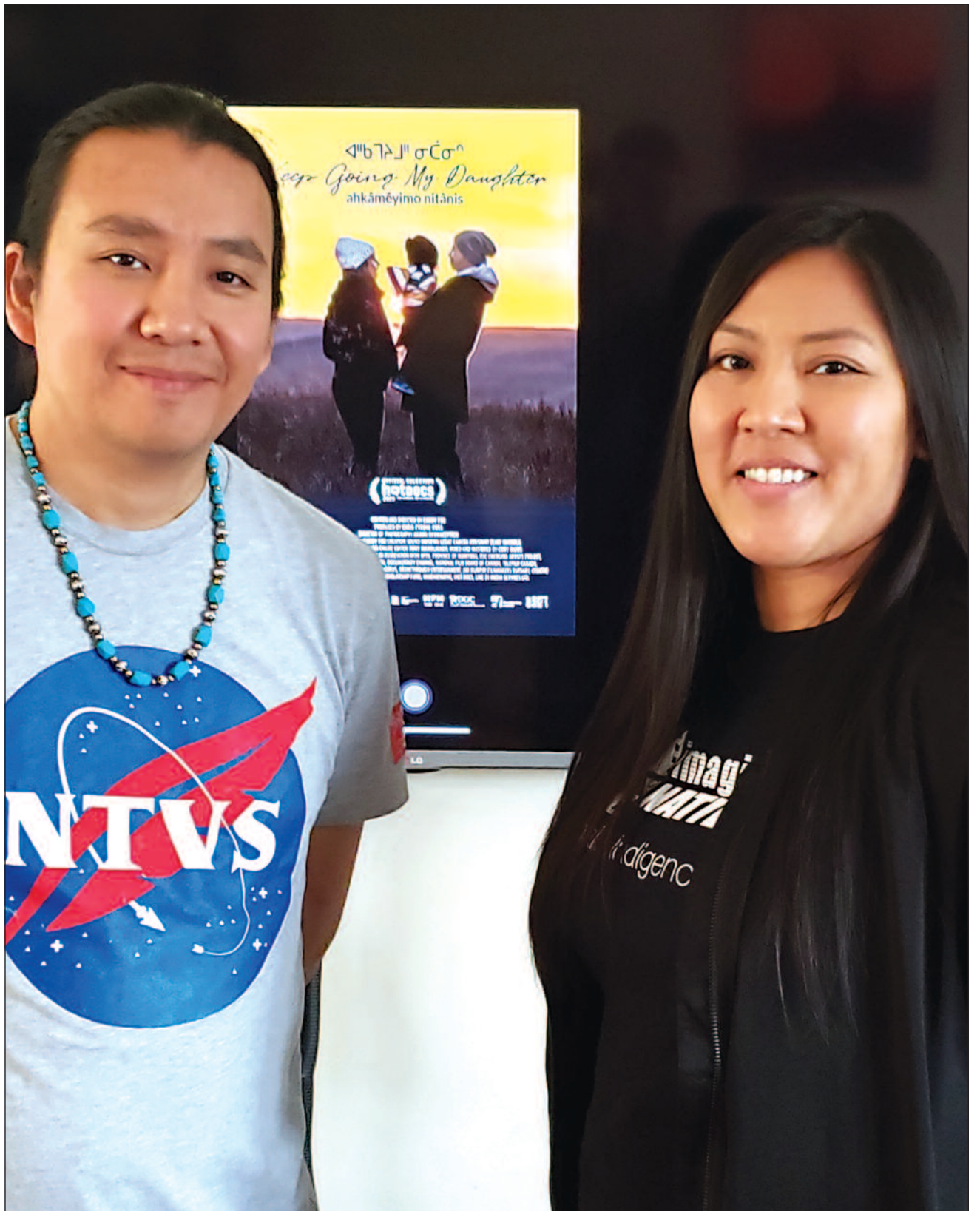


Eagle Feather NEWS

FREE

Doc to make its world premiere

Chris Tyrone Ross and Candy Fox stand in front of poster of their film



By EFN Staff

The true beauty of Indigenous parenting is a story that needs to be shared and two Regina filmmakers have made it happen.

Chris Tyrone Ross and Candy Fox's collaboration, ahkâmêyimo nitânis/Keep Going My Daughter, has been selected to make its world premiere at the Hot Docs Film Festival in Toronto,

The pair could not be more excited about the opportunity because only the best of the best are invited to the festival.

They knew from the start their film was special because after a few initial hiccups everything fell into place like serendipity.

Fox heard about the National Screen Institute Indigidocs program from a fellow filmmaker in 2017.

It was around the same time that Fox was following the Facebook story of how Colby Tootoosis and his partner Andrea Landry were choosing to raise their daughter. She found their story very beautiful and educational.

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INSIDE



STORIES ARE MEDICINE
Elder Marjorie believes story-telling is medicine that helps people to heal.

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It would be hard to overstate the impact GTNT has had on many lives including that of publisher John Lagimodiere..

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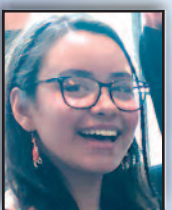
SPEAKING THE LANGUAGE
Speaking your native language has many benefits in terms of health and overall well-being.

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Three young entrepreneurs are hoping to take their pitch to the next level on Dragon's Den.

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Arts & Entertainment Edition
Coming In May - Sports & Youth Issue

CPMA #40027204

Film reflects Indigenous resurgence of knowledge

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A day before the deadline for the program she called Ross and asked if he would be the other part of her team. Coincidentally, it was something he was also interested in pursuing, so he agreed.

Each year, four teams comprised of a producer and director are selected from across Canada to participate. When they made the cut, they knew they couldn't pass up the opportunity.

They describe *Keep Going My Daughter* as a poetic and hopeful film about two young parents and their dreams for their daughter.

Fox described the journal entries like love letters that they read to their unborn child.

Ross and Fox wanted to make a film that reflected the Indigenous resurgence of knowledge and kinship. They feel it was accomplished through music, powerful images and positive messages.

They were blown away when they received an invite to screen their 12-minute documentary at Hot Docs.

Ross said he knew they had something special when he saw the finished product because of how it impacted him as an Indigenous parent.

Fox added she still gets choked up when she watches it because it is Indigenous history.

"Yes, it deals with some tough issues like inter-generational trauma but it also is a film about hope," said Ross.

