

# Indian news

Vol. Ten, No. One

Ottawa, Ontario

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April, 1967

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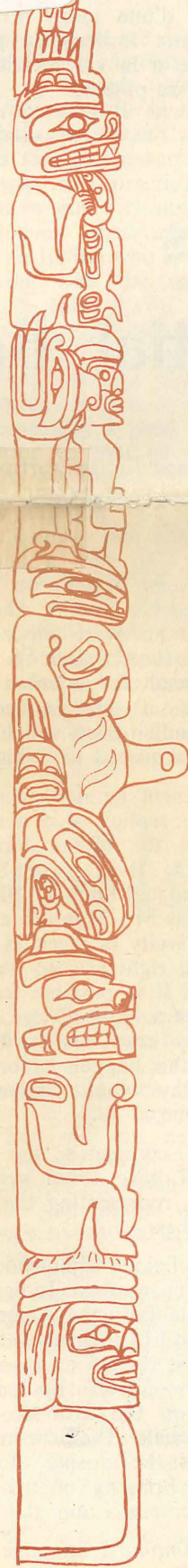


Vol. 10, #1

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## PAVILION TELLS

## INDIANS' STORY



The Indians of Canada pavilion overlooks the mighty St. Lawrence River and the giant sprawling metropolis of Montreal. The tower-like structure fashioned somewhat in the form of a teepee stands 100 feet high and is six sided to symbolize an equal number of Indian cultures in Canada. Linked to the main structure are several smaller buildings loosely patterned after traditional Indian styles of dwellings found from coast to coast. Some of the walls, surfaces both exterior and within, are decorated with murals designed and executed by a number of prominent Indian artists representative of various regions.

The design for the building evolved after a conference of Indian artists from all parts of Canada. Its storyline, architectural and exhibit design plans were approved by the pavilion's National Indian Advisory Council comprised of eight Indian leaders, nominated by regional advisory boards, representative of all parts of Canada. In the words of the Commissioner-General for the pavilion, Chief Andrew Delisle of the Caughnawaga Band near Montreal, "Indians in all parts of Canada have shared in creating the pavilion's philosophy and we believe it truly reflects the Indians' thinking about themselves and their world".

This highly colourful and attractive pavilion is set in a beautifully landscaped environment. The enclosed passageway which links the smaller buildings to the teepee straddles a small artificial lake. In the background, trees and shrubs from all parts of Canada have been planted; each has a special meaning to the Indian people. A small island appears in the centre of the lake complete with a scale model of a canoe pulled up on the shore.

A 65 foot totem pole stands impressively in front of the pavilion. This colourful pole was carved by the Hunt family of Prince Rupert, B.C. and Simon Charlie, a Coast

Salish Indian from Duncan, B.C. It has been reported that this totem pole is one of the finest specimens of the Kwakiutl nation. Actually it has an overall length of 71 feet with six feet buried underground in concrete. The pole, carved from giant red cedar, was finished in three months; a record for one of its size.

To the left of the totem pole, we enter the reception area (1) of the pavilion. At the far end of this room stands a nine foot welcome figure carved from British Columbia cedar by Simon Charlie. In the olden days, a similar carving stood in front of the huge cedar long houses facing the sea and welcomed any and all who might paddle by. If the welcome figure could not be seen from the water then

the traveller assumed he might not be well received on shore at that time.

Attractive hostesses of Indian ancestry, located in the reception area, are on hand to greet the visitor to the pavilion and to act as guides.

Display cases along the left wall of the reception area contain artifacts (prehistoric art) of the six major Indian cultural groups in Canada. The room is panelled in unfinished cedar plank which creates a rustic atmosphere and the feeling that one has stepped back several centuries in time when nature played a major role in the lives of Canada's Indian people.

(Continued on page 4)

## Indian Actor Stars In CBC Production

A man known to many Toronto based Indians for his courteous ways and sense of humour has recently been awarded the drama scholarship for Ontario by the Department of Indian Affairs and Northern Development.

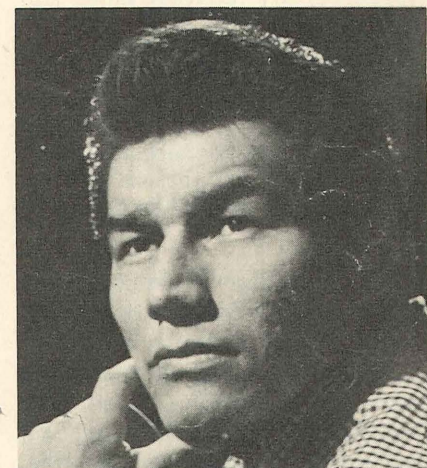
John Yesno, star of the recent television production, "The Last Man in the World" which has won several International awards at recent film festivals, received a telegram from Mr. J. Alphonse Ouimet, President of the Canadian Broadcasting Corporation, congratulating him on the first production in the popular Wojcek series.

"The Last Man in the World" is the story of an Indian newcomer to Toronto and the difficulties and problems he faces in attempting to adapt to life in a big city.

It has been a long and trying trek for John from the Fort Hope

reservation in Northern Ontario where he was born, to the television studios of Toronto.

(Continued on page 7)



STAR OF STAGE AND T.V. — John Yesno (Photo - G/W Photography Ltd. Toronto).

FOR CIRCULATION





# LE PROGRAMME D'HABITATION VA BON TRAIN

## La bande des Indiens Oneida bat la marche

Sous réserve de l'approbation du Parlement, le gouvernement entend dépenser 75 millions de dollars au cours d'une période de cinq ans, en vue de répondre aux besoins prévisibles des Indiens en ce qui a trait à la construction d'habitations dans les réserves. C'est ainsi que plus de 12,000 nouvelles maisons seront bâties selon les normes qui régissent la construction d'habitations en dehors des réserves. Le gouvernement a décidé de dépenser cette importante somme d'argent en raison de la grande pénurie d'habitations qui sévit dans les réserves. D'après des estimations, les réserves canadiennes avaient besoin, au milieu de l'année 1966, de 6,000 maisons supplémentaires.

La Direction générale des affaires indiennes n'est pas le seul organisme à contribuer à l'habitation de ce programme. Chaque bande apportera sa collaboration en y affectant une partie de ses fonds, dans la mesure où le permet sa situation financière. Tous les nouveaux résidents investiront dans leurs nouvelles maisons une partie de leurs revenus. Plus ces revenus seront élevés, plus les contributions seront importantes. Les nouveaux propriétaires qui en auront l'aptitude physique, aideront à la construction même de leurs maisons, et lorsque la chose sera possible, ils rembourseront tous les fonds engagés à cette fin.

