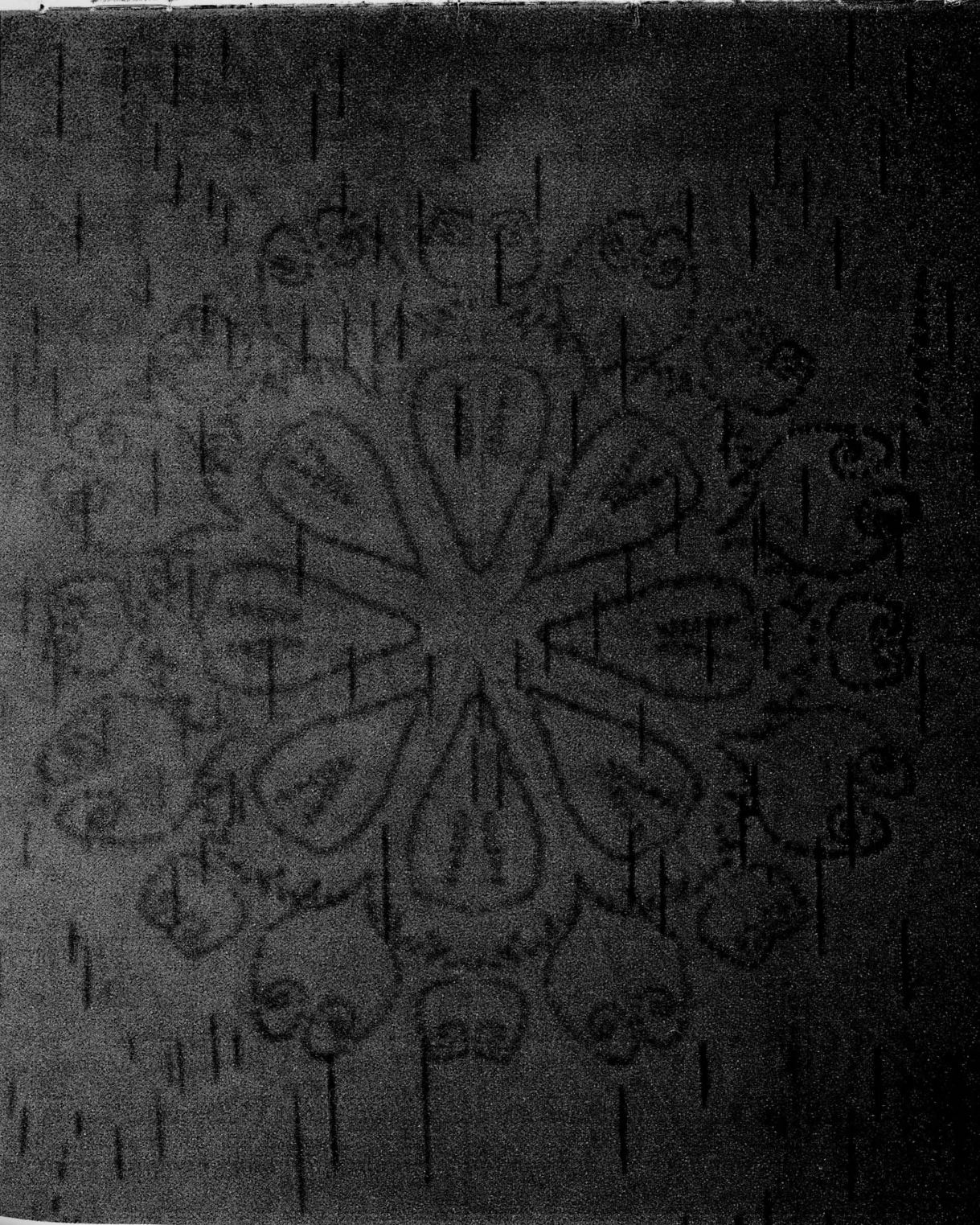
A gallery is not the only way to go. Government departments and corporations all purchase work for their buildings. This usually involves a phone call to find an address to send slides of your work to. A nice covering letter, envelope and postage and you are on your way. The greatest risk involved is that you might not get your slides back. They will get back to you by letter, a written rejection in the privacy of your own home is not so bad.

Then there is the world of publishing, often magazines, such as the *Saskatchewan Indian* are looking for art for their covers. This involves getting up early, combing your hair and practicing that speech. Once at the office you will meet the editor, who usually has not had sleep for several days, his hair has not seen a comb for weeks and usually has bad taste in art. Undaunted, you pull out your slides and start your speech. The editor will usually look unimpressed, he is thinking, Will it sell magazines? Is it pretty enough? If the editor is agreeable to publish your work, you will be plunged into the world of copyright. The editor will try to come off as if he/she is furthering your career and will try to offer the smallest amount he/she can get away with. If you have done your homework you will have a good idea of the price you should receive. Make sure you have signed over your copyright for one printing only, reprints will cost the publisher more.

If all else fails remember relatives will often buy your work if you look hungry enough. □



└ To remove Art Supplement open outer staples. ┘



Elder Thomas Strongquill
(Continued from Page 16)

guage and the learning ways (ceremonies and teachings) that made all this happen. I think we have to try and recover what little is left of this way of life before we completely lose it. Today we have schools that could be done that, but I hear we are even losing those.

In the past we used to work from morning 'til night to survive and to have enough food to pull us through the long winter months, and again we had to work together for this to happen. We used to do this by hunting, trapping and gathering. We would sell our furs and goods to the Hudson Bay Company who would pay us very cheap for the furs, pemmican and seneca roots we bought.

Just to give you an idea, muskrats were five cents, beavers were seventy-five cents, foxes were twenty-five cents, coyotes were thirty-five cents, mink were fifty cents, weasels were fifteen cents, squirrels were two cents and gophers were one cent a tail. This money was used to prepare us for the long summer's hunt to prepare our food needs for the coming winter. We had to buy the necessities such as tea, salt, sugar, flour, breads, shells and lead and powder for those who were still using the muskets and twine at the Hudson's Bay.

Wrapping string was used for snares for rabbits. Shovels, pots and pans, knives -- all the tools needed for the big hunt.

These were exciting times for our people as everybody worked together to make this a successful hunt, poor hunt meant hunger for the coming winter. Our elders prayed and our young men fasted and gave tobacco to the elders to advise them in the hunt. You would see young men that were prospects as good hunters and that are good hunters already, gathered around the old expert hunters of the past for final instructions on how to bag their game.

The young women would be gathered around the cocoms for instruction on how to prepare the meat for smoking and drying and to organize their work for quickness and proper

curing of the meat and also the children being instructed on how they would help by being obedient making sure there was a lot of wood prepared and available for the women to use for cooking and drying. Yes, these were busy times and happy times.

It is sad today, there is more sadness than happiness. Perhaps the end is coming. I am getting tired but I want to tell one more thing, that is about our treaties and hunting rights.

The Queen's Representative said what you have, you will always have, and more because what your great white mother gives you is on top of all you already have. And as for our game and hunting. The Queen's man was told that our hunting grounds, our game birds and fish and all our big game were not for sale or to be given away in treaty but rather to be protected for our use. He said No! No!, I don't want your wildlife or your hunting grounds. Instead, what I will do is protect these areas and animals for you, as in the past. They will be protected for your use only. Because the whiteman who has killed off your buffalo may do that to your animals. This is what our grandfather and my uncle old Kakaway told us, because he sat through all the treaty negotiations as one of our headmen. He sat five rows directly in front of the Queen's representative.

