

Vancouver Moving Theatre & DTES Heart of the City Festival
in partnership with the Vancouver Aboriginal Friendship Centre

STORYWEAVING

Weaving First Nation Memories from the Past into the Future
In honour of First Nation ancestral and urban presence in Greater Vancouver



May 11-13 & 18-20, 2012
Vancouver Aboriginal Friendship Centre
Chief Simon Baker Room

Twining together stories, poems and personal memories
with oral histories woven from cultural teachings,
West Coast dances and the ancient bone game of Slahal

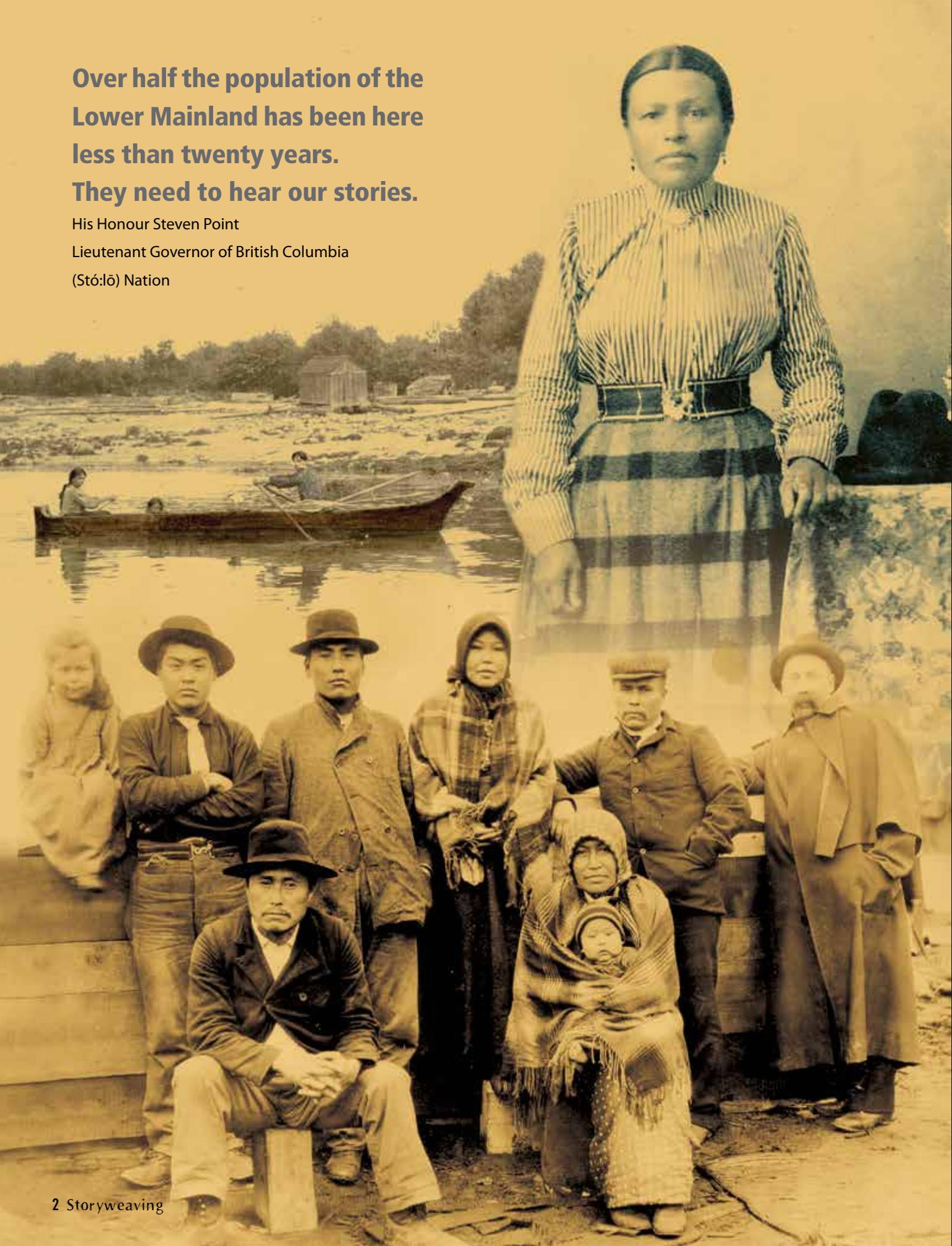
www.vancouvermovingtheatre.com

www.vafcs.org

Storyweaving 1

Over half the population of the Lower Mainland has been here less than twenty years. They need to hear our stories.