Tasha Hubbard a Saskatoon-based filmmaker, has also been invited to Hot Docs. Her latest film *Nippawistamawin: We will Stand Up*, about the Colton Boushie case will open up this



Andrea Landry and Colby Tootoosis with daughter

(supplied still from film)

year's festival.

To help Ross and Fox with travel expenses to Toronto they are hosting a film fundraiser at the Saskatchewan Film Pool in Regina. People will see three short documentaries including a sneak peak of their Hot Doc submission



Movie still supplied of Tootoosis and Landry's daughter



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Stories are medicine

By NC Raine
For Eagle Feather News

The art of storytelling as a way to connect culture, history, and contemporary issues remains a vital tool for accomplished documentary filmmaker, activist, and elder Marjorie Beaucage.

"Our stories are medicine. When we share our stories with each other, we help each other, we heal each other," Beaucage told Eagle Feather News.

From "Northern Labrador to New York", focusing her lens on everything from two-spirit individuals to environmental concerns to homelessness, Beaucage has been using her camera for decades to share the stories of those often unheard.

"The camera is like a witness, it's like an amplifier. It helps people see things that they normally wouldn't pay attention to," she said. "I think my primary driving force for everything is for people to tell their own stories in their own voice."

Beaucage, despite a prolific career, hadn't always been inciting change from behind the camera. After working for 25 years as a community organizer and educator, Beaucage jokes that she "ran away from home at 40 to go to film school," studying film at Ryerson University and thus changing the trajectory of her career.

She co-founded the Aboriginal Film and Video Art Alliance in 1991, as well as worked as a cultural ambassador with the Banff Centre for

the Arts, V-Tape, the Canada Council for the Arts, and the Saskatchewan Arts Board. She also programmed the first Aboriginal film festival in Toronto, and has been honoured with several distinctions, including a career retrospective in 2018 by ImagineNative and a 2018 Saskatchewan Arts Awards for artistic excellence.

She wants her art to spark conversations, she says, citing her 2017 film, *Coming in Stories* which educates about two-spirit people living in Saskatchewan, and continues to be screened for communities across the country.

"When I made the film about two-spirit people in Saskatchewan, it was because the community needed to start exploring that colonial garbage that we're under. So many suicides because of the homophobia and transphobia. I wanted to put out that video to start the conversation."

Beaucage's newest role places her as the first elder-in-residence for the University of Saskatchewan Students Union (USSU), where she will provide students with a safe space to speak and share their ideas. She meets weekly at the USSU office for Elder Time, as well as meets with colleges and faculties across campus to share her knowledge and answer questions.

"It's a big challenge but I'm there for the students. I put most of my energy now into the youth because there's a future there," said Beaucage.

"Whatever tools I have I will use to help them."



Marjorie Beaucage is the Elder in Residence at the University of Saskatchewan's Student Union where she meets weekly for Elder Time.
(Photo by NC Raine)

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Importance of GTNT is immense

The Gordon Tootoosis Nikaniwin Theatre Company has always been a part of this paper and my life.

During the shooting of the epic Doug Cuthand, Big Bear, actors Gordon Tootoosis, Tantoo Cardinal and Kenneth Charlette wanted to create a place that would train the next generation of Indigenous actors, playwrights and technical support.

It would be a place that would allow Indigenous youth the opportunity to learn skills, their culture and tell their stories and to inspire a generation. To have a voice. That conversation led to the birth of Saskatchewan Native Theatre Company which was eventually renamed to honour the legend Gordon Tootoosis after his passing.

The first event I attended hosted by GTNT, I was blown away by Chester Knight and Andrea Menard. I was hooked. We became sponsors immediately, then they asked me to sit on the board. I was fortunate to sit on the board for the first seven years of its existence and we have continued to support GTNT though volunteering and advertising sponsorship.

And what a reward it has been to us. In the past 20 years, this humble little theatre company has impacted hundreds of their students through their Circle of Voices program and thousands of audience members across Canada.

I have only missed a handful of productions over the years. Every single event, though, is an emotional, visceral journey. I have cried at almost every play this Company has created or produced.

The tears varied. It might have been tears of sadness watching the actors portray the torture of crystal meth or exploring suicide or the impacts of the residential schools.

Tears of joy watching a pack of shy youth with real life challenges overcome their fears and become inspired by the cultural teachings that were an important part of the process or a big

theatrical breakthrough they had.

Or tears of laughter from watching the kokoms and their Christmas shenanigans with their stories about friendship, love and healing. Imagine a Christmas without the kokoms. I can't.

The who's who of the theatre world have been brought to the province by this organization. Literature festivals. Variety nights. Hosting Indigenous music events for the Junos. National plays would make tour stops in Saskatoon to work with this Com-

dedicated funders to bring it all together. Admin staff that were worked to the bone, general managers, artistic directors, funding agencies and corporate sponsors have all been vital to the success of the organization. You don't just make it to 20 years as a grassroots funded organization on luck. It was hard work and sacrifice by many.

GTNT had to exist and survive even through the toughest of financial issues because we, as a people, need it. Based on the original vision of Gordon,



The vision of actors Gordon Tootoosis, Tantoo Cardinal and Kenneth Charlette of a place to create the next wave of Indigenous actors rooted in culture and creativity has flourished into a 20 year run for the Gordon Tootoosis Nikaniwin Theatre Company. Above is a portrait of Gordon commissioned four years after his passing and on right is Métis starlet Andrea Menard and founding Artistic Director of SNTC Kenneth Charlette. (Photos by John Lagimodiere)

pany. There is no way I am going to start the list of actors, songwriters and playwrights that have been involved with GTNT. Way too many and for sure I would miss some.

The art was one thing, but it took a diverse and overworked staff and some

Tantoo and Kenneth, we needed a place to tell our stories. In our way. With humour. In our languages. From our youth or



visionary professional artists, the stories are ours.

The ultimate experience was seeing Gordon Tootoosis tread the boards for the last time in the Kenneth T. Williams play Gordon Winter. It was the only time I saw him act in person instead of on the big screen and it was then I realized Gordon's passion, talent and the reason he and his friends wanted a place to pass it down. Theatre has power.