As far as I know, we have not broken any treaties in my time, but I don't know about today. All the broken treaties have been done by the Queen's white children. They promised God to keep them so it is He who will make them pay for their broken promises, and they have to look closely they will know how.

As for our young people today, who hunt, should not sell this meat. It is meant to be given and shared by our people between one another. I don't agree with the selling of wildlife by anyone, whether they be white or Indian.

I always enjoy helping when I can. Recently I was asked to help our young people open and dedicate a building to promote Health and environment. With this I would like to rest now and I thank you for visiting and listening to me. □

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Fall Indian Languages Instructors Workshop and Teachers In-Service

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Registration fee is \$200.00 per person - includes accommodation, meals, coffee and all sessions. We have room to accommodate 48 people. apply now to ensure a spot

Saskatchewan Craft Council



Ta-Hah-Sheena:

Sioux Rugs from
Standing Buffalo Reserve

October 29 - December 1, 1988

Organized and toured by the
Dunlop Art Gallery,
this Exhibition documents the
work of a rug-making
cooperative active from
1967 to 1971.

Saskatchewan Craft Council
Gallery
1231 Idylwyld Drive North
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S7K 4J3

653-3616

Alwyn Morris Returns to Olympics

Once again, Alwyn Morris will represent Canada at the Olympics. He's hoping to repeat his double medal performance of the 1984 Olympics.

At the Los Angeles Olympics in 1984, the Canadian kayaking duo of Alwyn Morris and Hugh Fisher won the gold medal for the two-man one hundred meter competition and the bronze medal in the K-2 or two-man five hundred meter competition.

The sight of Alwyn standing on the podium accepting his gold medal and holding aloft an eagle feather has remained in Indian minds as a source of pride.

Morris is a Mohawk from Kahnawake, Quebec. His introduction to the canoe and kayak came at the age of 17 but because of his size he was not considered competition material. It was only after much practice when he mastered the technique that he began to win races and get the attention of a national canoeing club.

Alwyn's road to the Olympics was not an easy one. He trained, competed and gained a berth on the Canadian Olympic Team for the 1980 Summer Olympics in Moscow. In 1980 the Russian army invaded Afghanistan and the western nations, led by the United States, boycotted the Olympics. This was a serious setback and after all his hard training, Alwyn would

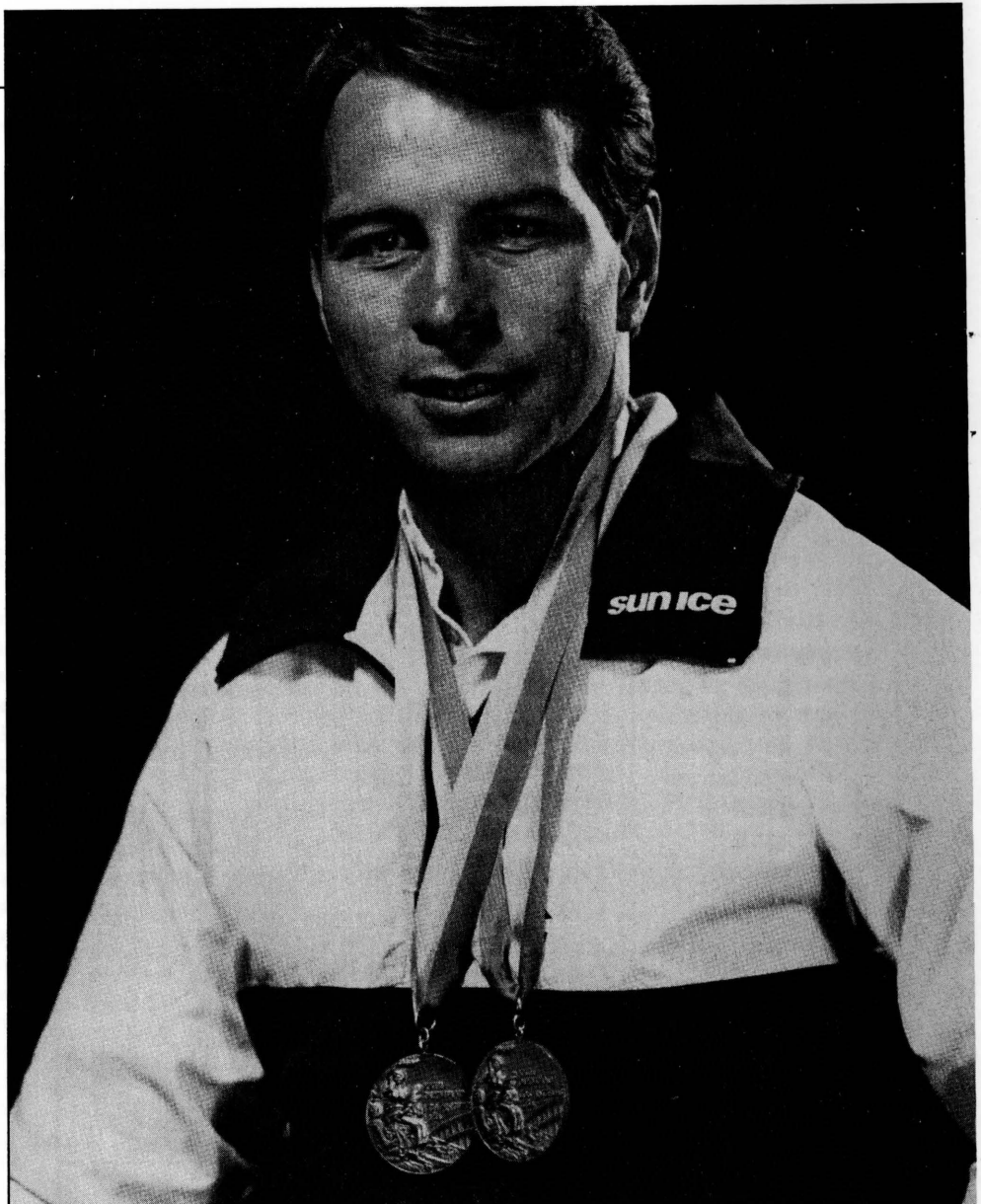
have to wait four more years for the next Olympic competition.

Following his success in the 1984 Olympics, Morris won the Tom Longboat Award for the second time—was one of six Canadians appointed "Youth Ambassador for Canada" for International Youth Year. He was also appointed a member of the Order of Canada.

In 1986, Alwyn again accompanied the national team to a series of meets in Europe which culminated in the World Championships back in his home territory of Montreal. This was his seventh year as a member of the

Canadian team competing for a world championship and his results were below his personal expectations. Later, it was discovered that he had developed a rare blood disorder which had dramatically affected his ability to compete.

In June of 1987 he announced his retirement from active competition. However, he remained active as a coach of the national women's team. That year, the Canadian Women's team placed a number of competitors in the finals of the world championship, where in the previous year, there had not been any.



In September of 1987, Morris decided that he felt better and returned to active training for the 1988 Summer Olympics.

In an interview with the *Saskatchewan Indian*, Morris stated he felt well and thought he could repeat his performance of 1984. However, he was quick to point out that the competition has become much fiercer in the past few years. "In 1984, there were four countries who were considered medal contenders. In 1988 at Seoul, there will be 15."