His Honour Steven Point
Lieutenant Governor of British Columbia
(Stó:lō) Nation



Vancouver Moving Theatre & Downtown Eastside Heart of the City Festival
In partnership with Vancouver Aboriginal Friendship Centre, invite you to witness

Storyweaving

Weaving First Nation Memories from the Past into the Future

Inspired by Stories and Memories from Greater Vancouver's Urban Aboriginal Community

Vancouver Aboriginal Friendship Centre

Chief Simon Baker Room, 1607 East Hastings Street, Vancouver, BC

May 11-13 & May 18-20, 2012

Fridays and Saturdays 7:30pm, Sunday Matinees 2pm

POST SHOW DISCUSSIONS

Sunday May 13 and Sunday May 20

Angela White, Indian Residential School Survivors Society

Renaë Morriseau, Director

Spiritual and emotional support during the event is provided by the Indian Residential School Survivors Society.

The event is approximately two hours long.
There is no intermission. Washrooms are down the hall to the west.

No photographs, sound or video recording of any kind is permitted during the event except those with the express permission of Vancouver Moving Theatre.

Letters or comments
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vancouvermovingtheatre@shaw.ca
www.vancouvermovingtheatre.com
www.heartofthecityfestival.com

Vancouver Moving Theatre acknowledges that our community lies within the traditional and unceded territory of the Coast Salish people.

Coast Salish basket (circa 1870), woven by a great grandmother of Rosemary Georgeson.
Photo David Cooper



Welcome! Welcome! Welcome! Welcome!



Dear Friends,
Welcome to *Storyweaving*, a unique cultural performance of aboriginal stories that is guaranteed to enlighten and endure in our minds and hearts.

This is also a special opportunity for us to come together to celebrate the heritage, contributions, and aspirations of the aboriginal community. In my riding of Vancouver East, I know firsthand of, and feel especially grateful for, the gifts of fortitude, resilience, and legacy that First Nations peoples share with us. We are all the better for it.

A performance like this could not happen without all the cast, volunteers, and partners who give so generously and work so tirelessly. A warm thank you and hats off to these exceptional people!

**Sincerely,
Libby Davies, MP
Vancouver East**



I am very excited to welcome you to the production of *Storyweaving*. The constituency of Vancouver-Mount Pleasant, located on the ancestral lands of the Coast Salish

people, is home to people from all nations. It is a community rich in history, traditions and cultures. It is wonderful that Aboriginal and non-Aboriginal alike have the opportunity to learn from each other through the struggles and successes of the past. Together, I am confident that we can set the course for a better tomorrow.

Thank you to the Vancouver Aboriginal Friendship Centre, Vancouver Moving Theatre, the Heart of the City Festival, and all of those participating who are sharing the generous gift of your experience and memory. *Storyweaving* is a beautiful legacy to our community.

**Sincerely,
Jenny Kwan
MLA, Vancouver-Mount Pleasant**



On behalf of the City of Vancouver it is my pleasure to welcome everyone to *Storyweaving*.

Storyweaving is a timely and important arts event

that reminds residents of Vancouver of the presence of Coast Salish First Nations people on this territory since time immemorial; of the historical events and experiences which have brought aboriginal people across this land to live and work in Vancouver; of the contributions of native residents to the social, cultural and economic development of Vancouver; of the hopes and dreams of aboriginal residents of Vancouver for a strong and healthy future; and of the power of arts and culture to give voice to the concerns of our residents.

Congratulations to Vancouver Moving Theatre/DTES Heart of the City Festival and Vancouver Aboriginal Friendship Centre on your partnership, and the entire *Storyweaving* artistic team on the success of your project. Enjoy *Storyweaving* everyone!