I carry his performance with me to this day. And I get reminded of the legacy of the Gordon Tootoosis Nikaniwin Theatre Company and Gordon, Tantoo and Kenneth every day when I run into a former Circle of Voices participant who is now a justice worker, musician, youth worker, teacher, business person, photographer, theatre company general manager or artistic director or playwright and even several professional actors and technicians who make a regular living in the arts. A real career. In the arts. Telling our stories.

This is a personal thank you to anyone who has ever worked for or supported GTNT in any way. You have changed many lives.

Theatre has power.

Eagle Feather NEWS

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Speaking your language is a recipe for health and well-being

By Angela Hill
For Eagle Feather News

With the United Nations (UN) declaring 2019 the Year of Indigenous Languages, initiatives around the world are taking place in order to restore and revitalize native languages and raise awareness of the endangerment of Indigenous languages.

Canada is often regarded as a bilingual nation, but in reality, it is home to nearly 70 Indigenous languages. Here in Saskatchewan, over 170,000 people speak a language other than English or French, the most common of which, according to the most recent Canadian census, after Tagalog is Cree.

Wanda Wilson, President of the Saskatchewan Indigenous Cultural Centre (SICC) says there's been a pronounced decline in Indigenous languages, and considers all native tongues endangered. But she said initiatives like the Year of the Indigenous Languages could provide valuable awareness.

"Our languages are eroding; they need some attention. Now we have the UN adopting this resolution – it's special in that light is now being shined on it," said Wilson.

The SICC itself has created a number of grassroots initiatives, including an annual "Language Keepers" conference, a social media challenge to encourage Indigenous languages, and a sacred language curriculum predicated on action-based learning.

"It's been very positive on the uptake. It's an easy way to teach people how to speak a language. You don't learn language by writing or reading it, you learn it by hearing it and action-based learning," said Wilson. "We have to get our head out of the box and start listening to each other."



Wanda Wilson, SICC President.
(Photo: SICC/Scott Missens)

In 2018, SICC received \$2.3 million through 2020 from the federal government to preserve, promote, and revitalize language and culture. Wilson said the support has been helpful, but more needs to be done.

"It's just barely scratching the surface," she said. "We are a long way off. There needs to be a system in place, a process to develop language plans that are community based."

"There's no safe place to say 'we don't need support, we're good, we're strong.' I have not heard that once from any language group across Canada."

Belinda Daniels is one of Saskatchewan's leaders in Indigenous language revitalization. Daniels is the founder of nehiyawak Summer Language Experience and teaches Indigenous studies, cultural arts, and language for the Saskatoon Public School Division. She also hopes the UN declaration brings awareness to languages.

"I find languages so under the radar within our province, and definitely within Canada," she said.

Statistics indicate that Indigenous language speakers are slowly declining in Saskatchewan, with eight per cent less people reporting an Indigenous language mother tongue between 2011 and 2016. But Daniels cautions not to read too much into the stats, as some Indigenous language speakers decline to participate in language surveys, she says.

"In my own experience, I do see a significant rise in language reclamation," she said. "I see a lot more language programming and a lot more adult learners reclaiming their language."

For her part, Daniels has been running nehiyawak – a language camp that focuses on traditional land-based language skill building. She said the camp has grown from two instructors to ten, and from about five participants to 30. The camp is an act of self-determination, she says, reclaiming the land in their home territory.

The benefit, she says, to investing in language, is immense.

"If Indigenous language were more prevalent, we wouldn't see such high suicide rates, such high rates of dropouts or violence. In the language, it structures the way we operate and behave, there are natural laws encoded in the language," said Daniels.

"If more people were speaking their languages, they would be flourishing in mental health and well-being."

Daniels is the founder of nehiyawak Summer Language Experience.



Gabriel Dumont Institute (GDI)



invites applications from
the Métis community for the
following volunteer roles:

East-Central Selection Committee Member (4 vacancies)

*Selection Meetings are held in Prince Albert, SK

Priority will be given to someone living in one of the following Métis Regions: Eastern Regions 1 and 2, and Western Region 2.

West-Central Selection Committee Member (2 vacancies)

*Selection Meetings are held in Saskatoon, SK

Priority will be given to someone living in one of the following Métis Regions: Western Region 1a and 2a.

Gabriel Dumont Institute Training & Employment Inc (GDIT&E) was established in 2006 to serve the Métis training and employment needs in Saskatchewan. GDIT&E falls under the parent umbrella organization, the Gabriel Dumont Institute of Native Studies and Applied Research.

Committee members are responsible for allocating training funds based on established eligibility criteria and local labour market information. Training will be provided to selection committee members and meetings will be approximately 6-8 times per year. Honorarium and travel expenses are provided as per GDI policies. The term for this position will be June 1, 2019 – March 31st, 2022.

Selection Committee members should possess the following: Métis ancestry with solid awareness of Métis history and culture; knowledge, skills, and expertise in the area of training and employment; clear understanding of labour market demand and training trends within the impacted demographic area; and must be reputable with a solid history of community service.

Deadline for Receipt of Resumes: 12:00PM – Tuesday, May 14, 2019

Inquiries and Resumes can be sent to:

Angie Rathgeber, Administrative Coordinator

angie.rathgeber@gdite.gdins.org

Toll free 1-877-488-6888 Fax: (306) 683-3508



The Michif to Go language app has over 11,500 words and over 500 phrases and is helping to preserve and teach an endangered language.

Michif apps proving popular as language gains higher profile

By Andréa Ledding
For Eagle Feather News

Gabriel Dumont Institute has served up the Michif language in easy-to-use apps.

“Our first language app was called Michif To Go and it has over 11,500 words in a dictionary all with audio, and over 500 phrases,” explained David Morin, adding that in their first app you can do various things such as search specific words, favourite words, or share a certain word with friends and family.

You click and send, and it brings them to the website of that specific word.

“As a follow-up we now have northern Michif to go, from the area of Ile-a-la-Crosse for example.”

Elder and Michif speaker Norman Fleury recorded the original Heritage Michif app. Morin explains that Heritage Michif is where Michif originated. Vince Ahenakew was the main source for the Northern Michif.

“The Northern Michif is more Cree with a little bit of French, whereas the Michif French became more French with a little bit of Cree. The Heritage Michif is more of a balance,” says Morin. “With Northern Michif To Go there’s over 18,000 words.”

The third app developed and available features Michif lessons focusing on different words or phrases based on themes: body parts, weather, animals, love and more. All three apps are available for use on the website, Métis Museum.ca so even without a smart phone you still have access to the technology, explains Morin.