Because Morris retired from active competition to combat his disease, he was not eligible for government sponsorship from Sport Canada. Also, his partner in the double kayak events, Hugh Fisher, left active competition and went to medical school and was not eligible for funding from Sport Canada. As a result, both Alwyn and Hugh have had to practice and compete without any government assistance. Their trip to Seoul will be paid by the Canadian Olympic Association, however they must pay for the training and competition expenses themselves. Morris has been able to obtain sponsorship from Reebok, Shoppers Drug Mart and the Peace Hills Trust Company. However, about \$30,000 is needed for one person to train for one year and Alwyn feels that between himself and Hugh they need another \$30,000 to complete their competition in Seoul.

The Kahnawake Band has chipped in by hosting a Go for Gold Golf Tournament on August 28 at the golf course on the reserve. "The tournament was organized with a two-fold purpose," said Dale Monture, fund raising coordinator. "First, we plan to raise \$15,000 to help Alwyn with his training costs at this year's olympic summer games in Korea. Secondly, we hope to encourage the public, both native and non-native to get involved in the Olympics by supporting Alwyn and his partner Hugh Fisher in their bid to defend their 1984 title as the world's premier kayaking team." Also caps, t-shirts, and a poster autographed by Alwyn himself are available from the Alwyn Morris Reserve Fund at Kahnawake, Quebec. □

REMEMBER LOS ANGELES '84 OLYMPIC SUMMER GAMES?

REMEMBER THE PRIDE!

Los Angeles 1984. Alwyn Morris and Hugh Fisher stroking for the finish line, a perfect rhythm of flashing paddles and straining muscles reaching for Olympic gold.

And later, the raising of the eagle feather during the awards ceremony, the culmination of years of training, years

of sweat. Olympic gold for Canada.

Remember the pride. Seoul, 1988. Alwyn Morris and Hugh Fisher are reaching for the gold again, reaching to recapture the spirit of '84. And you can help.

Join the Team!
Help Alwyn

with his Olympic preparations.



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Adult T-Shirts: (White)	S M L XL XXL	\$16.00
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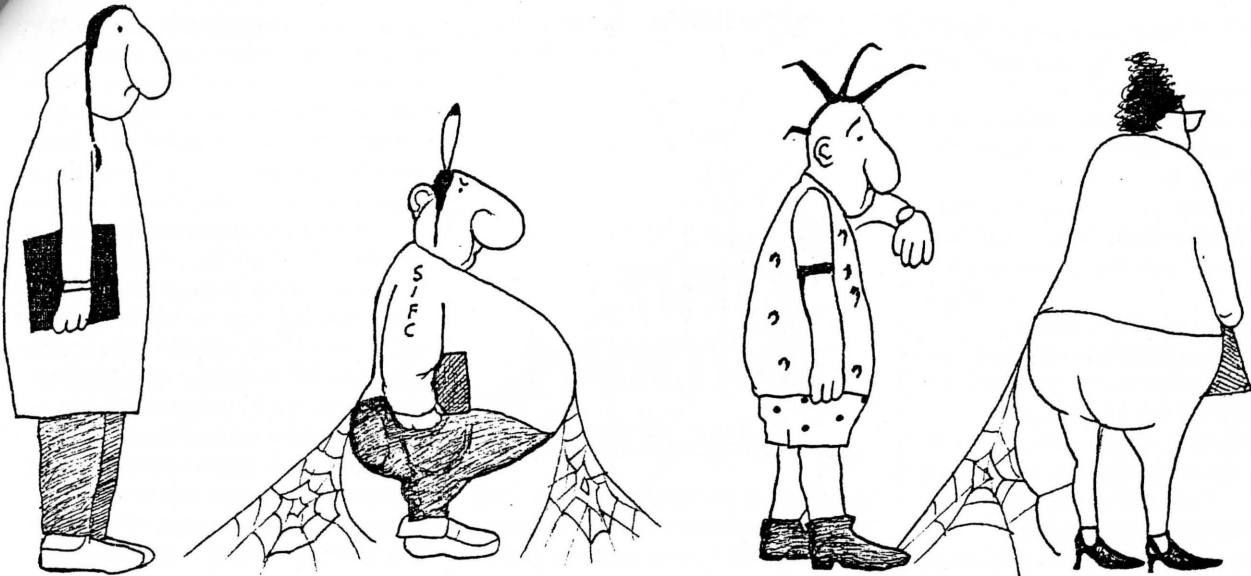
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(Alwyn Morris Reserve Fund)
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Tipi painting was highly regarded as its symbolism came from a dream or a vision experienced by the owner. It also brought protection to those who lived in it. When transferred it had a good value for exchange. Each tipi had a name referring to its decoration and to the flag hanging from its peak.

A story is told of a man who had experienced such a dream: *North of Calgary there is high ground called Nose Hill. Nearby are lakes called Rolling Lakes named for the character of the surrounding rough and rocky land. I was a grown man. I had given up youthful amusements. I sat on the hill one day and saw my father come out of his tipi with a gun on his shoulders. I went down to my grandfather's and changed my moccasins. I dressed warm and took my knife. I followed my father's tracks. After a short distance I heard a gun shot. A little further I came upon buffalo-tracks. I saw drops of blood and followed them up to a slough, and there I saw a buffalo on its back. The head was pointing east. I began to butcher it. I cut a piece of fat*



TIPI PAINTING

By Stan Cuthand

from the breast and sat on the head and started to eat. I heard another shot. It was growing late. I heard a wind coming. I lay down in the shelter of the buffalo. It became dark. All night it snowed. My father did not know I had followed him. At about midnight I lost my senses (in a trance). The buffalo spoke:

"My son, I have pity for you. I will give you my tipi. Do you see my grey hair." I will give you that also. Here is

my tail.² I give you my tail. Now see the tipi. I give that tipi."

The tipi faced eastward. There was a buffalo painted on the left side and another on the right side.

"My son do not be afraid to make this tipi. I am one with six others who came out of the mountains. Pray to me; I am a jealous being; Do not pray to any other."

I looked at the tipi again. There was a calf skin hanging from its peak. The covering was of buffalo hides.

"Do not give this tipi away; Not to other tribes. Keep it among your people. All evil will not touch you so long as you live in this tipi."³

The buffalo gave me four songs to go with the tipi. That is how I got a painted tipi. I painted one like that a few years ago. I have now had it nearly four years and on the fourth year, I will have to transfer it to someone.

Source: Oral Literature

1. An idiom meaning "a long life".
2. Tail end - used as a flag.
3. "Evil" - bad medicine. □

**BACK TO
BATOCHÉ
DAYS**

**September
2, 3, 4, 1988**



BATOCHÉ - 88 -



*slowpitch,
jigging,
fiddling,
square dancing,
bannock baking,
tug-of-war,
horseshoe
competition,
buckskin parade,
talent show,
children's events,
displays,
Mr. & Mrs. Batoché
of the Year.*

Bill C-31

Death Rule

Amended

By Ivan Morin

Changes to the Indian Act continue as a result of Bill C-31, which reinstates non-Status Indians. A recent amendment to the Act has eliminated what has been termed as the "Death Rule", which adversely affects requests for registration based on the initial rights of the person's grandparents. More specifically, it effects applicants if one or both of their parents were deceased before April 17, 1985.

The Minister of Indian Affairs, Bill McKnight, says this was clearly a mistake and his Ministry is correcting it with the amendment to the Act.