**Yours truly,
Gregor Robertson
Mayor**



As the Lieutenant Governor of British Columbia I am honoured to welcome audiences to *Storyweaving*, a collaborative project of the Vancouver Moving Theatre, DTES Heart of the City Festival and the Vancouver Aboriginal Friendship Centre. Joint ventures like this connect us to each other and to our communities and I offer my thanks and gratitude to these organizations for bringing this magical story to life.

History is the rudder of our society, steering our course and determining our direction. History is our story: the story of who we were and who we will become. *Storyweaving* connects the stories of our shared past with hope for the future. We must continue to step forward and rise to the current challenges while honouring the past. By working together and learning from one another we can accomplish great things.

On behalf of the people of British Columbia, I wish everyone the best for an enjoyable and memorable performance.

**Sincerely,
The Honourable Steven L. Point, OBC
Lieutenant Governor of British Columbia**

ON BEHALF OF VANCOUVER MOVING THEATRE, THE DOWNTOWN Eastside Heart of the City Festival and the artistic and production team, it is our pleasure and honour to welcome you to *Storyweaving*.

Together we are creating a Canadian story woven from personal and collective memories gathered from Greater Vancouver's urban Aboriginal community. The journey has been guided by long-time colleagues Renae Morriveau and Rosemary Georgeson, assisted by staff of the Vancouver Aboriginal Friendship Centre and joined by a team of elders and cultural teachers, professional actors, dancers, students, and veterans of Downtown Eastside community play projects.

Storyweaving started with a small thread: the realization that the Downtown Eastside has the largest off reserve native population in Canada. More threads were drawn from the 2003 DTES Community Play, building on relationships developed and stories uncovered during the making of the play. The co-writers wove existing threads into new relationships formed and new memories, poems, and stories gathered. Ancestral memories came forward of the history of the Coast Salish area shared by many peoples. Songs, dances and stories were shared about traditional roles, protocols and ways of seeing and doing. We heard echoes of the salmon fishing industry's decline, of families broken up by the residential school system and family members who've disappeared. We also heard stories of resilience: Aboriginal men and women who contributed to Vancouver's industry; young people who arrived in Vancouver looking for work and schooling; the founding of the Coqualeetza Fellowship and Indian Centre Society; and what it means to be Aboriginal today.

All of us involved on this journey are navigating challenges: walking in the world of our ancestors; surviving the after-math of inherited historical legacies that impact all Canadians; living in the urban contemporary world amid lands and waterways upon whose health our collective survival depends.

A heartfelt thank you to: Vancouver Aboriginal Friendship Centre staff for your belief, support and guidance on this project; Indian Residential School Survivors Society for your suggestions, support and information; and the artistic and production team for pouring your heart and soul into this labour of love. It is an honour to collaborate with you. We look forward to future weavings!

**All our relations,
Terry Hunter, Executive Director
Savannah Walling, Artistic Director
Vancouver Moving Theatre**

WE WELCOME THE PEOPLE FROM THE FOUR DIRECTIONS, WE recognize and acknowledge the territory of the Musqueam, Squamish and Tseil-waututh who generously allow us to share their space, we welcome the performers, and all those involved in the production.

We would like to recognize and acknowledge our partners in producing *Storyweaving*, Vancouver Moving Theatre and the Downtown Eastside Heart of the City Festival, who have worked diligently to bring this performance to us. Congratulations to the cast and crew, the artistic team and all the participants who have poured so much of themselves into this performance!

This is a wonderful story that takes us on a journey of discovery – told by many voices, sharing many experiences and demonstrating the importance of culture and tradition. It also portrays the importance of community, family and identity. There is a "gathering place" in each community where people go to connect and re-connect with family, and community. The Vancouver Aboriginal Friendship Centre is such a place – indeed it is called "our second home" by many. The content of the story is what we witness in the urban Aboriginal community daily.

We are the bridge for many in transitioning from home to the urban community, usually the first point of contact in looking for family, looking for housing, health resources, employment or educational points of contact or just wanting to hear the beat of the drum and listen to traditional songs and join in the dancing.