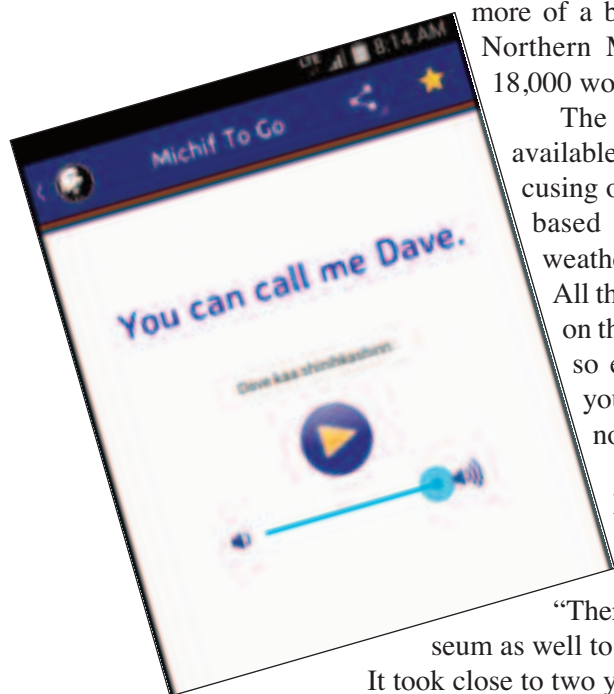
“Basically, if you search Michif in google play or the apple app store, they will show up,” says Morin.

“There are links at the Métis museum as well to access them.”

It took close to two years for each app, from concept to translation to a tech team building the apps. All three projects were done by GDI, with support from the University of Saskatchewan to actually build the apps.

“The hope is that the language gets more promotion and becomes more visible hearing-wise as a language that should be spoken and preserved,” noted Morin, adding that in the year of Indigenous Languages he hopes many people download and use the apps in even greater numbers.

“We’ve got over 1,000 people who have these apps on their phone right now and we hope for even more.”



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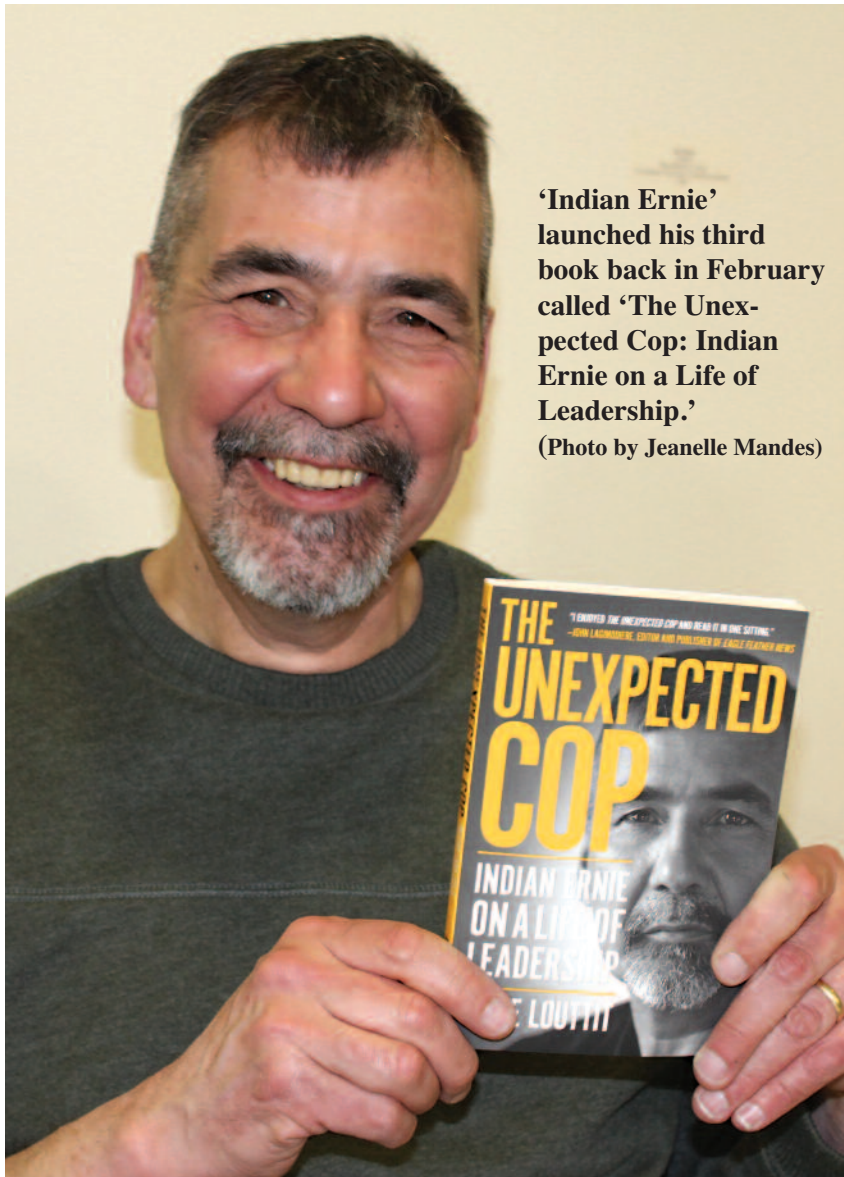
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Talking leadership makes Indian Ernie a happy guy



'Indian Ernie'
launched his third
book back in February
called **'The Unexpected
Cop: Indian
Ernie on a Life of
Leadership.'**
(Photo by Jeanelle Mandes)

**By Jeanelle Mandes
Of Eagle Feather News**

A former Saskatoon cop who is recognized in the Indigenous community and nicknamed 'Indian Ernie' released his third book in February to coincide with Aboriginal storytelling month.

Bestselling author Ernie Louttit released a book called 'The Unexpected Cop: Indian Ernie on a Life of Leadership' published by the University of Regina Press. Louttit was known for helping put an end to the 'Starlight Tours' in Saskatoon.

A public reading and book launch took place at the First Nations University of Canada in Regina end of February.

"I read a little bit of the first chapter and different aspects of the book," he said. "I turned it into a lively discussion of what I wrote and why I wrote it about being a writer."

Louttit, a member of the Missanabie Cree First Nation, joined the Canadian Armed Forces in 1978 and joined the Saskatoon Police Service in 1987.