McKnight says that Bill C-31 was enacted to bring the provisions of the Indian Act into line with the Charter of Rights and Freedoms, by eliminating discriminatory provisions, restoring Indian status and Band membership to those who were denied Indian status as a result of a discriminatory provision of the Act. Speaking to the amendment to the Bill, Bernard Valcourt, Minister of State for Indian Affairs and Northern Development stated, "As a result of this Act, we have ensured that men and women receive equal treatment, that children are treated fairly, whether or not they were born out of wedlock. And that people who lost their Indian status as a result of discriminatory measures or enfranchisement could recover their status, and finally, that the direct descendents of such persons would also have registration entitlement."

Since the passing of Bill C-31, more than 45,000 Indians have been registered under the new provisions, and Indian Affairs is still receiving applications at a rate of some thirty-five per day. The number of applications

led to a large back log in the beginning, but the Department of Indian Affairs says that this backlog is being eliminated and more people are gaining their status quicker.

In making changes, the Minister contacted representatives from the Assembly of First Nations, the Native Council of Canada, and the Native Women's Association of Canada. All gave their support to the amendment. As well, the members of the Standing Committee on Indian Affairs, on both sides of the House, agreed that the amendments should be made as soon as possible.

The amendments have been made retroactive to April 17, 1985, to ensure justice and fairness not only to

"Bill C-31 was enacted to bring provisions of the Indian Act into line with the Charter of Rights and Freedoms, by eliminating discriminatory provisions, restoring Indian status and Band membership to those who were denied Indian status ..."

future applicants, but also to those whose applications are now in from the Department of Indian Affairs. The Department says that the number of persons affected by the change is relatively small, but it says that this is not the point. It says that Bill C-31 was passed to eliminate discrimination and the amendments will ensure this.□

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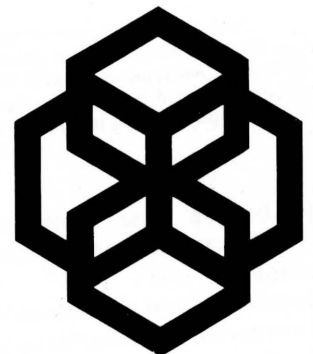
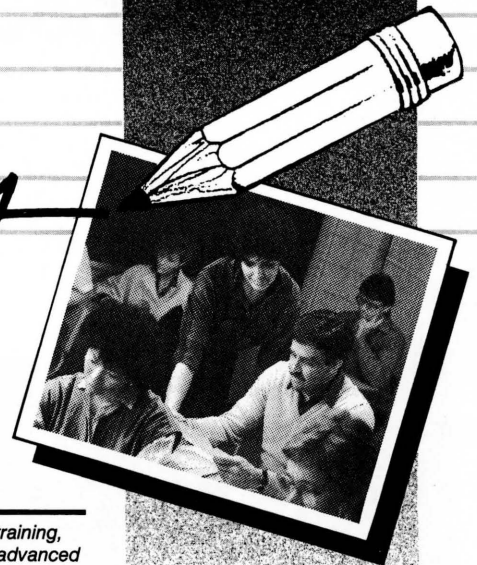
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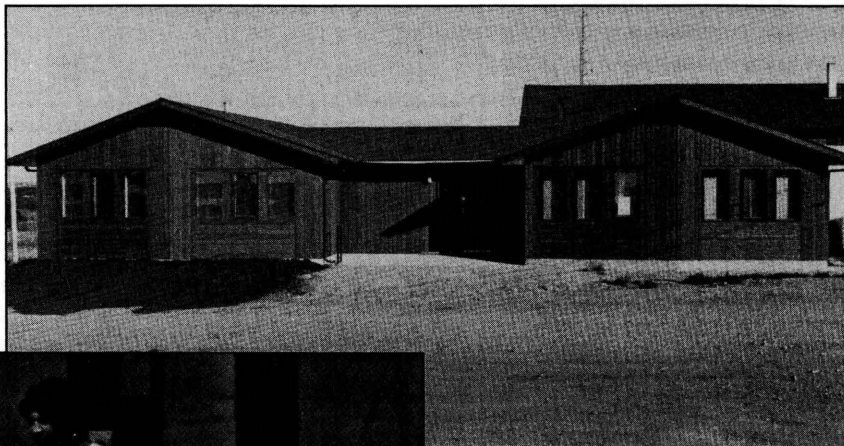
SIAST

Keeseekoose Health Centre Opens

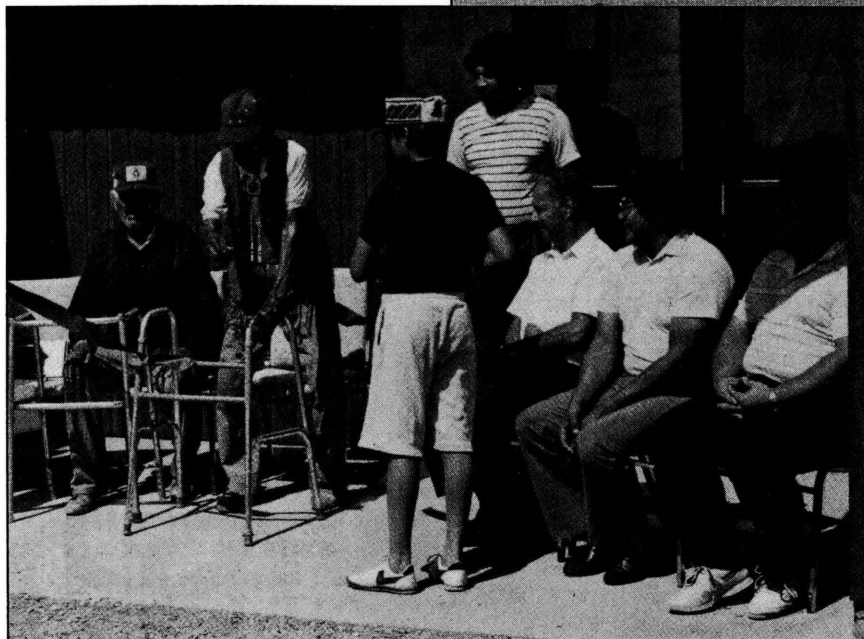
By Danny Musqua

At the dedication of the Keeseekoose Health Centre Elder Thomas Strongquill officially opened the centre for service by cutting the ribbon.

The speakers for the day's events were: Chief Albert Musqua, who thanked everybody for their participation and interest. CHR Mavis Kakakaway spoke on the advantages



Keeseekoose Health Centre



Elder Thomas Strongquill (Left) officially opens the Health centre. (L-R): Elder Robert Quewezance, Elder Thomas Strongquill, William Straightnose, Ron Watkins, Chief Albert Musqua and Carl Service.

of services the centre would bring into the community. Public Health Nurse, Charlotte Swedburg also spoke on how much more will be done through the centre.

Carl Service, architect for the building also spoke to group who were present.

Many thanks to William Straightnose for the wonderful job he

did as M.C.

Environmental officer, Ron Watkins from Health and Welfare Canada, praised the communities efforts in acquiring the centre for services urgently needed. He presented a plaque for the community to the Chief on behalf of Health and Welfare Canada.

A dinner, delicious and well

prepared, was served by the Keeseekoose Women's Club.

We, the people of Keeseekoose, would like to extend a special thanks to these women for their fine work in our community. We will refrain from using your names because there are so many of you to thank. A guided tour of the premises was made and this concluded the day's events.□



INDIAN 4-H PROGRAM

Summer '88 Agricultural

Projects -- Three cheers! Hip hip hooray! Right On! To all 4-H members who are taking part in this summers garden, poultry and swine projects: Keep up the good work!