L'admissibilité de chaque particulier à l'aide à la construction est laissée à la discrétion du Conseil de bande. Il est certes le mieux placé pour connaître les besoins, établir les priorités et pour dire quels Indiens sont en mesure de rembourser les fonds avancés par la Direction. La somme maximum que l'on peut distraire actuellement des crédits, est de \$7,000; toutefois, le futur propriétaire peut ajouter des fonds personnels à ce montant s'il veut obtenir une maison plus grande.

Les nouvelles maisons seront bâties suivant les normes établies par la Société centrale d'hypothèques et de logement. Leurs dimensions dépendront de l'importance numérique des familles qui s'y installeront. Dans chaque maison, les chambres à coucher seront distinctes des autres pièces de la maison. Les enfants auront des cham-

bres particulières, selon leur sexe. S'il existe dans la région des services publics, les maisons seront dotées d'installations d'électricité et de plomberie. Elles seront munies d'un calorifère approprié, qui assurera un chauffage suffisant tout en réduisant les dangers d'incendie. Les armoires de cuisine ont aussi été prévues.

C'est la Direction générale des affaires indiennes qui a organisé et qui administre ce programme. Toutefois, lorsque des bandes avancées manifesteront le désir de gérer leurs propres affaires, la plus grande partie des charges administratives dont se charge la Direction à l'heure actuelle, leur sera déléguée. Ainsi, elles pourront accéder à un échelon supérieur d'autonomie. Les bandes qui veulent assumer cette responsabilité, doivent obtenir l'approbation du Ministre; elles doivent aussi se conformer à certains règlements. Dans de tels cas, la ligne de conduite de la Direction consistera à avancer, au début, 25 p. 100 des fonds. Le reste sera fourni au fur et à mesure des besoins, lorsque la bande présentera un état de compte certifié. D'après les hauts fonctionnaires de la Direction, au moins 15 bandes sont présentement en mesure d'assumer une telle responsabilité. Néanmoins, la Direction des affaires indiennes pourra toujours retenir les versements, si l'on n'a pas rempli les conditions prescrites.

C'est la bande des Indiens Oneida de la Thames (Ontario) qui a été la première à prendre en main l'administration complète de ses propres finances. Elle a commencé par se donner son propre comité du logement. Au mois de novembre, le chef Virginia Summers a reçu un chèque de \$11,000, qui lui a été remis par le surintendant de l'Agence indienne de Caradoc, M. D. M. Hett. Au cours d'une période de cinq ans, les Oneidas recevront, au total, \$343,500, argent qui leur permettra de poursuivre le programme de construction d'habitations dans la réserve.

En plus des Oneidas, les Chipewas de Kettle Point et de Sarnia, bandes relevant de l'Agence indienne de St. Clair, ont reçu du Ministre l'autorisation de mettre en œuvre un programme semblable. La bande appartenant à l'Agence de Walpole Island a présenté une résolution du Conseil de bande au Ministre, qui en fera l'étude. La bande John Smith relevant de l'Agence de

Duck Lake a entamé des négociations en vue d'obtenir la même autorisation. D'autres bandes suivront sûrement cet exemple dans un avenir rapproché.

D'ici quelques années, les conditions de logement dans les réserves s'amélioreront d'une façon sensible. Bon nombre de bandes au-

ront aussi amplement fait la preuve de leur compétence à administrer leurs propres affaires. Suivant les paroles mêmes de l'honorable Arthur Laing, Ministre des Affaires indiennes et du Nord canadien, « il s'agit là d'une autre mesure qui permet aux Indiens de participer davantage à la vie sociale et économique du pays ».

## Delaware Carves Celestial Bear



*FINISHING TOUCHES* are given symbolic face on breast of Celestial Bear by carver Nathan Monture.

Mr. Nathan Monture, 74 year old Delaware of Algonkin stock is earning a wide reputation for himself as a carver. (The Delaware tribe was adopted by the Cayuga Nation in 1763.)

His career as a carver dates back to 1902 when at the age of nine he was taught by his grandfather the rudiments of being a good carver. He eventually left carving and became a machinist and his first job in 1911 was at Yale Lock in St. Catherines, Ontario.

At the outbreak of the first World War, Mr. Monture enlisted with an Infantry Battalion and with little training was one of the first shipped over to the fighting in Europe. It is his claim, that he

was the first Indian warrior wounded during the great war. After the hostilities, Mr. Monture went back to his trade and eventually retired in 1958. To ease a very active life, he began carving for a hobby. Word quickly spread and before long, tourists were buying all he could produce. Much of his work is produced for tourism but he maintains a fine collection of famous Indian busts which he carved and lacquered to a high lustre.

At present he is carving a four foot high replica of a bear, to be placed in the Indian Pavillion at Expo '67. It is made from one inch laminated lumber. The reason for this, as Mr. Monture explained, is the scarcity of trees in the area being the right size to work with. Although it is possible to carve a bear from a "green" tree, it would eventually crack as it dried and to have this happen while standing on display would indeed be a catastrophe.

When completed the celestial bear will have tribal symbols on its body, representing the clans of many tribes.

The religious significance of the celestial bear in the Indian way of life, particularly the Algonkin, was very great. In their eyes, the whole universe is related to the objectives and trials of man. Each has some bearing on the lives of the individual Indian. The bear in this case illustrates the closing of this gap and the bringing of the religious aspects of earth and sky together.

(Continued on page 5)



# THE Indian news

A quarterly newspaper published by the Indian Affairs Branch for free distribution to Canadian Indians.

HON. ARTHUR LAING

Minister of Indian Affairs and Northern Development

ERNEST A. CÔTÉ

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## Mate Matching - Indian Style

At one point in our history, we were considered barbarians and heathens by people who came from Europe to settle in our country. Perhaps we weren't as sophisticated as they but nevertheless we were a wise and practical people who lived by our wits and feelings. The following observations were made by an Indian who spent many years living with the non-Indian settler in the late 1700's. He compared the marriage customs of his people with that of the new settlers. He observed that the method employed by the Indians in obtaining a wife, especially a good one, was far superior to that of the non-Indian. As was the custom in those days, the non-Indian would court for one or even two years before he married. Then, it was felt he might be in a position to know whether or not he had found a worthy woman. However, if he made a poor selection, one that might be cross and demanding from morning till night, he could not rid

himself of her because the law at that time made it almost impossible for him to do so.