There is so much happening at this point in time that is impacting our community of survivors, for one way or another we are all survivors but with what is being featured in the news with

reference to First Nations and Aboriginal People this play is very significant and the timing is perfect because it gives an opportunity to those who are not part of our community to better understand what we mean when we "tell our stories," what it means to share those stories with meaning – coming from the heart.

I trust you will enjoy the presentation and will come away with a better understanding of what we mean by "Storyweaving" and will also appreciate the effort put forward by all those involved in bringing this to you.

**In friendship,
Susan Tatoosh, Executive Director
Vancouver Aboriginal Friendship Centre**



VANCOUVER ABORIGINAL FRIENDSHIP CENTRE SOCIETY

The Friendship Centre Movement began in the 1950s as a large number of Aboriginal people began moving from rural reserves to the larger urban areas in search of a better quality of life. Friendship Centres emerged out of a clear need for specialized agencies to aid the newcomers to the city with the adjustment to a completely new way of life.

The Vancouver Aboriginal Friendship Centre Society (VAFCS) was established in 1963 under the British Columbia Society's Act as a non-profit organization. The Centre has been providing quality programs and services to the Community for over fifty years. The VAFCS is dedicated to the following mission statement:

"To provide programs and services that will contribute to the cultural, educational, social, economic and recreational development of Aboriginal People; and to support the objectives of Aboriginal self-determination."

The Friendship Centre emphasizes the philosophies and values of Aboriginal culture and traditions. The Friendship Centre has experienced change and transition over the years, but the one focus that has remained is that of recognizing the importance of retaining cultural and traditional activities and celebrations in the urban area. This is demonstrated in the programming and services that are provided in a culturally appropriate environment and delivery.

The Friendship Centre is the "hub" of the community. This is the place where urban people gather, this is the place that is first sought when new to Vancouver – this is where you come to find your relatives or information

about them. This is where you come to celebrate your culture and tradition.

The Centre has been host to "naming ceremonies," "rights of passage,"



Carving, stairwell Vancouver Aboriginal Friendship Centre, photo John Endo Greenaway

"traditional weddings," "memorial services or celebrations of life," specific First Nations celebrations such as "Hobyyee," National Aboriginal Day celebrations, West Coast Family Night every Wednesday, Pow Wow celebrations every Tuesday, Metis Jigging every Wednesday, Alcohol Anonymous meetings every Wednesday, Narcotics Anonymous every Tuesday, Elders luncheons daily and food bank every Wednesday. Recreational programming takes place daily with the after-school program for children in elementary school, and junior, intermediate and senior basketball happening throughout the week and on

Saturday and Sunday, also junior and senior soccer takes place throughout the week.

The Friendship Centre has the longest running Aboriginal Daycare in the city – thirty years! The Sundance Daycare is a licensed Group Daycare for children from 3-5 years of age. They have three spaces available for special needs children.

Our Recreation Department provides programming seven days a week and also provides summer and winter camps for kids during school breaks and has children and youth involved in the Duke of Edinburgh program who have achieved their Bronze and Silver Medal Awards and are working on their Gold Medal Awards.

We are also hosts to: ACCESS, an employment and training agency, ARIES, an alternate day school for youth; Vancouver Aboriginal Transformative Justice Services provides offenders and victims an alternative approach to the mainstream criminal justice system; House of Culture provides training in carving, artwork and totem poles; Cedar Root Gallery provides a wide selection of native jewelry, masks, carvings and medicines and herbs for sale; Friendship Catering provides quality meals and catering services to the community; and the Urban Aboriginal representative provides a service to families who are at risk of losing their children.

Vancouver Aboriginal Friendship Centre

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VANCOUVER MOVING THEATRE SOCIETY

Vancouver Moving Theatre Staff

Artistic Director	Savannah Walling
Executive Director	Terry Hunter
Accountant	Lucy Lai
Managerial Intern	Carrie Campbell
Programming Intern	Khari McClelland
Student Intern	Claudia Nobauer (SFU)

Board of Directors

President Ann McDonell, Vice President Lynne Werker, Secretary John Atkin, Treasurer Dara Culhane, Member at Large Renae Morriseau

Vancouver Moving Theatre (VMT) is a professional interdisciplinary arts company established (1983) in the Downtown Eastside by Terry Hunter and Savannah Walling. VMT creates repertoire in collaboration with artists from many genres, techniques, and cultural traditions; develops educational resources; and produces multi-disciplinary productions including the annual Downtown Eastside Heart of the City Festival (with over forty community partners, thirty venues and hundreds of artists and residents). VMT toured internationally for fifteen years with drum dances and mask dance-dramas before co-producing original plays, concerts, and adaptations of classic texts. Over the last decade VMT has focused on producing art made with, for and about the people, cultures and stories of the Downtown Eastside.