Youth are 4-H learning in the Shellbrook District, Muskoday, Pelican Narrows, many North Battleford reserves, and Ministikwan. And of course there are the 75 gardeners and 40 chicken ranches in the Yorkton District.

Good job!

4-H Exchange -- It is possible to organize inexpensive youth exchanges to many countries. Several groups have gone to European locations, the United States and Japan.

For further information and assistance in planning your "trip of a lifetime", contact the Indian 4-H Program.

4-H Stamp -- A new kind of dance?

No ... the post office has issued a commemorative 75th Anniversary 4-H stamp. Look for it!

Indian 4-H Camp

-- As this article is being printed, the Indian 4-H Camp is underway for the 15th year. The 1,000th camper will be announced in the next issue. Seventy campers are registered from 25 reserves.

An activity sure to please will be the horse and mule team trail ride. Likely to be as popular will be firearm safety instructed by two female RCMP officers. Mrs. Philamine Gamble, Elder, will grace the camp with her presence, humor and yarns. A wilderness survival program is planned. Outdoor cooking will be enjoyed. Crafts. Theatre. All kinds of learning and fun!

Fall '88 Opportunities -- September and October are good times to or-

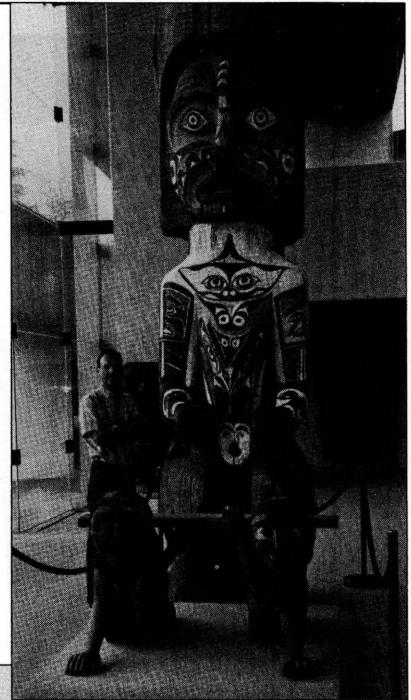
ganize a 4-H Club. People enjoy new learning after a fun-filled or quiet summer.

Current and former 4-H leaders - as well as brand new ones - are asked to complete 4-H registration by November 30 or earlier.

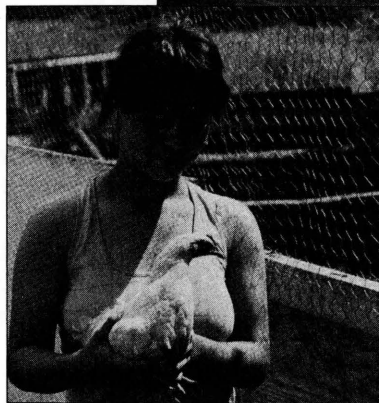
Elsewhere on this page describe 4-H leaders learning events in Montana and Manitoba. Apply today.

Call the Indian 4-H Office for 4-H Club planning help. □

SIAP 4-H Program Coordinator Les Ferguson (Right) with totem display at the University of British Columbia.



Shellbrook District 4-H young people in action with their projects. L-R: Louis James (Ag Rep), Daphne Thomas, Bertha Thomas, Diane Thomas, and Loretta Thomas.

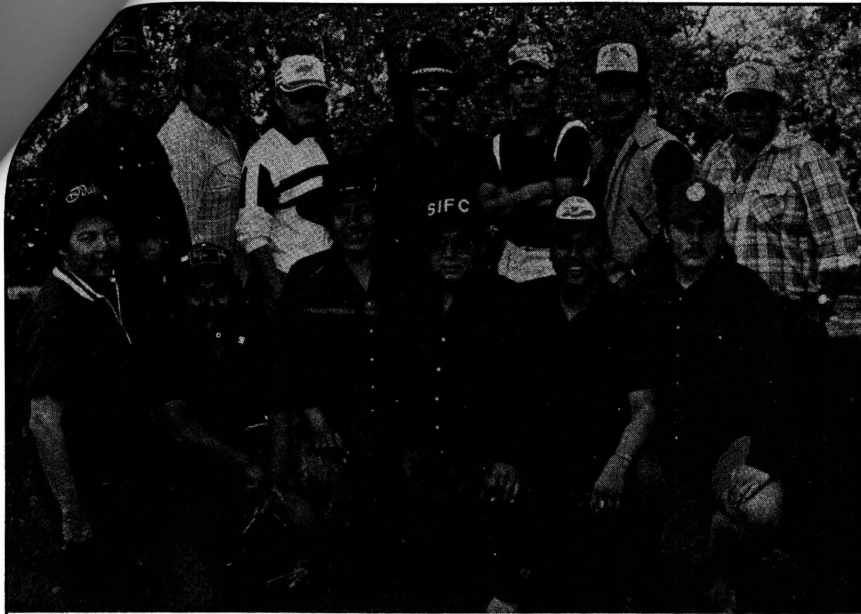


Doreen Rabbitskin (Left) 4-H Poultry-1988, Pelican Lake

More 4-H Information Required?

Please contact any of the following SIAP 4-H staff:

La Ronge	Doug Horner	425-4403
Prince Albert	Betty Marleau	922-7800
Meadow Lake	Erland Sten	236-5243
Shellbrook	Louis Jouan	747-2627
North Battleford	Harold Greyeyes	446-7498
Saskatoon	Bryan Bear	933-5324
Yorkton	George Tourangeau	786-1534
Ft. Qu'Appelle	Paulette Bear	332-5861
Indian 4-H Office	Les Ferguson	933-5088



The Saskatchewan Indian Cultural Centre is pleased to present a new release from the renowned Red Bull Singers. Red Bull is a dynamic group from the Little Pine Band, Saskatchewan. The group features Edmund Bull in lead drum and Ervin Waskewitch on lead vocals. If you've been lucky enough to hear them singing at pow-wows across Canada and the U.S.A., you know that Red Bull has a unique energetic sound. Now the Cultural Centre has captured this sound on tape.

The cassette features eleven pow-wow songs, including inter-tribals, grass dances, grand entry songs, crow hops and more.

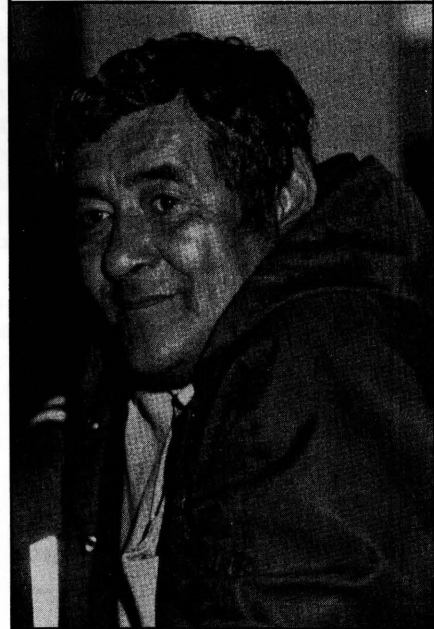
The cassette is on sale for \$12 at the Cultural Centre.