On the other hand, the prospective Indian groom, making his rounds could observe the Indian maidens at work and play. By simply walking up to the one that worked and played the hardest he would hold up two fingers in the form of a V, then he would slowly bring the fingers together making them as one. The prospective groom looked the Indian maiden full in the face in order to see her reaction. A smile indicated "yes", and he then took her as his wife. He could rest assured that a good wife had been chosen because the maiden knows that if she is mean and cross, the husband simply divorces her and takes another wife. The Indian wife loves to eat meat, and so she knows, "no husband — no meat." She does everything to please her husband, and he in turn does everything to please her. In this way they live happily.

## Centennial Queen Chosen



CENTENNIAL QUEEN — Gayle Mason stands between Princess Dale Robinson, on the left, and Princess Audrey Kewaquon.

Two young ladies from the Saugeen Indian Reserve took first and second place in the recent "Miss Centennial Contest" of Southampton, Ont.

Gayle Mason was chosen winner and Audrey Kewaquon placed second. Dale Robinson, a non-Indian, placed third.

Eight girls from the reserve and eleven from the town took part in the event.

Prior to judging, each contestant appeared in sports and afternoon clothes and each was asked to present a two minute speech on topics of their own choosing.

The topic chosen by Gayle was "Our Heritage" and Audrey chose "Canadian Justice". Dale's address was "The Saugeen Memorial Hospital".

The winners and runners up were each presented with a bouquet of flowers by the Mayor of Southampton. Each contestant also received an engraved bracelet from the Businessmen's Association.

The variety program of the evening included, among other things, an Indian tribal dance under the direction of John Nadjiwan of Cape Croker.

## De-Hok-Ha And The Sky Spirits

It was in the beginning of our nation when there were few Indians in the country. It was a time when nature and the Indians were one. They lived in harmony with one another and did not harm each other as we do today. The fruits and berries of the earth provided the animals and Indians with more than enough to eat and no one had to work very hard.

Now at one end of the country lived a huge dark cloud the Indians call thunder. He was a sleepy fellow and because he did not eat, he spent most of his time in slumber. At the other end of the country lived a bright flash called lightning who was very mischievous. He frightened the Indians very much because he was known to strike very close to people and scare them.

In one tribe of Indians lived a young Brave whose name was De-hok-ha. He was a very fast runner and would play many games with the deer. One day while he was playing in the woods with his friends, the animals, lightning decided to scare them. He struck at four corners of the forest and sent them running home very frightened. This made lightning laugh very hard.

When De-hok-ha reached his lodge and his heart had stopped beating hard he became very angry. It was about time someone taught lightning a lesson. So, for many days, he worked hard to carve a flat oval board from a log that had been cut down. After this was done he coated one side with the pitch from a huge pine tree. He then

went to the edge of the lake where there were many shiny stones. He took the shiniest and stuck them into the pitch on the board. When he was finished, he had a very shiny mirror.

A few days later it started to rain. Everyone but De-hok-ha went into their lodges to keep dry. After travelling for awhile he came to a large open plain where he sat down in the rain with his board stone mirror. He then started to tease lightning. He called him names and said he wasn't very powerful. At first lightning did not bother with him because he was scaring bears in another part of the country, but then, after a little while, he became very angry. Lightning decided to destroy the mirror De-hok-ha had made. So he sent down a small bolt of lightning

which struck the mirror and glanced up and hit thunder as he was sleeping. This woke thunder up and he was very angry with lightning. He told him to stop being such a nuisance. This made lightning seven times as angry as he was before. They began calling each other names and telling each other how great they really were. At this point they began to wrestle with each other. Thunder was roaring and lightning was flashing and all this was watched by the young Indian De-hok-ha.

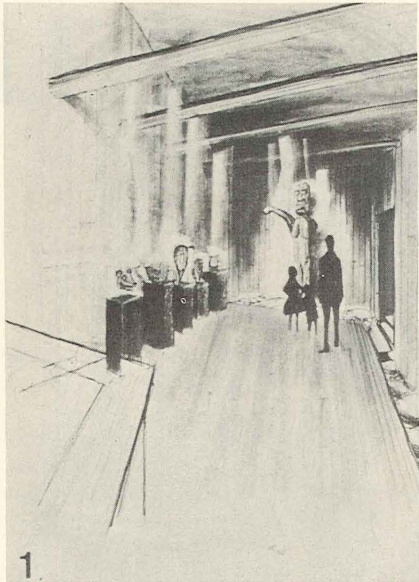
We still do not know the winner because when it rains, they wrestle, and one day, thunder or lightning will stand and say, "I am the most powerful".

Maybe that is why we have thunder and lightning storms today.



PAVILION . . .

(Continued from page 1)



To the right of the welcome figure, a short set of stairs lead to a ramp. The upward slope of the passageway suggests the transitional struggle the Indian people have experienced over the centuries. The narrowness of the passageway, which requires the visitor to walk in single file or in pairs, is symbolic of the period in the Indian's history when small groups of nomadic Indians came together to form larger bands for their greater security.

On either side of the ramp, between the ramp and the outside walls, trees, shrubs, plants and rocks have been arranged before a dark blue backdrop. This serene, peaceful setting expresses the Indians love of the land, his kinship with wild creatures, and the harmony of the natural world. Appearing through the trees on the right hand side is a mural by Norval Morisseau, an Indian artist, which speaks of the land through an Indian's eyes. This is the period before the white man arrived.

At the end of the ramp, a stairway leads to a landing where a moon panel is displayed on the wall to the left (3). This reproduction of a moon mask is of one displayed in the Anthropological Museum of the University of British Columbia.

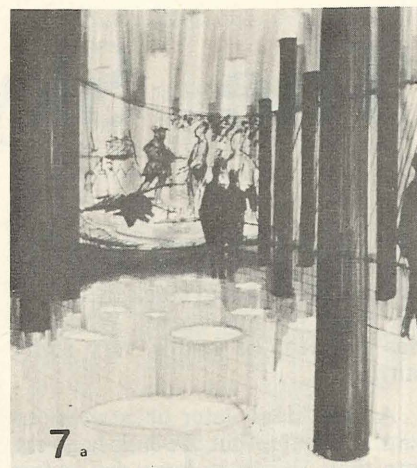
Three steps lead up to the next level which is a five-sided brilliantly



coloured room in which varying tones of gold and yellow predominate. With floor length windows adding to the general brightness, the room is aptly named "the awakening of the people" (5). This area shows how the Indians adapted themselves to their environment. Their ingenuity is reflected in their tools, houses, weapons, and so on. Photographs in display cases as well as suspended from the ceiling and artifacts effectively reveal this stage of their development. This particular area overlooks the artificial lake immediately below. A refined use of wood is used liberally in this area both in the ceiling and floor.