Vancouver Moving Theatre was awarded the City of Vancouver Cultural Harmony Award (2008), and Terry Hunter and Savannah Walling are joint recipients of the 2008 British Columbia Community Achievement Award and the City of Vancouver 2009 Mayor's Award (Community Arts).

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HATS OFF TO OUR SUPPORTERS

Vancouver Moving Theatre and the Downtown Eastside Heart of the City Festival would like to acknowledge the support of our many supporters. Our productions could not happen without their enthusiastic and generous support. Thank you!

Individuals

Russell Anthony, Rick Archambault and June Seto, John Atkin, Evans Architecture, Michael and Barbara Clague, Rosanne Gervais, Thelma Gibson, Georgie Cribb, Frank Harris, Laurie Hunter, Terry Hunter, Rick Lam, David Lee, Angela Lands, Stephanie Layton, Louise LeClair, Peter Feldman, Vincent Fodera, Dorothy McFarlane, Ginette Neilson, Robert Sarti, Mike Stack, Kelty Stewart, Grace Eiko Thomson, Marilyn Young, Savannah Walling, jil p weaving, Heather Wilkinson, Anonymous

Funders, Foundations and Corporations



Get Social!

Facebook page: Heart of the City Festival
Facebook Event: Heart of the City Festival 2011
Twitter: @HeartofCityFest
Twitter: @VanMovTheatre

Vancouver Moving Theatre is a member of Alliance for Arts and Culture, Greater Vancouver Professional Theatre Alliance and Jessie Richardson Theatre Award Society.

THE URBAN ABORIGINAL NARRATIVE: DIRECTOR'S STATEMENT

by Renae Morriseau

My life is the tale of two cities – Winnipeg and Vancouver. Neither I, my parents or grandparents went to residential school, but my parents and grandparents lived with the experience of having their community (Pequis – 1907) being moved by the government against their will. We Morriseaus were some of the families that stayed in our original community that is now known as St. Peters, Manitoba, Canada.

The urban Aboriginal narrative is far-reaching with many shades of light and shadows. Many Canadian Government policies determined how Aboriginal people ended up in Canadian cities and in particular, here in Vancouver. Our families came to Vancouver because of the dislocation to land, the demise of the Aboriginal fishery, and our loss of federal Indian status (because our grandparents fought in the World Wars, went to University, etc.). 'Home' became a distant, mostly unknowable place.

We have been a part of this city's life from the beginning and we continue to be today: We are front-line workers who find ourselves helping the families of the disappeared aboriginal women whose deaths have marked our spirit and soul; We are ceremonial practitioners working in many walks

of life but especially within organizations committed to working with Aboriginal people, such as the Vancouver Aboriginal Friendship Centre. Many of these were created for us by our urban ancestors after the World Wars to help deal with the displacement we've experienced within Canadian society.

Storyweaving is about how our songs, oral traditions, and spirituality define our urban environment with our unique connection to three Coast Salish First Nation communities. It is a collection of stories reflecting the voice and experience of urban aboriginal peoples that dance with the strength, resilience and hope for our community.

My aboriginal and non-aboriginal community in Vancouver shapes my identity. For those that lost their land, such as my family in St. Peter's, Manitoba (now moved 180km north from its original site), *Storyweaving* is about just that – finding home and making it the best place to live, especially for the generations to come.



Renae Morriseau



Irene Morriseau, mother of Renae Morriseau.