Write to: Saskatchewan Indian Cultural Centre
P.O. Box 3085
Saskatoon, Saskatchewan S7K 3S9

or phone: (306) 244-1146

In Memorium

Arthur James Obey passed away June 13, 1988 at St. Paul's Hospital in Saskatoon. Mr. Obey leaves to mourn, his wife Yvonne, four daughters and five sons.



Art was born November 25, 1931. He attended Lebret Indian Residential School and later was employed there for a number of years. He made a career for himself in sports and recreation and was employed by the Meadow Lake District Tribal Council. He was a recipient of the Tom Longboat Medal in 1951, won the Tom Longboat trophy in 1960, was the Top Athlete of the year and achieved numerous other awards and trophies.

He was involved in community activities, coached the FSIN Indian Bantam Hockey team which went to Finland in 1974, helped organize the Saskatchewan Indian Summer and Winter Games, hockey schools, and coached the first Canadian Women's Softball team.

Art helped organize the 1988 Saskatchewan Indian Summer Games just prior to his passing. □

Saskatoon District Dominates 1988 Saskatchewan Indian Summer Games

By Gloria Ledoux

For the tenth consecutive year, Saskatoon District dominated the 1988 Saskatchewan Indian Summer Games. The games were held at the Waterhen Lake reserve northwest of Meadow Lake.

More than 550 athletes and their coaches from across the province participated in the five day event which was co-hosted by the Waterhen Lake Band and the Meadow Lake Tribal Council.

The '88 Saskatchewan Indian Summer Games Track and Field events were led by the Saskatoon district with 752.5 points and Meadow Lake District who had 718 points. Prince Albert District had 500 points followed by Touchwood File Hills with 453 points. Yorkton trailed with 272.5 points followed by Shellbrook with 228 points. North Battleford district had 26 points.

The point system used by the Summer Games committee was awarded as follows: ten points for a gold, eight points for silver, five points for a bronze and 1 merit point for participation.

Team sports included softball, volleyball, and soccer. Again, Saskatoon district led with 119 points. Trailing were Touchwood File Hills with 116 points and Prince Albert with 114. Yorkton came in with 73 points followed by Meadow Lake Tribal Council with 58 points. Shellbrook and North Battleford did not compete in team sports.

Individual trophies were awarded to the athlete winning with the most points in each division.

Denise Pechawis from Mistawasis Band competing in the girls pee wee division won five gold medals. She placed first in the 60, 100, 200 and 400 meter races and the long jump. Denise is also the recipient of the Art Obey Memorial Trophy presented to the best

all around athlete of the 1988 Saskatchewan Indian Summer Games. Mrs. Obey, wife of the late Art Obey was on hand to present the trophy.

Lester Williams from Sandy Lake Band was the top male athlete for the Pee wee boys. Lester won the gold in both high jump and 60 meter silver in the 100 meter and bronze in the 400 meter race and 1 merit point for a total score of 34 points.

In the bantam boys division, Shawn Sasakamoose from Sandy Lake acquired 39 points. Shawn won a gold in high jump, silver in the 200, 400 and 800 meter races and 1 merit point.

Mona Daniels from Mistawasis

in the Midget girls division with a total of 41 points. She won the gold in the 100 and 200 meter, silver in the 60 meter and high jump and bronze in the 400 meter.

Alex Cook from the Peter Ballyntyne Band was the top male athlete in the Juvenile boys division 41 points. Alex won gold in the 400, 800, 1500 and 3000 meter races plus one merit point in the 200 meter.

Bridgette Fiddler from Waterhen Lake Band was the top female athlete in the juvenile girls division. She had 46 points winning a gold in the 800, 1500, 3000 meter races. A silver in the 400 meter and javelin.



Saskatoon District coaches celebrate win.

Band in the Bantam girls division had 48 points. Mona won the gold in long jump, triple jump, shot put, and discus and a silver in high jump.

Steven Johnston from Mistawasis received the top male athlete award in the midget boys division by winning the gold medal in the 60 meter race, three silver medals for the 100 meter, triple jump and the long jump and a merit point in high jump.

Norma Black from Patuanak band won the top female athlete award

The Art Obey Memorial Award for the district which best exemplified overall organization, leadership and sportsmanship was won by Meadow Lake Tribal Council. This award is voted on by the district representatives. Conrad Docken, the official timekeeper for the games presented the award. He said "It is most appropriate for Meadow Lake to receive this award, since the late Mr. Obey organized and trained their district and staff for the summer games." □

INDIAN SUMMER

WEE GIRLS

Long Jump		
Denise Pechawis	S'toon	(G)
Roberta McKay	Yktn	(S)
Colleen McCallum	Mltc	(B)
Broad Jump		
Natalie Bear	Mltc	(G)
Vanessa Cappel	Tfhq	(S)
Colleen McCallum	Mltc	(B)
Ball Throw		
Colleen McCallum	Mltc	(G)
Tara Saskamoose	Shell	(S)
Pamela Wolfe	S'toon	(B)
High Jump		
Colleen McCallum	Mltc	(G)
Vanessa Cappel	Tfhq	(S)
Crystal Okanee	NB	(B)

PEE WEE BOYS

Long Jump		
Sam Toto	Tfhq	(G)
Steven Sanderson	Tfhq	(S)
Joshua Sanderson	PA	(B)
High Jump		
Lester Williams	Shell	(G)
Burkey McLean	PA	(S)
Owen Kay	PA	(B)

Ball Throw

Lloyd Desjarlais	Tfhq	(G)
Elliott Cyr	Tfhq	(S)
Ryan Durocher	Mltc	(B)
Broad Jump		
Ronald Johnston	S'ton	(G)
Shawn Pechawis	S'toon	(S)
Steven Poitras	Tfhq	(B)

BANTAM GIRLS

Javelin		
Vida Bobb	Yktn	(G)
Twyla Martin	Shell	(S)
Marlene Iron	Mltc	(B)
High Jump		
Heather Martin	Shell	(G)
Mona Daniels	S'toon	(S)
Irene LaPratt	Mltc	(B)
Shot Put		
Mona Daniels	S'toon	(G)
Twylla Martin	Shell	(S)
Marlene Iron	Mltc	(B)
Long Jump		
Mona Daniels	S'toon	(G)
Shelley Bob	Yktn	(S)
Tammy Lariviere	Mltc	(B)
Triple Jump		
Mona Daniels	S'toon	(G)
Irene LaPratt	Mltc	(S)
Cicily Stevenson	Tfhq	(B)
Discus		
Mona Daniels	S'toon	(G)
Twyla Martin	Shell	(S)
Vida Bob	Yktn	(B)

BANTAM BOYS

Javelin		
Dennis James	S'toon	(G)
Jim Bear	Yktn	(S)
Allan Taypotat	Yktn	(B)
Long Jump		
Albert Wolfe	S'toon	(G)
William Felix	PA	(S)
Aaron Stonestand	PA	(B)
Triple Jump		
Bert Elliot	Tfhq	(G)
Kevin Bird	S'toon	(S)
Albert Wolfe	S'toon	(B)
High Jump		
Kevin Bird	S'toon	(G)
Albert Wolfe	S'toon	(S)
Bert Elliot	Tfhq	(B)
Shot Put		
Dennis James	S'toon	(G)
Jim Bear	Yktn	(S)
Clayton Paul	Mltc	(B)
Discus		
Kevin Bird	S'toon	(G)
Quinn Peekeekoot	Shell	(S)
Jason Taypotat	Yktn	(B)