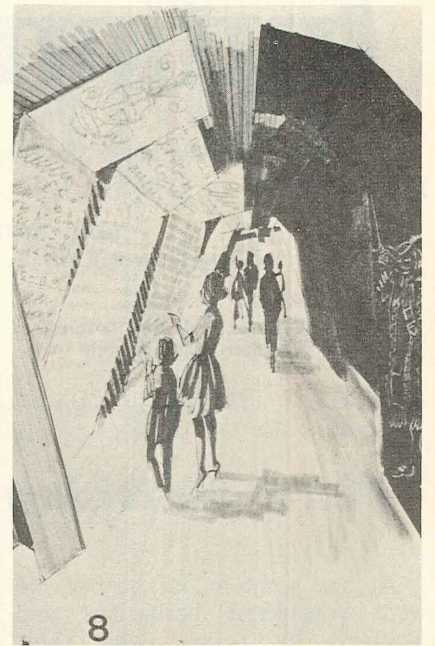
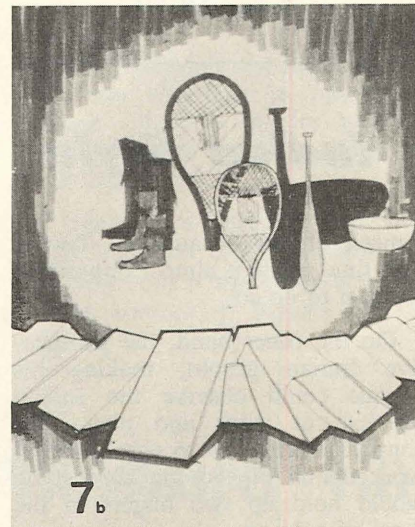
A short corridor, known as the link, opens up into the drum which forms the main part of the pavilion. This is the advent of the non-Indian. Throughout this whole area, or drum, is depicted the Indians' struggle to accept and come to terms with modern technological society while preserving traditional values.



After passing through the link, we enter the first segment of the drum where before us is a drawing of the first white man's arrival by Gerald Tailfeathers, an Indian artist (7A). In front of the display is a rock table featuring furs and trade goods; marking the start of fur-trading in Canada.

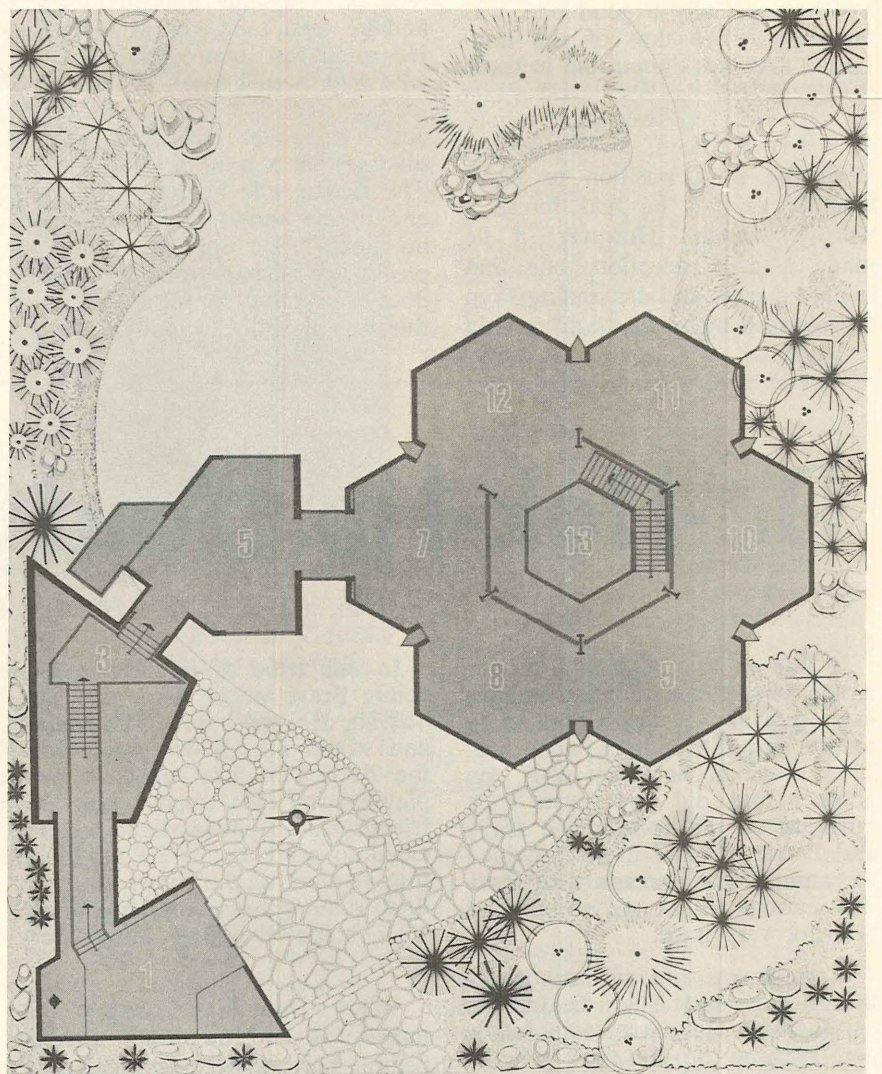
The centre or core of the drum, which opens to the main floor below, is screened by a wooden lattice.

Moving around the drum to the right, the first bay (7B) deals with the arrival of the Europeans, their reception by the Indians, the way in which the Indians helped them in their travels and explorations across Canada. Indian canoes, snowshoes, and other forms of transportation as well as foods, are displayed in this area.



modes of transportation as well as clothing. The presence of tree trunks anchored to the floor and ceiling is again a reminder that nature played a vital role in the Indian's past.

In the next bay (8), wars and treaties are dealt with. The treaties are enlarged and displayed on illuminated tilted panels. Weapons used by the Indians are shown and historical battles are depicted.