Courtesy R. Morriseau

GROWING UP IN THE FISHING INDUSTRY: WORDS FROM THE ARTISTIC CO-ORDINATOR

by Rosemary Georgeson

Being a co-writer and artistic coordinator of the *Storyweaving Project* has been an amazing experience. This project has given me the opportunity to go back into my memories and look at our history as a first nations family on this coast and growing up as fishermen. Fishing, logging, tugs, boat building and being associated with the big water is how all my family and so many more families lived and survived here on our west coast. Being a woman and owning and operating your own boat was not an uncommon thing. It is just another part of history that has been forgotten or gone unrecognized.

My old aunties and other women in this industry would build playpens on top of the wheelhouses of their old gillnetters (boats) for their children while they worked in the sterns, hand-chucking and hand-pulling 200 fathom of gillnets. I was born into this industry like many other women and men; we fished on our family boats or worked in the fish plants to make a living to support our families and to raise our children. We were people that followed the fish, living from what the ocean gave us, and always remembering and being taught from a young age to give back to it. Growing up in a first nations fishing family, we were taught that it was our responsibility to give back to the sea so we'd always have what we needed, i.e. clams, oysters, urchins, crab etc. It was also out of a respect that we all had for the sea. "Time and tide wait for no man, woman" was and still is one of my favourite lines from when I was a child growing up listening to the stories of my family and friends.

As a child my first steps were taken on the family boat. I started trolling with my father by the time I was ten years old, as did my brothers. Many of our families all lived in this same way. As kids born into this industry we all knew that's what we were going to do from a

young age. You grew up knowing that you were going to fish and you would learn how from your family. As a single mother it's what I knew how to do to keep a roof over my family. So that's what I did, until I got caught in a storm when my children were quite small. It



Rose Georgeson with 103lb halibut, circa 1977.
Courtesy Rose Georgeson

was when we made it to safety that I realized I had to make a decision to step down from being so active in the commercial fishing industry for the sake of my young family. But as my children were growing up and my daughters were getting involved in this amazing industry, I once again became involved. I still stay as much a part of this industry as time will allow nowadays.

Coming from this huge and powerful way of life has been one of the biggest blessings in my life. Being a part of this project has let me look back in awe and amazement at a way of life that's almost disappeared in my lifetime. The memories came flooding back and took me back to when we travelled these waters so easily and readily. They used to be our home and source of travel and food. Memories of family and teachings on how to be and to live in this world, feeling connected to my past and my family again. The

"Georgeson Bay" was a very real fish packer. The stories that I got to share in this *Storyweaving Project* are all real from a different time and era. We don't fish like we used to anymore. Our way of life that we all knew so well is disappearing, going the way of the salmon just lost.

Memories of what was, and what is, became so evident in this writing process. Due to economics, loss of fish, our seasons for fishing being cut in less than a quarter of the time we used to get when I started fishing my own boat back in the 70s, it has become an industry that most of us cannot afford to be involved in anymore! When licensing our boats and ourselves was imposed on us it became another growing expense that impacted us and our way of life! Our main food source was highly impacted by licensing. Fish has always been a main food staple and was a huge part of ceremony for us.

Memories and events in the play, such as the "The White Lunch" and the "Steps" at Kuper Island, as I said are very real. Trips that I took with my family and the events that I shared of our old packer were events that we dealt with in a different time and era. The thing I miss the most from that time is the sense of belonging, and belonging to something larger than yourself. As an artist in this day and time, my hopes are that we've moved beyond some of the types of events that I've shared in this script.

As for the future of the commercial fishing industry, we all need to take responsibility and look to a future that sees a return of our fish and the possibilities of a stronger commercial fishing industry. My hopes and dream is that one day my knowledge of this industry that was passed on to me from my family will be relevant to my grandchildren and future generations as they prepare to try their hand's in the fishing industry.

Huy chewx aa

CREDITS

WRITERS

Renae Morriseau with Rosemary Georgeson & Savannah Walling

Inspired by stories and memories from Greater Vancouver's urban aboriginal community. With contributions by Stephen Lytton (*A Winter's Night*), Kat Norris, Brenda Prince (*Illumination*), Marge C. White, Muriel "X" Williams (*Testimony*), and *In the Heart of a City: The Downtown Eastside Community Play* co-written by James Fagan Tait, Renae Morriseau, Savannah Walling & Adrienne Wong.