In his book, he states that he would walk around the poorest neighbourhoods and the local kids would follow him and ask if he was Indian. Within a couple of months, whenever he showed up, the local kids would loudly exclaim, "it's Indian Ernie!"

The name stuck with him for his entire career. He left his policing career in 2013 and became a writer and a public speaker.

"I felt like more of a storyteller than a writer," as stated in the Preface of the Unexpected Cop. "Telling stories from my experiences was how I passed on knowledge."

The first book, Indian Ernie: Perspectives on Policing and Leadership, was published in 2013 and his second book, More Indian Ernie: Insights from the Streets, was released two years later. His current book is more introspective, reflective and editorial in some ways.

The biggest challenge for Louttit in The Unexpected Cop: Indian Ernie on a Life of Leadership was writing like no one had read the first two books because it was a new publisher.

"It was fun to write this book," he said. "If I could get the ideas about leadership, community and commitment into people's minds in my lifetime, then I'm a happy guy."

Paula Daigle, FNUUniv librarian, helped organize the Aboriginal storytelling month reading from Louttit which coincided with his book launch.

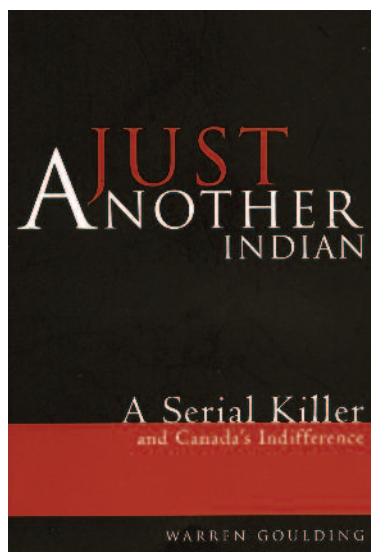
"His talk was fantastic. I really wanted him to talk about his role in the Neil Stonechild inquiry because I knew how important it was," she said.

"He was the only Indigenous police officer who is talking about his experiences while he was an active police officer. So, I find his information that he's providing when he's coming out doing these kinds of talks is very important."

"It seems that any time a Native is murdered, it isn't a major case. It's just another dead Indian."

— Justine English, sister of Mary Jane Serloin

Journalist Warren Goulding traced the crimes, prosecution, convictions and media treatment surrounding serial killer John Crawford and his victims. By raising disturbing questions about racism, police actions and policy, and the media, he draws the whole story out of obscurity and onto the public record. This disquieting book acknowledges the lives and gruesome deaths of these four Native women and challenges all Canadians to consider the possibility that in this country some lives are worth more than others.



THE FORGOTTEN VICTIMS

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CANADIAN BESTSELLER**

Youth get an abrupt taste of living off the land

By EFN Staff

A new APTN documentary series follows the teaching, struggles and self-discovery of six Indigenous youth on a 25-day canoe adventure across the traditional territory of the Oji-Cree in northern Ontario.

The series, called *Merchants of the Wild*, premiered in February and is shown on APTN. Saskatchewan's own Michela Carrière, from northern Saskatchewan, was picked to live out in the wilderness and learned how to survive with only the clothes on their backs.

"They threw us out into the woods and we had to learn how to survive off the land using only simple tools," said Carrière.

"We didn't have any modern conveniences, modern shelters and no guns for hunting."

Every day out in the wilderness, elders from the community met with them to teach different skills and gifted them with tools such as hand-crafted birch bark canoes. They had to learn how to paddle the canoe and how to patch in order to fix the canoes. The canoes were also used for shelter for the first few nights.

"It was a big learning experience for all of us," she said. "It was really roughing it out there."

Carrière and the rest of the recipients were filmed during this journey back in October 2017. This experience had inspired Carrière's current business, called Aski Holistic Adventures, which celebrated its first successful year in business in February.

Aski Holistic Adventures is located on the Saskatchewan River Delta, 55 km northwest of Cumberland House. The company offers remote, nature-based tourism experiences that embrace holistic living, herbal medicine and eco-therapy.



Six Indigenous youth from across Canada were picked and filmed in a 25-day canoe adventure in northern Ontario where they had to learn how to live off the land. (Photo credit: APTN)

Carrière is an experienced outdoor guide and herbalist, and she is a certified Wilderness First Responder and Horticulturist working alongside her family's outfitting business, Big Eddy Lodge.

In her first year of operation, Carrière has introduced guests to the wonders of the Saskatchewan River Delta, the largest inland river delta in North America. A four-season operation, Aski Holistic Adventures offers a selection of experiences, including guided canoe journeys, customized tours and retreats that connect visitors with the healing powers of nature and the northern forest.

In October 2018, Aski Holistic Adventures was presented with the Saskatchewan Indigenous Experience Award – Outdoor at the Indigenous Tourism Awards celebration, which was a highlight of the International Indigenous Tourism Conference that was hosted in Saska-

toon.

Her successful business wouldn't have happened without the unforgettable experience and skills she gained from *'Merchants of the Wild'*.

"Just want to emphasize ... when you are watching the series, we seem zombie-like sometimes (because) we were operating with very little food," she said.

"Imagine one handful (of food) a day, while working physically hard. Some days, (there was) no food at all, it was survival. Most nights around the tipi we would talk about food for hours!"

"It made us appreciate our lives very much, and also appreciate how hard our ancestors had to work to live. Very cool experience."

Information about the series is available at www.merchantsofthewild.com.

"THIS BOOK HAS THE POWER TO CHANGE THE RELATIONSHIP BETWEEN INDIGENOUS PEOPLES, THE WIDER PUBLIC, AND THE CANADIAN STATE."
— JAMES DASCHUK.

NO SURRENDER THE LAND REMAINS INDIGENOUS

SHELDON KRASOWSKI
FOREWORD BY WINONA WHEELER

GAME CHANGER

No Surrender: The Land Remains Indigenous
by Sheldon Krasowski, foreword by Winona Wheeler

"This book has the power to change the relationship between Indigenous peoples, the wider public, and the Canadian state." —James Daschuk, author of *Clearing the Plains*

"A valuable work." —Sarah Carter, author of *Imperial Plots*

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Aspiring director finds he's at home in front of the camera

By Kerry Benjoe
Of Eagle Feather News

He may not be a household name yet, but Apollo McLean is working on it.

Fans of independent films or true crime dramas are starting to recognize him but after six years in the business, it's still very new to him.