INDIANS OF CANADA PAVILION



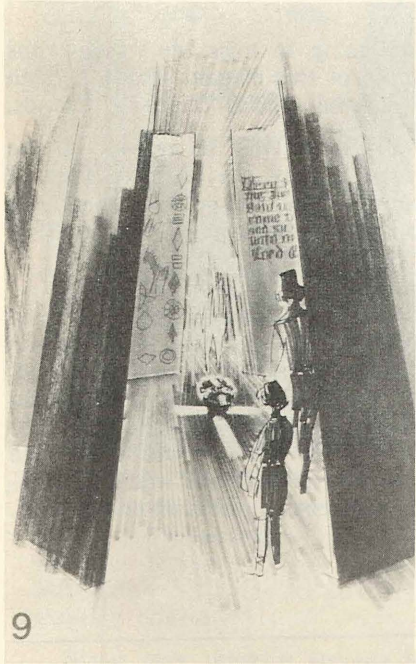
expo67



J.W. Francis A.R.I.B.A., A.R.I.A.S. ARCHITECT

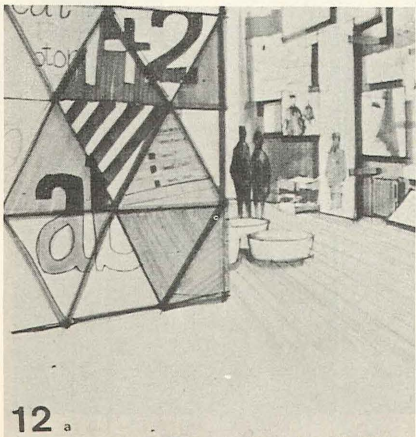


The role played by the various churches in the lives of the Indian people is the subject of the next bay (9). A symbolic religious sculpture is located in the centre and artwork is displayed on panels in the background.



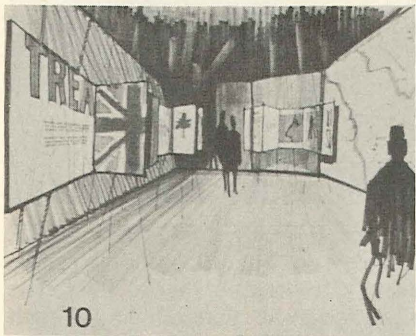
His accomplishments in coping with his economic problems and some of the disadvantages that beset him in making a living are revealed in this area.

Eye-catching school symbols herald the next stage (12). Photos and copy explaining the Indians' progress in the field of education are in panels suspended from the ceiling. Some of the special problems and disadvantages which Indians labour under, as compared to the non-Indian, are revealed here.

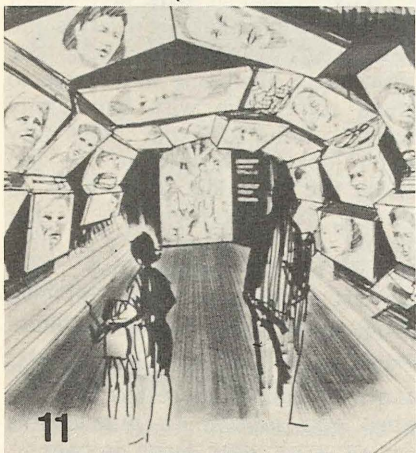


In bay (10), examples of government involvement in the lives of Indians are demonstrated. Reserve communities, ranging from the very small to the large, the most remote to the semi-urban, the virtual slums to the most progressive, are depicted as well. The Indians' home, the reserve, is "a moral and spiritual fortress within which he defends his identity". On one wall is a large illuminated map of Canada showing the location of Indian reserves. Panels lining other walls in the bay will graphically portray life on the reserves.

We have now completed a tour of the upper floor of the teepee and are ready to descend the staircase to the level below. Looking down, our attention is focused on a symbolic fire that lies directly under the peak of the teepee. Permeating the air with the rising smoke from the council fire is taped background music and voices of the Indian people. Feelings of despair, hope, and confidence intermingle but the emphasis will be on the upbeat, the feeling that the Indian will succeed in grasping the future with one hand while preserving certain values with the other.



The wide range of occupations, from trapping to learned professions, are dealt with in bay (11).



The visitor now moves out of the pavilion, back to the land where he started but may linger a moment for another look at the serenity of the scene. The pavilion has become a symbol of cultural renaissance among the Indian people and a focus of the aspirations for a stronger sense of identity and unity. In fact, it has become for them an instrument through which they can speak to other Canadians as well as to the world at large.

## Ancient Pit Dwellings Restored

The Soowahlie Band of Vedder Crossing, B.C., situated in the beautiful Fraser Valley, has certainly caught the spirit of Centennial.

The 123 member band is currently restoring one of several ancient pit dwellings found on their reserve.

The pit dwellings were used when very cold winters prevented the occupancy of the huge cedar longhouse. There is some speculation as to their use up until the 1860's. The pit dwelling consisted of a hole in the ground approximately 15 feet in diameter and 3 to 4 feet deep with a frame work of cedar poles erected over the top. The structure was then covered over with sod and dirt for good insulation.

The completed structure looked like a giant mole hill. An opening at the top served as an entrance and chimney.

There is some indication the pit dwellings may have been connected by a series of tunnels.

The Soowahlies actually started work on the project in November of 1965. Stone artifacts have been discovered on the surface and more are expected to turn up when the excavation begins.

When completed, the restored pit dwelling will be used as a display booth for Indian handicraft.

The estimated cost of the project is \$2,500 with the money coming from federal and provincial Centennial grants and the Soowahlie Band fund.

### DELAWARE CARVES . . .

(Continued from page 2)

In the old Delaware belief, the celestial bear acted as the mediator between the Great Spirit and the Indians as well as a protector of the Indians. This belief is widespread among the Indians of the Atlantic coast area and differs little in detail from one tribe to another.

The Delaware believed the big dipper, which can be seen on clear nights, represented the hunting of the celestial bear. The four stars forming the irregular triangle mark the body of the bear and the three stars indicating the handle of the dipper depict the three hunters. The little star, just visible beside the second star from the body of the bear is that of a dog belonging to one of the hunters. It is believed the slaying of the celestial bear by the celestial hunters is done in the autumn and the reddening of the leaves is an indication of the blood dripping down to earth. Likewise the early winter snow is the drippings of grease falling on the earth as the sky hunters taste it.

With the Algonkin eye, picture the Great Bear (big dipper) revolving around the North Star.

Spring — ascending, head up out of his den.

Summer — standing upright.

Autumn — descending, head down into his den.

Winter — lying on his back, hibernation.

The close cycle of the celestial bear and their earthly counterparts had fastened the imagination of communication between them, thus giving them a religious significance.

The Delaware Bear Sacrifice Ceremony was a very religious

tradition, handed down from long forgotten generations. It was usually held at the first phase of the moon in January. This would coincide with the bears' spring awakening. The ceremony required 10 to 12 days for its performance. It began with the capture and slaying of a bear and preparation of its flesh for the feast as a fulfillment rite ordained by the Great Spirit. The belief is that the spirit of the slain bear returns to life a year later as cubs, providing certain rules are observed in the slaying and treating of the remains.