With cultural contributions by Bob Baker (Spakwus Slulum), Mike and Mique'l Dangeli (Git Hayetsk), Susan Tatoosh, Angela White and the ensemble.

OPENING PRAYER

May 11, 13 & 18 Vincent Guerin (Musqueam)
May 12 Kat Norris (Lyackson/Nez Perce)
May 19 - 20 Leonard George (Tsleil-Waututh)

CAST AND CREW

Four Directional Storytellers

North Marge C. White
 South Stephen Lytton
 East Jenifer Brousseau
 West Woodrow (Woody) Morrison

Old One Sam Bob *
Young One Craig Frank Edes
Nicole (*Old One's niece*) Priscillia Tait
Rita (*Old One's sister*) Sue Blue
Rosemary (*Old One's sister*) Quelema Sparrow *

Speakers

For Vancouver Aboriginal Friendship Centre Susan Tatoosh
 For Spakwus Slulum Bob Baker
 For Git Hayetsk Mike & Mique'l Dangeli
 For Indian Residential School Survivors Society Angela White

Dancers and Drummers

Spakwus Slulum Loni Williams, Wes Nahanee
 Git Hayetsk Nick Dangeli, Mark Clayton, Natasha Smith

Slahal Team #1

Singer /Drummers Sam Bob, Woody Morrison
 Player Brenda Prince

Slahal Team #2

Singer/Drummer Jenifer Brousseau, Craig Frank Edes
 Player Muriel "X" Williams

FIRST NATIONS CONSULTANTS

Bob Baker, Mike and Mique'l Dangeli, Rosemary Georgeson, Renae Morriseau, Woodrow (Woody) Morrison, Wes Nahanee, Kat Norris, Sherry Small, Susan Tatoosh, Angela White, Clifford White, Marge C. White

ARTISTIC TEAM

Artistic Director	Savannah Walling
Director	Renae Morriseau *
Artistic Coordinator	Rose Georgeson
Lighting Designer	Jeff Harrison
Git Hayetsk Choreography	Mique'l Askren
Banner Designers	Carrie Campbell with Randy Tait
Costume Consultant	Crystine Booth
Slahal Sticks	Randy Tait
Dramaturgical Consultant	James Fagan Tait
Stage Manager	Liisa Hannus
Assistant Stage Manager	Raeanne Elkins

PRODUCTION TEAM

Production Manager	Carrie Campbell
Props	Carrie Campbell
Cast Hospitality	Rosemary Georgeson
Lighting Operator	Jeff Harrison
Crew	Jamie Burns, Nathan Hoffman

ADMINISTRATION & PUBLICITY TEAM

Producer	Terry Hunter
Publicist	Jodi Smith (JLS Entertainment)
Graphic Design	John Endo Greenaway
Photography	David Cooper Mark Montgomery John Endo Greenaway Terry Hunter
Accountant	Lucy Lai

VIDEO DOCUMENTATION TEAM

Director	Renae Morriseau
Videographer and Editor	Cowboy Smithx
Mentee	Raeanne Elkins

LEGACY PROGRAM GUIDE

Design and Layout	John Endo Greenaway
Research and Text	Savannah Walling
Coordinator	Terry Hunter

COMMUNITY PARTNERS

Indian Residential School Survivors Society, Git Hayetsk Dancers, Spakwus Slulum Dancers

*Appearing courtesy of Canadian Actors Equity Association

STORYWEAVING SONGS

SPAKWUS SLULUM SONGS

Canoe Song composed by Squamish canoe carver Ray Natrall;

The Honour Song, a song that was sung by our chiefs in 1906 as they entered the throne room of Buckingham Palace in England to have an audience with King Edward VII;

Squamish versions of Slahal gambling songs;

The Gathering of Eagles Song (Eskaughta Spakwus), a song composed by Sahplek Bob Baker.