As a child, he dreamed about acting, but thought it was not in the cards, so he never pursued it.

That was until an advertisement caught his eye.

"I was looking for work actually, and came across this 'extras needed', so I applied," said McLean.

"Within 20 minutes of applying the casting director gave me a call and wanted a head shot, so I sent him one. Then about half an hour later he gave me a time and date to be on set."

That was when he made his television debut on Season 9 of Truth, Lies and Alibis.

With zero acting experience he showed up on set and "jumped in full force."

McLean started off as a background actor then moved on to commercials then a web series.

"It was surreal," McLean said about his first time on set.

That first role as restaurant patron involved sitting at a table, talking to whoever he was paired with and trying not to look at the camera,

Then he appeared in Supergrid, a post-apocalyptic movie that was filmed locally.

"I played a bad-assed gardener," he said. "Originally, I was just a gardener, then they decided, 'Let's give this guy a gun.' So, I just stood around and started shooting things, pretty much."

McLean said he really enjoys acting, but for now it is something he does in addition to his regular job as truck driver, husband and father.

He enjoys acting because the film industry is a very tight-knit community and it's good to be a part of it.

McLean will soon appear in another yet-to-be-released film. Not only is it his first speaking role, but in it he plays the bad guy.

He has no agent, so the past six years have been a learning experience.

McLean said the biggest lesson he's learned to date is to always be prepared.

He once landed a speaking part on the Game of Thrones, but was unable to make it because he applied for his passport too late.

McLean remains hopeful he will receive another big opportunity in the near future, but until then he is content with the work he's been able to do locally.

One day he hopes to get behind the camera and try his hand at directing.



Apollo McLean on the set of Supergrid where he played a bad-ass gardener in a post apocalyptic movie.



Apollo McLean shares his story about acting.

(Photo by Kerry Benjoe)

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(Above) Mandy Goforth in dress leads other female performers during rehearsals at the Globe Theatre production of Making of Treaty 4. (Right) Teddy Bison who plays Trickster sings as female performers sit near a make shift tipi during rehearsals at the Globe Theatre for the Making of Treaty 4.



Making of Treaty 4 speaks through Indigenous voice

By EFN Staff

This month, 4 Collective and the Globe Theatre will hit the stage.

And the performers promise it will be a show worth seeing.

The original Making of Treaty 4 was a conceptual performance that explores the making of treaty past, present and future, explained Erin Goodpipe, a member of the Treaty 4 Collective.

“It not only looks at the effects of Treaty, but gives us the space to tell treaty from our point of view, through an Indigenous lens,” she said.

It originated from a FNU class in 2017 and was first performed in April of that year. However, it was the group’s second performance in August 2017 that caught the eye of Ruth Smillie, artistic director and CEO of the Globe Theatre.

A meeting was held between the collective and Smillie about bringing the performance to the Globe’s mainstage.

Since that time, work has been taking place to create something unique that will involve both Indigenous and non-Indigenous performers. Unlike the original version, the updated version will include more movement and choreography.

Goodpipe said what makes this performance different from other Globe performances is that the Making of Treaty 4 is fluid, meaning every show is different.

The performers incorporate improvisation into their performances and often feed off each other’s energy.

“We don’t have a script, but rather an idea or a sketch of an idea,” said Goodpipe. “A lot of it is our lived experience or we have friends or family who have lived through these things, so we have devised our stories like that.”

Skyler Anderson, who plays Weetigo, said only his character and Teddy Bison’s Trickster figure remain the same throughout the entirety of the performance.

“Everyone else are several different characters and the story takes place from creation up until now,” said Anderson.

The show is completely different from the original for a couple reasons. One was that with the Globe, the performers had access to more resources and trained professionals.

Benjamin Ironstand said what has remained constant throughout all the versions have been the themes.

Some of those themes include inter-generational trauma, missing and murdered Indigenous women and girls, lateral violence, toxic masculinity, and resiliency.

The collective invites everyone to come with an open mind.

The show runs from April 11 to April 28 and each performance has 100 pay what you can tickets set aside, so anyone who wants to see the show is able.

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Portraits capture connections between Holocaust and Residential Schools

By **Andréa Ledding**
For Eagle Feather News

Carol Wylie has painted 18 portraits, nine Indian Residential School Survivors and nine Holocaust survivors in an exhibit called, "They Didn't Know We Were Seeds" which is touring Saskatchewan.

The title is inspired by the proverb, "They buried us but they didn't know we were seeds."

"As a survivor of the Residential Schools, Carol Wylie contacted me and said 'I'm doing a project that includes survivors of the Holocaust and Residential School Survivors. I want to do portraits of you guys and do a show and take it across to museums.' I was kind of hesitant at first," explained Gilbert Kewistep, a Residential School Survivor who eventually said yes.

"While I'm sitting for the portrait, I'll tell you my story at these schools, I told her. So, I went one Saturday and sat with her and she did the portrait and took pictures."

She wanted to capture them before all the survivors had passed on. Kewistep was pleased when he was called in to see her final results.

"I was quite impressed, not only with mine but with the others. She followed protocol, used tobacco, started off with a prayer and did it in a good way. Before she took them on the road, she asked many of us to gather with our portraits and smudged them all and said a prayer so that wherever we take them the spirit of the project reaches out to people

in a positive way," said Kewistep, who was very impressed with the way she did it.

"It's also online. I was quite impressed and my family was as well. They said it's a good way to remember you and your time at these schools."

The show recently opened in Yorkton and will be going throughout the province



Survivor Gilbert Kewistep respected how artist Carol Wylie followed protocol and used tobacco in the process of getting the portraits made. He was impressed with his portrait (above) and those of his fellow survivors.

experiences of Jewish Holocaust survivors and Residential School survivors.

Indian Affairs Superintendent Duncan Campbell Scott, in 1910, called Residential Schools "The Final Solution," preceding Hitler's similar pronouncement regarding the "Jewish Problem."

Both the Jews and the First Nations people had their hair cut off and were assigned numbers as a means of dehumanization.

Kewistep has had very positive responses from those who have seen it and he is very pleased with that response and the likeness, as well as the respectful and humble way Wylie approached the project, using protocols and including all the survivors in the process.

Other residential school survivor subjects include Eugene Arcand, Judy Pelly, and Louise Halfe, among others.