The first night, a tug of war was staged between two teams of men representing the men's side and the women's side of the big house. (Ed. note: The big house is the same as the Iroquois long house, used as a gathering place for worship and dances.) The first four nights and part of the fifth was given over to sermons of thanksgiving delivered by the chief of the band. On the fifth night, with the moon about half full, the men who had been blessed with visions would chant to the people assembled. When the moon had blossomed into fullness, about the eighth or tenth night, they chanted dreams and danced formal and social dances all night. The bear, having been sacrificed at the beginning of the festivities, and having been prepared by special cooks, is now eaten at a general feast.

This ends the Bear Sacrifice Ceremony.

Because this belief is wide-spread among the Indian people of the east coast it was thought appropriate that this should be incorporated into the Indian Pavilion at Expo '67.



# Charm, Grace and Beauty To Greet Expo Visitors



**JANICE LAWRENCE** is an Okanagan Indian from the famous valley of that name in British Columbia. This attractive Miss is proud of her ability to speak her native tongue.

When Jan got word about Expo, she was studying at Vancouver's Columbia Junior College taking subjects that would qualify her for university. Her new job won't change her mind about continuing her education. But studies can wait for awhile. She has wisely concluded that this challenging opportunity to represent her people is too great to miss.

Jan is taking her French language training very seriously so that she'll be able to impress her friends from the West when they come to Expo.



**MARIE KNOCKWOOD** is a Haida from the Sackfort Reserve on the Queen Charlotte Islands.

A small province has produced a big heart. Her goal is to see universal recognition of Indian people. She is willing to dedicate her life to this objective. With Expo experience behind her, she feels she'll be in a good position to make a practical contribution in this regard.

Absence from home is nothing new to Marie. Before coming to Montreal, she was studying practical nursing at the Bathurst Trade School in New Brunswick.

Being fluent in her own language causes this pretty lass to take an interest in other Indian dialects. Another thing she finds particularly appealing about being one of the "select few" is the opportunity she now has of getting to know other Indians from across Canada.



**PHILOMÈNE DESTERRÉS**, a Montagnais Indian from the Bersimis reserve in Quebec, is the only French-speaking girl of the group.

Philomène is on special leave from her job as a clerk with Indian Affairs Branch.

The knowledge gained at Expo will be a valuable asset when she returns home. Her ambition is to go back to school to study Social Science.

The only problem she finds hard is learning English, especially if she is talking about something she has never heard of.

This pretty girl with the mysterious smile is known for her helpfulness particularly in assisting her companions with Canada's second language.

Philomène has ten sisters and four brothers. All are justly proud of her participation in Expo.



**DELORES DELORME**, a Cree from the bread basket of Canada, was born on the Cowesses Reserve in Saskatchewan.

Delores has travelled quite extensively around Canada and was in Montreal working for the Royal Edward Chest Hospital when she was notified of her appointment as hostess.

Pleased and anxious, she commenced training with twelve other girls.

The promotion of better understanding of the Indians to other people is part of her duty and one she says she will carry out with enthusiasm.

Our petite radiographer would eventually like to return to her profession, after Expo.



**BARBARA WILSON** was a receptionist for a firm of architects in Vancouver when the call came from the East. There's little doubt that the staff and many customers

are going to miss the mischievous smile of this elegant Haida maiden from the Queen Charlotte Islands.

Barbara was so aware of the responsibility she was to have of representing her people that she considered rejecting the Expo offer.

She's glad she didn't.

Barbara's ambitions include being a science teacher and a housewife — in that order. To equip herself for the former, she plans to attend university. She hopes though, to fit in a quick trip to Europe between the time Expo ends and the commencement of the university term.



**DELPHINE BLACKHORSE** comes from the Blackfoot Reserve near Gleichen, Alberta. A true westerner, she finds difficulty with two aspects of eastern Canadian culture; Montreal traffic and learning French.

Delphine was in Vancouver when the news came that the hostess job was hers. Happily shocked, she returned to her home in Alberta to spend some time with her family before coming to Expo. She's very much looking forward to the job which she considers to be both an honour, as a representative of her people, and an opportunity to meet people of all nationalities. Her greatest desire is to escort her own family around the Indian Pavilion.

Delphine, who is fluent in her native tongue, is interested in social work and intends to pursue this line of work after Expo is over.

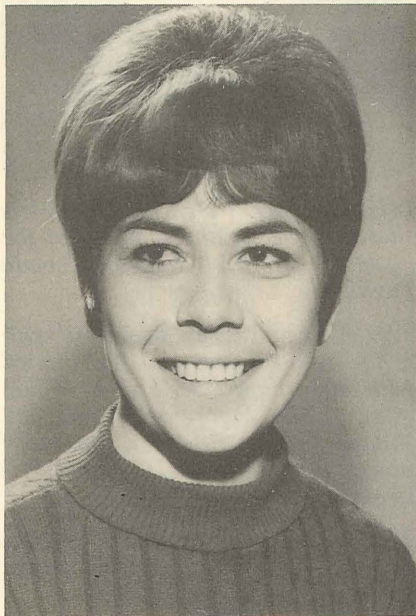




**DIANE DIABO** formerly an engineering clerk for Dupont of Canada, is a Mohawk from the Caughnawaga Reserve near Montreal. She didn't have far to go for the training course.

Some may think it strange that Diane, from Quebec, speaks no French — only English (though she can understand Mohawk). She delights in the opportunity to meet other Indians and Diane, by her personality alone, is sure to be a highlight for those who meet her when visiting the Pavilion.

Although she aspires to a career as an airline hostess, this lovely young lady plans marriage after Expo — just as soon as she gets back from a month's vacation in Puerto Rico.



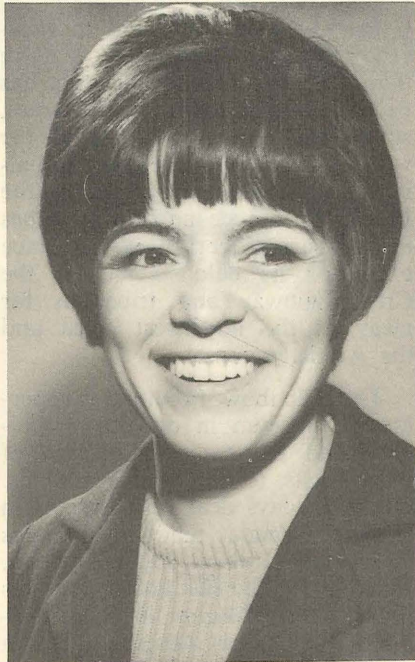
**ALICE MARCHAND**, a winsome Interior Salish lass from the Six Mile Creek Indian Reserve in British Columbia, is another representative of that province. She left her job as an accountant with the federal government to assume her hostess duties.