MIDGET GIRLS

High Jump		
Loretta Dreaver	S'toon	(G)
Norma Black	Mltc	(S)
Rhonda Longjohn	PA	(B)
Long Jump		
Dawn Bear	Yktn	(G)
Audrey Starblanket	Shell	(S)
Loretta Dreaver	S'toon	(B)
Javelin		
Jennifer Sanderson	PA	(G)
Dianne McDonald	PA	(S)
Tara Martel	Mltc	(B)
Shot Put		
Dianne McDonald	PA	(G)
Angie Poitras	Tfhq	(S)
Jaylene Bellegarde	Tfhq	(B)
Triple Jump		
Loretta Dreaver	S'toon	(G)
Dawn Bear	Yktn	(S)
Audrey Starblanket	Shell	(B)
Discus		
LeeAnne Fiddler	Mldc	(G)
Loretta Dreaver	S'toon	(S)
Jenni Sanderson	PA	(B)

MIDGET BOYS

High Jump		
Cory Rosebluff	Tfhq	(G)
Richard Opekoke	Mltc	(S)
Shawn Alexson	Yktn	(B)
Javelin		
Delvern Poorman	Tfhq	(G)
Mike Matchee	Mltc	(S)
Conrad Sand	S'toon	(B)
Shot Put		
Core Rose Bluff	Tfhq	(G)
Spencer Constant	PA	(S)
Lance Billette	Mltc	(B)
Long Jump		
Jack McLean	PA	(G)
Steven Johnston	S'toon	(S)
Richard Opekoke	Mltc	(B)
Triple Jump		
Jack McLean	PA	(G)
Steven Johnston	S'toon	(S)
Leroy Iron	Mltc	(B)
Discus		
Conrad Sand	S'toon	(G)
Jason Alexson	Yktn	(S)
Delvern Poorman	Tfhq	(B)

JUVENILE GIRLS

Javelin		
Barbara Tawpism	S'toon	(G)
Bridgette Fiddler	Mltc	(S)
Connie Derochur	Mltc	(B)
Long Jump		
Connie Derochur	Mltc	(G)
Julia Whitehead	PA	(S)
Lee Anne Kehler	Tfhq	(B)



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Shot Put

Shantelle Watson S'toon (G)
 Patricia Gervais Mltc (S)
 Barbara Tawpism S'toon (B)

Discus

Shantelle Watson S'toon (G)
 Patricia Gervais Mltc (S)
 Connie Derochur Mltc (B)

High Jump

Lee Anne Kehler Tfhq (G)
 Georgina Bird PA (S)
 Shannon Dreaver S'toon (B)

JUVENILE BOYS

Javelin

Archie Halkett PA (G)
 Derrick Cantre Mltc (S)
 Duncan Smokeyday S'toon (B)

Long Jump

Wendell Delorme Yktn (G)
 Desmond Desnomie Tfhq (S)
 Chanze Gamble S'toon (B)

Triple Jump

Mark Arcand S'toon (G)
 Gary Lariviere Mltc (S)
 Wendell Delorme Yktn (B)

Discus

Derrick Cantre Mltc (G)
 Duncan Smokeyday S'toon (S)
 Mark Wolverine Mltc (B)

High Jump

Fabian Alexson Yktn (G)
 Chanze Gamble S'toon (S)
 Elvis Favel Tfhq (B)

Shot Put

Mark Wolverine Mltc (G)
 Oscar Cook PA (S)
 Desmond Desnomie Tfhq (B)

RELAYS

Pee Wee Girls

S'toon (G)
 Mldc (S)
 PA (B)

Pee Wee Boys

S'toon (G)
 PA (S)
 Tfhq (B)

Bantam Girls

Mldc (G)
 S'toon (S)
 PA (B)

Bantam Boys

S'toon (G)
 Tfhq (S)
 Shell (B)

Midget Girls

Mltc (G)

PA (S)
 S'toon (B)

Midget Boys

S'toon (G)
 PA (S)
 Tfhq (B)

Juvenile Girls

Tfhq (G)
 PA (S)
 Mltc (B)

Juvenile Boys

Tfhq (G)
 S'toon (S)
 Mltc (B)

SOFTBALL

Pee Wee Girls

Tfhq (G)
 S'toon (S)
 PA (B)

Pee Wee Boys

Yktn (G)
 S'toon (S)
 Tfhq (B)

Bantam Girls

Tfhq (G)
 PA (S)
 S'toon (B)

Bantam Boys

Yktn (G)
 Tfhq (S)
 S'toon (B)

Midget Girls

Tfhq (G)
 Mltc (S)
 S'toon (B)

Midget Boys

S'toon (G)
 Tfhq (S)
 Mltc (B)

Juvenile Girls

S'toon (G)
 Tfhq (S)
 PA (B)

Juvenile Boys

Yktn (G)
 Tfhq (S)
 Mltc (B)

SOCCER

Pee Wee (Mixed)

S'toon (G)
 PA (S)
 Tfhq (B)

Bantam Boys

PA (G)
 Mltc (S)
 S'toon (B)

Midget Boys

PA (G)
 Mltc (S)
 S'toon (B)

Juvenile Boys

S'toon (G)
 PA (S)
 Tfhq (B)

VOLLEYBALL

Bantam Girls

PA (G)
 Tfhq (S)
 S'toon (B)

Bantam Boys

Yktn (G)
 S'toon (S)
 Tfhq (B)

Midget Girls

PA (G)
 S'toon (S)
 Tfhq (B)

Midget Boys

PA (G)
 Yktn (S)
 S'toon (B)

Juvenile Girls

PA (G)
 S'toon (S)
 Tfhq (B)

Juvenile Boys

Tfhq (G)
 PA (S)
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Sex Discrimination Not Allowed

This is one article in a series on human rights issues and provisions of the Saskatchewan Human Rights Code. Written by Human Rights Commission staff, this article concentrates on discrimination on the basis of sex.

Employers do not have the right to fire an employee just because she is pregnant. That is discrimination and it is forbidden by the Saskatchewan Human Rights Code. The Code says discrimination on the basis of sex is not allowed, and that includes discrimination because of pregnancy or pregnancy-related illness.

In a recent case, a woman who was fired from her job after she became pregnant was awarded \$1,722 by an independent board of inquiry appointed by the justice minister.

The board found that Lorraine Magnusson was fired two weeks after she told her employer she was pregnant, even though she was still capable of performing the duties required by her job and would have been capable of continuing those duties in the future.

The employer was not able to refute the allegation of discrimination and was ordered to pay Magnusson \$872 for lost wages and \$750 in compensation for loss of self-respect she suffered because of the incident.

The purpose of this provision of the Code is to prevent employers from denying women jobs or promotions and denying them equal employment benefits because they are pregnant.

In addition to complaints received from women who have been

denied jobs or promotions, complaints have also been received from women whose sickness and disability benefits plans deny them sick leave benefits when disability occurs during pregnancy. This practice is discriminatory and is not allowed.

The Saskatchewan Human Rights Code recognizes the importance of protecting the rights of pregnant women in the workplace. If pregnancy is made a burden — and it is a burden if women are penalized because of their biological capability to produce children — they can never participate on an equal basis in the workplace.

Under the Code an employer is also required to "accommodate" a woman whose pregnancy does interfere with her ability to do the job. In this situation, accommodation might mean adapting the job in a way that would allow the pregnant woman to continue working. For example, there might be an exchange of job duties among employees, so that the tasks a pregnant woman could no longer perform would be done by others.