Elders and residential school survivors Judy Pelly and Gilbert Kewistep both sat for painter Carol Wylie and had their portraits done for a touring exhibit of portraits of residential school and Holocaust survivors.

(Photo by Andrea Ledding)

before, hopefully, a national tour. Wylie's website, which features the images, notes the connections between the

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Youthful artist found solace in her artistic pursuits

By NC Raine
For Eagle Feather News

Saskatoon inter-disciplinary artist Kiyari McNab has built quite a stacked artists' resume, including several gallery exhibits and short-documentary screenings at festivals all over the continent.

with (Cessna)," said McNab. "My projects became bigger because my problems were becoming bigger. It became easier to deal with things through my art."

After her first two exhibits at SCYAP, McNab and Cessna began to

director at the festival, and perhaps the youngest in their history.

"When we got back from Toronto, it felt like the beginning of something new and big. A new chapter in my life," she said.

The documentary has gone on to play at festivals across North America, including the Seattle International Film Festival and Femme Wave arts festival in Calgary. McNab has since continued producing art, with photography showings at PAVED Arts, Chokecherry Studios, and a collaboration with artist Marcel Petit.

She's now planning her next film centred on missing and murdered Indigenous women, as well as working on painting and poetry. The young artist is just beginning, and hopes to continue to share more of her culture through art.

"As an Indigenous girl, it's really important to me to share my culture. Losing traditions is hard, it impacts memory. And there's so many racist atti-

tudes that make fun of you for who you are," she said.

"So, it's really important for me to keep putting myself out there."

Kiyari McNab at Chokecherry Studios.



Such would be an impressive body of work for a mid-career artist. McNab, however, is only 18.

Currently a student at Nutana Collegiate, she has been interested in art for as long as she can remember. She grew up facing challenges in her personal and family life, but found solace in creating art.

"I never had anyone to look up to growing up. I just had people who I didn't want to be like. I decided that I wasn't going to let that stop me from doing what I wanted and putting my story out there," said McNab.

After becoming involved in the Digital Storytelling program at the Core Neighbourhood Youth Co-op with then-coordinator Andrea Cessna, McNab found a natural proficiency in photography. Her first two public shows were exhibited in a group showing at SCYAP Gallery in Saskatoon as part of their youth programming, where she explored ideas of relationships, culture, and identity in her photos.

In photography she not only found a natural talent, but the therapeutic benefits art can provide.

"I've known art was healing, but 'really realize it until I started working

collaborate on a short film project. They had begun to shoot a short-documentary when a serendipitous moment happened, changing their film completely. McNab began to share a family photo-album with Cessna.

"I still had a microphone on and the camera was rolling. It just came naturally," said McNab. "I'm just talking, letting my story out (to Cessna). That alone, that footage, we thought ... this has to be the film."

That moment resulted in *Abnormal Freedom*, a short-documentary co-directed by McNab and Cessna, that contemplates the relationship between memory, heritage, and perceptions of normality.

"It's called *Abnormal Freedom* because having a childhood like that for Indigenous youth, living in a house full of addicts and alcoholics, is the norm," said McNab. "Freedom comes from that desire to live freely."

Abnormal Freedom was virtually an immediate success. It was accepted into Hot Docs Canadian International Documentary Festival, the largest documentary festival in North America. At the festival in Toronto, organizers told McNab that she was likely the youngest

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Musicians thrilled with Indigenous Music Awards nominations

By NC Raine
For Eagle Feather News

One is up for his first nomination, the other has been nominated a remarkable 16 times, but both Marentin Fehr and Yvonne St. Germaine share an excitement for their respective nominations at this year's Indigenous Music Awards.

Saskatoon-based Marentin Fehr, a 19 year-old from the small town of Leoville, Saskatchewan, is nominated for Best Pop Album for his debut EP *Tonight's Performer*. He's been quickly gathering momentum in his young career, earning a SaskMusic nomination for earlier this year for Indigenous Artist of the Year.

The young musician, who describes his music as a blend of indie pop with folk and electronic, is still somewhat shocked from the response he's received from his work.

"It blew me away (when I found out I was nominated). I submitted an application, but never had expectations of being selected," said Fehr.

"Even just having these nominations is absolutely insane."

Fehr is fast to acknowledge his humble beginnings. His self-produced album was initially created not to garner awards and recognition, but simply to share his music with a few family and friends.

"It was just to get something out there. Some family and friends wanted to hear stuff that I wrote. So, I sat down and recorded a bunch of stuff on my computer," said Fehr.

"I wrote, recorded, produced, mixed, and mastered this entire album in like two months by myself. And then just threw it out there. I never intended it to get nominated."

Despite being largely self-taught, Fehr is dedicated to giving back by helping others with their creative pursuits. He teaches private music lessons, as well as free music lessons at Egadz every week for those who can't afford lessons.

"I aspire to inspire," Fehr laughs. "I want people to be picking up instruments and creating music or creating anything. I love art."

An Indigenous Music Award nomination, on the other hand, is familiar ground for Yvonne St. Germaine, a Saskatoon-based vocalist, who has 16 nominations and 14 wins at the awards. She is nominated for Best Gospel Album for *Country Christmas*, a category which includes Saskatchewan artist Erin Aubi-



Marentin Fehr self produced his album and now shares his skills by teaching others. (Photo supplied)



Yvonne St. Germaine.

(Photo courtesy Yvonne St. Germaine)

chon.

Even with her multiple nominations, the recognition is still special, says St. Germaine.

"Every album is a different story; it reaches different people. It's as exciting as the first one ever was," said Germaine.

It all started in 2007, she said, when

she recorded her first album in a basement of a church. She found out about the Indigenous Music Awards shortly thereafter, and it's been "all uphill ever since."

Her newest album was backed by her fans, she says, who wanted a Christmas album. Regardless of what she's doing, she's there in support of her community, speaking often at churches or correctional facilities, in order to bring hope to others.

"When you talk to people and they tell you how your message has helped them, there's nothing like it," she said. "Music is a powerful tool. It's like therapy whenever I'm writing. So, I know if I'm going through something, someone else is going to be able to relate."

The Indigenous Music Awards take place May 17 in Winnipeg, Manitoba.

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Gabriel Dumont Institute



Roger Boucher's entertaining magic show all about connecting with audience

By Jeanelle Mandes
Of Eagle Feather News

A Métis entertainer from Prince Albert fell in love with the art of magic and has built a business based on what he loves doing.