The need to concentrate on her studies left her little time to become excited at this new prospect.

She is honoured to contribute her share to Expo this summer and

the knowledge gained there will aid her in her quest to be a history teacher.

Alice comes from a family of two brothers and five sisters who must be proud of her achievement.

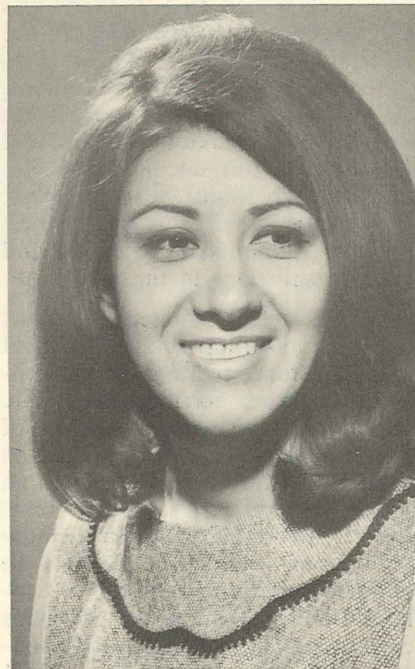


**VELMA ROBINSON** is the sole representative from Canada's most highly populated province, Ontario. Velma is an attractive Ojibway from Rankin Reserve near Sault Ste. Marie.

Until this past Christmas she was a stenographer for the Sault Ste. Marie and District Group Health Association. Then came the exciting news about Expo. Surprised and pleased, she left her parents, eight brothers and sisters, her many friends and her car at home and headed for Montreal.

When Expo closes in October she would like to travel across Canada and possibly take in Europe as well.

A career in psychiatry is her ultimate goal. Maybe a year from now, refreshed from her travels, she'll turn her attention to books.



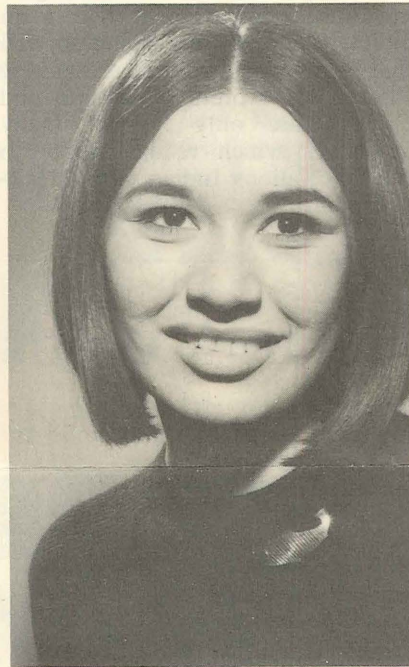
**JANET MORRIS** left her position as stenographer and receptionist with the Indian Affairs Branch to

become a representative of the Indian people at Expo.

This tall, pretty Micmac maiden hails from the Eskasoni reserve in Nova Scotia and can converse quite fluently with others of the Micmac nation.

At first she was frightened at the prospect of being a representative of her people but the more she thought of it, the more she realized it opened the window to the world; that the Indians exist as a proud and noble race of people.

Janet hopes the experience she will gain at Expo this summer will qualify her for a more important position when the job is completed. She would like to model, but is uncertain about making it a full time career.



**VINA STARR** comes from a small Haisla family on the Kitamaat Reserve in British Columbia. Prior to Expo she was a microfilm operator in Edmonton. When the pavilion closes its doors for the last time, Vina plans to return to university and pursue her life-long interest in anthropology.

"The news of the hostess job left me numb for two weeks", reported Miss Starr, "and since I have arrived in Montreal I've found there is more hard work than glamour involved". But judging from her ready smile Vina has no regrets about her new job.

Besides being fluent in her native tongue, Vina is acknowledged as an articulate and competent public speaker in English. She has been studying French since January and hopes to be conversant in that language by April 28th.

(Continued from page 1)

**INDIAN ACTOR . . .**

He attended the Indian Residential School in Sioux Lookout and completed his secondary schooling in Sault Ste. Marie, Ontario. After two years of pre-engineering at Waterloo College in Kitchener, John decided to embark on an acting career. He attended dramatics in night school and got his big break in "The Last Man in the World". Mr. Yesno also appears in the upcoming C.B.C.'s Hatch Mills series in the productions "The Last Brigade" and "Temperance".

He has worked with the Toronto Workshop Production in Stratford, Ontario, and spent the last nine months with them appearing in "Hey Rube".

Other appearances include such shows as "Freedom Festival" at the O'Keefe Centre and "Timmy's Easter Parade of Stars" at Maple Leaf Gardens.

Mr. Yesno agrees that the acting business is risky and uncertain. However, "I have always wanted to be creative" says John, "and what other business permits such a vast opportunity for creativity."

**Longboat Trophy  
Awarded  
Steel Worker**

Ranson Jamieson, 44, of the Six Nations Reserve at Brantford, Ontario, has been awarded the Tom Longboat Trophy for 1966. This is in recognition of his leadership ability in the field of recreation and sports and stands out as his contribution to the Indians of Canada.

Mr. Jamieson is a third-year band councillor and is chairman of the recreation committee, which has representation from the various sports and youth groups on the reserve. He was chosen over six other nominees across Canada. Each nominee receives a Longboat medal. They are Margaret Cynthia Paul, Woodstock, N.B., Charles Patton of Caughnawaga, Quebec; Headley John Colon, Portage La Prairie, Manitoba; Allan Asapice, Lebert, Saskatchewan; Wilson Goodstriker, Cardston, Alberta; and Stephen Belleau of Alkali Lake, B.C.

His main achievement was managing four Ontario championship minor baseball teams from the reserve. Peewees in 1962 and 1963, Bantams in 1964 and Tykes in 1966.

Mr. Jamieson is a member of the Upper Cayuga Band, and is one of the renowned Iroquois steel erectors.

Photos of Indian  
Hostesses by  
Bren Fitzsimons  
Montreal



# Girl Athletes Never Look Back

By George BEAVER

The Six Nations girls' hockey team was started five years ago by Mrs. Sara Smith, a niece of Jay Silverheels (Tonto) of movie fame. After several practices, the team cautiously accepted a game with the champion pee wee team. The boys won 10-1.

More practices followed and the team picked up Mrs. Bev Beaver, who had once played bantam hockey on a boys' team, and Miss Pat Cook who had had three years experience playing girls' hockey in Toronto. From then on, they never looked back.