An employer is required to make such an accommodation only if it is reasonable to do so. Examples of accommodation that would not be considered reasonable are changes that would be unduly disruptive, or that would impose financial hardship.

For additional information on sex discrimination and how it might affect you, contact the Saskatchewan Human Rights Commission at either of the addresses listed below.

802, 224-4th Avenue South
Saskatoon, Saskatchewan
S7K 2H6

or,

1819 Cornwall Street
Regina, Saskatchewan
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Sturgeon Lake Hosts Pow-wow

By Gloria Ledoux

The Sturgeon Lake Annual Pow-Wow attracted over 350 registered dancers and over fifteen drum groups from across Saskatchewan and the United States.



Mexican couple (above) join in grand entry.



Left: Candace Daniels 1988 Princess (L) Juanita Bird 1987 Princess



Grand Entry
Buckskin
Contestants

During daily competitions, contestants were judged on their style, dress, footwork and on keeping time with the drums.

A group of Mexican Indians on tour across Canada took part in the three day celebration held on the Sturgeon Lake Reserve on July 15-16.

Due to the large number of competitors in each category, the judges opted for an elimination process. Each judge would pick two dancers after each set to compete in the final. On July 20, the elimination finals ran until 3:30 a.m.

The pow-wow committee hosted a feast on Saturday and on

Sunday Vice-Chief Henry Daniels and his family hosted a special memorial ceremony and feast for the late Senator Joe Duquette. Vice-Chief Daniels also sponsored a Buckskin contest for best dressed. Trophy, cash and prizes were awarded to Henry Bear, Max Bear, Edward Okanee and Chief Barry Ahenakew.

1987 Pow-Wow Princess, Juanita Bird, passed on her crown to Candace Daniels. Candace, daughter of Richard and Lucille Daniels of Sturgeon Lake, sold the most tickets in a fund raising raffle. She was also presented with gifts and flowers. An honor song and round dance concluded the crowning ceremonies. □

OUR NATIVE LAND

Skanangohwe! For the past couple of weeks all kinds of people have been coming up to me saying, "Have you heard the news? Our Native Land is coming back!"

What they were talking about is the recent decision by the Canadian Radio-Television and Telecommunications Commission (CRTC). When it renewed CBC Radio's network license, the CRTC also made a number of recommendations. One of them says, basically, that Our Native Land should be brought back from that Big Radio Station in the Sky.

Let me add, by the way, that Our Native Land first went on the air in 1964 as Indian Magazine. In 1968 or so it began broadcasting from coast-to-coast as Our Native Land. Once a week, for almost 20 years, the program covered just about anything and everything to do with native affairs. The program talked to Indian grandmothers about the old days and it also provided on-the-scene coverage of the Battle of Wounded Knee. Our Native Land had people like Johnny Yesno and Bernelda Wheeler as hosts. I was also one of the hosts — the last one, in fact. I was the host three years ago when the CBC decided to cancel the program.

When the news about the cancellation got out, the meadow muffins hit the fan. And the news got out because I made sure it did. When the CBC brass first told me the show was being cancelled, they told me, and the two producers, to keep it quiet.

They wanted to keep the complaints to a minimum. So, naturally, I blabbed all the details to anyone who would listen. And the next thing you know, it was all over the newspapers, television, radio and the House of Commons.

People howled "It's a travesty," they said. "You can't cancel the only network program about native affairs," they said. The protests continued for months. People phoned in. They wrote letters. They showed up at meetings and complained. They circulated petitions to keep the show on the air.

The protests kept the CBC

pretty busy trying to explain the cancellation. One of the things the CBC said was that the program had low ratings. That's true. But then so did some other network programs — and they didn't get cancelled.

The CBC justified its decision by saying that it was going to "integrate native stories into mainstream programming". (Isn't that an ugly way of



putting it?) So the network hired one reporter to cover those stories and send them to local stations across the country. The stations don't have to broadcast them, though. The way things have worked out, those stories are being broadcast — in places like Inuvik and Thunder Bay. But they're not being aired in places like Montreal, Vancouver, Toronto or Ottawa.

So when you stand back and look at the situation, this is what you see: The CBC has reduced the number of people covering native affairs on a full time basis. The CBC has reduced the number of native stories produced each week. The CBC has reduced the amount of native affairs coverage in major cities. The CBC has reduced its spending on native affairs coverage. The CBC has done all this and yet it says it amounts to better coverage of native affairs. (If you believe that, you probably still believe Brian Mulroney's promise a few years ago that he's not going to cut government services to Indian people.

In any event, the show went off the air, the protests fizzled out and I went on to other things. So there I was a few weeks ago, reading the CRTC decision, when I came to page 77. The CRTC said, "Our Native Land provided a focal point for discussion among native Canadians, particularly those residing in southern Canada, and that there is a need for a program dedicated exclusively to native concerns. The Commission therefore, expects the CBC to supplement its current efforts with a program focused on native is-

sues and designed specifically to serve the needs of native Canadians."

I hollered out loud when I read that part. "Finally", I thought, "somebody up there is listening."

I haven't heard what the CBC has to say about the decision. But I'll bet a CBC toque that it'll find some excuse not to put a native affairs program back on the network schedule. I'll also bet that it'll try even harder to "integrate" native stories into mainstream programming.

I'm also sure the CBC will step up its campaign to fool people into thinking that native affairs coverage means one of two things: (1) a single program dedicated to native affairs or (2) native stories are sprinkled throughout the entire broadcast schedule.

The CBC wants people to think that it's either-or, that they can't have it both ways. The fact is they can. When it comes to network programming in the English language, the CBC spends \$50 million a year. The CBC could bring back Our Native Land at a cost less than one-half of one percent of that amount.

The problem, though, is not money. The real problem is that the people at the top levels of the CBC don't care about native people. Thank goodness that the CRTC and thank goodness that a lot of ordinary non-native Canadians do.

I should add here that if Our Native Land is ever reborn, I don't intend to be the host. For one thing, I don't think that the CBC would ask me, and for another, I've got a lot of other things to do.

The fight over a national radio program dedicated to native affairs is far from over. No doubt the CBC will continue to resist demands for a new Our Native Land. The CRTC decision, though could be the turning point. At the very least, it's a reminder to keep up the pressure on the CBC at every opportunity. So pass the word — "Our Native Land is coming back!" Not real soon, that's for sure. But it will be back. Onengiwahé. □



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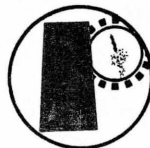
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CORPORATE STRUCTURE: The Saskatchewan Indian Loan Company Ltd., (SILCO) was incorporated on February 7, 1984 (Class B) and is administered by a Board of Directors who are appointed by the parent company SIAP.

ACCOMPLISHMENTS TO DATE: SILCO has approved 150 loans totalling \$3,000,000 to date with a 2% loan loss and 50 outstanding loan guarantees with Banks and Credit Unions totalling approximately \$1,000,000.



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CORPORATE STRUCTURE: A profit motivated Corporation administered by a Board of Directors who are appointed by the parent company SIAP.

ACCOMPLISHMENTS TO DATE: Presently Marketing Wild Rice to the U.K., Switzerland, Germany, Belgium, Holland, Finland, Luxemburg, France and Canada. Further negotiations with the Pacific Rim countries are underway. SIAP Marketing Company is involved in marketing other Northern products such as Native berries and rainbow trout and is exploring opportunities in wild mushrooms and medicinal plants.

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