Magician and hypnotist Roger Boucher has been practicing his form of art and entertainment for years. He got his start as a performing hypnotist four years ago and has been practicing magic for 17 years.

He has proven time and again that he is the entertainer to book. From the moment he steps into the spotlight until the conclusion of his show, he has his audience captivated and completely involved.

"I got into magic through a friend, Josh. He got me interested in it," he said. "I never really learned anything until I got into university. I learned that I could learn from books. I started practicing and the rest is history. I continued to build on it."

Years later, he met up with this friend Josh where he introduced him to



Roger Boucher uses magic and hypnotism to entertain crowds of all ages across Canada.

hypnosis. He took a hypnotherapy course in 2015 and added hypnosis to his entertainment.

He performs all across Canada and he gets his audience completely involved, something he loves about his career.

"My show is about the interaction with the crowd," Boucher said. "Magic wise, I like to get the crowd involved. Even with hypnosis, it's all about how the audience engages with me. I do stuff with cards, mind reading stuff, fun routines like a voodoo doll routine which is pretty interesting, as well as a haunted house routine which is fun and entertaining."

"I like the stuff that I do, it's more about the audience engagement than anything else," he said. "(Some comments) I got were I had the (audience) in the palm of my hand and that people's faces hurt from laughing so hard."

Boucher Entertainment has a variety of entertainment offerings to choose from including duo and solo magic performances, strolling magic which are perfect for weddings, banquets and fairs, improv and interactive theatre performances. Boucher also performs in the French language to accommodate a larger audience.

Boucher has many shows coming up including a performance in Île-à-la-Crosse on May 3.

People who are interested in more information on Boucher's magic and hypnosis, can go to boucherentertainment.com or find him on social media.



Be very careful if Roger Boucher ever asks you to look at his pocket watch.

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Young entrepreneurs hoping for date with Dragons

By **Andréa Ledding**
For **Eagle Feather News**

Betty-Anne Morin and Mariah Pechawis pitched for Dragon's Den on behalf of their Aboriginal Youth Entrepreneur Group.

They help paint repurposed cabinet doors turning them into works of art and have created kits for other youth to do the same. They will find out in a matter of weeks if they make the final cut for the television series.

"I hope we get chosen, it'd be cool to go to Toronto," says Pechawis.

"You don't really see Indigenous youth on there, it would be great for some youth to be flipping through and see us on there. Representation really matters," says Morin. "When you see opportunities, take them!"

Their leader, Joe Taylor, says that the recycle, reuse, reinvent aspect of this project is what makes it so unique. The cabinet doors are donated through a special MOU signed with Saskatoon Tribal Council and Habitat for Humanity, and their hope is to see cabinet door samples turned into beautiful Indigenous pieces of art rather than being sent to the landfill. That is part of fulfilling their mandate.

"They are selling as quick as we can make them," said Taylor.

The partnership with Habitat for Humanity sees all doors being donated to their organization at no cost whatsoever, because their goals match to help others who have less.

"The pictures are gorgeous. We will have seven schools, all seven STC schools are taking part in this. We take

the doors, the paint supplies and images, and the kids create, and what they create is outstanding."

Taylor just happened to check the Dragon's Den website one Friday and found out the producers would be in Saskatoon the following Thursday and found out they were looking for social entrepreneurial categories, as well as youth, community engagement, business, health and education.

They ended up checking off all the boxes. The three youth he chose had never worked together, but the night before and on the morning of the audition, they practiced a couple of hours and then had an amazing time with the producers after doing an online audition.

"We got there about 1:30 and were next up, and we sat in on the audition, and the kids literally stole the show. They were told they had five minutes, but they asked them to stay more like half an hour, told their story and what they are planning on doing with their investment.

"Anything received from the Dragons would supply kits to as many First Nations across Canada as possible, to have other youth do what they're doing too. To help others, which is what they are looking for."

At the end, they gifted the producers with samples of their art, and talked about how this is the kids' Call to Action for Reconciliation and they want to be the Dragon's Den Call to Action, too.

"You never know, but we will find out later in April if they're chosen to fly out to Toronto in May."



Betty-Anne, Mariah and Stefan capture a moment in front of the Dragon's Den poster. The once in a life time opportunity came about because of a youth entrepreneurship club they are in.
(Photo by Andrea Ledding)



By **Jeanette Mandes**
Of **Eagle Feather News**

The love for creating art first started for Darren Pratt when he was a kid.

Pratt, from the George Gordon First Nation, recalled when he was seven-years-old, he and his siblings were given popsicles and he would take the popsicle sticks and carve feathers out of them.

That's how the passion for art started. Whatever he can get

Darren Pratt's art began early

his hands on, becomes a masterpiece.

Pratt has always shown his love for eagles and he tries to incorporate the magnificent birds in most of his art pieces whether it be earrings, paintings or carvings.

"I started taking (this) more into a career for about 18 years now," he said. "I work with pretty much anything I can get my hands on. I mostly work with antler, hand paint, wood, soapstone, and jewellery."

When he was 25 years old, he lived in Vancouver and it's also a time where he first sold his artwork.

"I took some pop bottle caps and I made drums. We were down to our last meal and I made 15 keychains out of that," he said. "I realized that I was actually good at what I do."

When Pratt is in his art

zone, he reflects on the encouraging words that his late grandmother would always tell him



DARREN PRATT

about continuing to pursue his dreams of becoming a great artist.

"When I was young, I would give my artwork to my

grandmother to show her. She would always tell me before she passed on to 'never give up your goals and your dreams. This is a gift.' I always think of her words that get me in the zone," he said.

Pratt's artwork can be seen worldwide. He had an art show at the Vancouver Olympics in 2010 where tourists and visitors bought a lot of his artwork.

"I have artwork in every country of the world," he said. "It was quite the experience. I met people from all over the place."

Pratt also helps families refurbish their passed on loved ones' crosses on gravesites – a service that he doesn't ask for money for his time.

"I've done crosses for some families and been asked to redo crosses for them," Pratt said.

"Whatever they offer me,



like tobacco or a gift. When it comes to stuff like that, I don't really take the money. It's about giving them a nice piece for their families."

Pratt's artwork is also displayed throughout five different stores throughout Canada including Saskatoon's Wanuskewin's Heritage Park.

If people are interested in viewing or purchasing his artwork, he can be found on Facebook under Darren Pratt.