In 1964, they won the All-Ontario Championship Tournament at Alliston, Ontario, in the open division. The top line of Pat Cook, Jewel Smith and Bev Beaver accounted for a whopping 19 goals in 3 games. Meanwhile, Mrs. Ruth Hill, one of the top softball pitchers in the province, was developing into a top defenceman in hockey.

In 1965 they just missed repeating as Ontario champions at Alliston. In 1966, the Six Nations team defeated all opponents at the Ontario Championship Tournament at Wallaceburg, Ontario, to once again reign as provincial champions. In addition, Pat Cook won the scoring title and Bev Beaver was named most valuable player in the tourney. Later on, Bev Beaver won the scoring championship in the Southern Ontario Girls Hockey Tournament at Hagersville to bring yet another honour to the team.

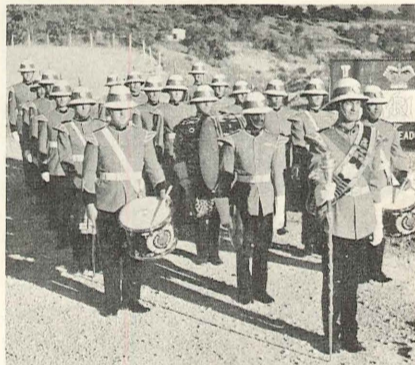
A large measure of the team's success is due to their many loyal fans who come out week after week to cheer their favourites and help pay for ice time. The non-Indian teams of the district ladies league envy the Six Nations girls for the crowds they draw — mostly from the nearby reservation.

Most of the players are in their late teens or early twenties although one is only thirteen and another

over thirty. Seven of the original players who started five years ago are still with the team. Three are married. Besides housewives and students, there are two school teachers and a secretary.

The team has had various coaches and managers. This year Mr. Ron Lickers is coach and Miss Sharon Van Every, a teacher on the reserve, is manager. Another teacher, Mr. George Beaver is starting his third year as Secretary-Treasurer. The Six Nations girls are now playing in a five team ladies league and are doing so well that four team members are among the top ten scorers. Colourful and exciting are only two of many adjectives which readily apply to the Six Nations Indian Girls Hockey Team.

## Mohawk Leads Military Band



**SERGEANT JOHN MARTIN** stands proudly before his Drum Corps. Photo - D.N.D.

Soldiering for 18 infantrymen of the 1st Battalion, The Royal Canadian Regiment, in Cyprus involves more than manning a 106-mm recoilless rifle on outpost duty.

Besides being professional soldiers they are also skilled musicians who make up the battalion's corps of drums, which includes glockenspeils and bugles.

Resplendent in pith helmets and regimental scarlet the band appears at public concerts and performs for school children as well as hospital patients in several island communities in the Kyrenia district.

Sgt. John Martin, 33, of Hamilton and London, Ont., who has blood of Canada's famous Six Nations Indians in his veins, is the leader.

The band is staffed exclusively by the battalion's anti-tank platoon.

## Glenbow Foundation

By Hugh A. DEMPSEY

Part of the culture and history of the Indians of Western Canada is being preserved by the Glenbow Foundation, an organization in Calgary, Alberta, devoted to western Canadian history. For more than a decade this organization has been gathering artifacts, costumes, songs and oral traditions of the various tribes in its region. Initially its activities centred upon the Blackfoot, Sarcee and Stony tribes of southern Alberta. It has since expanded its field to include the Cree, Ojibway and tribes as far away as the northwest coast and the Arctic regions.

The Glenbow Foundation operates a museum in downtown Calgary and devotes one portion of its exhibits to the Plains Indians. Other displays deal with Indians in Eastern Canada, the United States and as far south as South America. In addition, the institution operates the Luxton Museum in Banff National Park. This museum is devoted entirely to the Indians of the prairies, mountains and foothills of Canada. It is viewed annually by thousands of visitors and has proven to be a useful means of educating Canadians about their native inhabitants.

Behind the scenes, however, is where the more interesting story lies. Over the years a great deal of attention has been given to the rapidly disappearing culture of the Plains Indians. In an attempt to preserve this information for future generations, Glenbow crews have visited Indian reserves to record songs and native ceremonies. One important project, undertaken in 1962, was the filming of the entire Blackfoot Sun Dance. Members of the Blackfoot reserve, realizing that much of the information about native ceremonies was being lost, agreed to allow the ancient ceremony to be photographed. In this way they hoped that if there was a resurgence of native religion, the information would be available to the younger generations of Indians. As a result of the cooperation between the Blackfoot Indians and Glenbow, a full documentary film on the Sun Dance was prepared. Because of its religious significance, the film is limited to scientific and cultural showings in the region.

In the field of material culture, the institution has obtained a great many artifacts relating to the religious practises, costumes and daily life of the native people. Most of this has come from native sources together with detailed information on beliefs and usage. Other items have been obtained from pioneer families or private collectors. In addition to this material the Glenbow Foundation has an extensive collection of photographs and documents which have proven to be of considerable assistance to historians and scholars who wish to study Canada's first inhabitants.

## Legion Leader Acclaimed

Mr. Earle J. Brant of the Tyendinaga Reserve was recently elected by acclamation as Zone Commander of the Royal Canadian Legion, Wellington, Ontario. Zone F3 includes 12 branches in the Southern Ontario area.

Two years ago, Mr. Brant was elected president of Branch 280 (Deseronto). This possibly is the first time an Indian living on a reserve has been elected to the office of president or zone commander in the Legion.

In April, 1965, he was appointed Chairman of the Boy Scout Committee of District F which has jurisdiction over 58 Branches and extends from Deseronto to Toronto. Periodically, Mr. Brant visits the branches to stress the importance of Boy Scout work and interests.



**PHILOMÈNE DESTERRÉS**, is shown modeling the uniform of the hostesses for the Indians of Canada Pavilion.

The A-line dress is sleeveless with a square neckline and is trimmed with an orange and brown Indian motif. The loose jacket has bell shaped sleeves with the same motif down the front and around the sleeves.

The material is a loose weave, British wool in a sandy beige colour.

The hat is pill-box style with the motif band and pavilion emblem.

The shoes, gloves and envelope type purse are in a fudge brown colour.

Two top designers, Michel Robichard, the designer of the dress and jacket and Mr. Fleming, designer of the hat are from Montreal. The leatherware is by Eatons of Canada.

The uniforms were manufactured by Auckie Sanft, Inc.

(Photo - Bren Fitzsimons, Montreal)

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