GIT HAYETSK SONGS

Paddle to Metlakatla, Alaska, composed by Mike and Mique'l Dangeli 2006;

Dangeli Family Peace Song, ancestral blessing song;

Dangeli Family Victory Song, ancestral celebration song;

M'GIRL ABORIGINAL WOMEN'S ENSEMBLE SONGS

Find Your Song, composed by Renae Morriseau;

Lullaby, composed by Shirley James (Nlaka'pamux);

Healing Song composed by Shirley James (Nlaka'pamux);

The Gathering Song, an Ojibway ancestral social song.

The Strong Woman's Song, a Mi'kmaq song shared by elder Maggie Paul celebrating the strength of women. With permission to use through M'Girl.

WOODROW (WOODY) MORRISON'S SONGS

Haida Lahaal song

Billy Hamilton's song *My Spirit Hurts*, sung by the Haida Two-headed Eagle Clan to honour our Raven Fathers.

SAM BOB'S SONG

South Vancouver Island Slahal Song

Songs may change from performance to performance.



Storyweavers

SLAHAL GAME - A.K.A. LAHAL

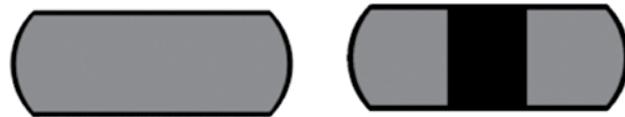
Slahal is a traditional stick and bone game played in the Pacific Northwest since time immemorial by First Nations people; oral histories indicate the game has been played since before the last ice age. In the Coast Salish tradition the Creator gave the stick game to humanity at the beginning of time as a way to settle disputes – an alternative to war. The game is played at celebrations and gatherings up and down the coast to bring people together and lift spirits. During the historic suppression of aboriginal cultural practices, the game almost disappeared, but it has returned, although rules and methods have changed over the years.

This guessing game involves two teams of six people, each seated across from one another. While not necessarily a gambling game, betting is widespread. Game bets are placed in the centre between the players before the game begins. The players or spectators of a match place bets on teams, or on individual matches within the game. Slahal tournaments that draw dozens of teams and offer thousands of dollars in cash prizes are common in the Pacific Northwest. John 'Dickie' Lewis started a tournament on the Musqueam Reserve that ran for seventeen years. The game prizes can be anything of special value – from scarves and game sets, to horses and trade items, blankets, clothing, cash or household goods. Some high stakes games could

last days, but most games take place within an evening or occasionally last a whole day.

Two teams of six players face each other. Each team has two pairs of 'bones' (one white and one marked with a stripe), and one set of five talley sticks to keep score. The goal of the game is to correctly guess the location of the white bones in the opposing team's hands. Two players on Team A hide two pair of bones in their hands and hold them out to Team B. The 'Pointer' on Team B, using special hand signals, guesses where the white bones are hidden. If Team B guesses wrong, they lose a stick, tossing it into the centre. The game ends when one team wins all the sticks from the other team.

The team that has control of the bones sing their song and drum to build morale and distract their opponents who are trying to guess; players will yell, point or gesture to try and take control. There are family songs, band songs, regional songs and some are borrowed with permission from other bands.



CANOE CULTURE

The Coast Salish Nation lies on both sides of the United States and Canadian border, stretching from the northern end of the Georgia Strait south to the mouth of the Columbia River in Oregon. The Nation covers approximately 550,000 square miles and represents over fifty indigenous nations and bands. For thousands of years Coast Salish people hunted, fished, gathered resources, engaged in battle and welcomed visitors from their canoes. Although canoe culture diminished as settlement spread and Aboriginal groups were contained in progressively smaller territories, it never ceased.

Since 1986 Indigenous peoples of the Pacific Northwest Coast Nations from the coast of Alaska, British Columbia and Washington State have participated in TRIBAL CANOE JOURNEYS, a revival of the ancient cultural tradition. Over one hundred canoes travel from their home territory to a common destination, paddling on different routes over the waterways of the Salish Sea. Each year's journey is hosted by a different nation, paying tribute to indigenous culture and reconnecting youth to their culture. After permission has been granted for each individual canoe to go ashore, they are welcomed into the community with a longhouse feast followed by protocol drumming and dancing. Stories and songs are shared with laughter, prayer and hope while connecting to the natural world.

Another canoe journey started in 1997, PULLING TOGETHER CANOE JOURNEYS, involves RCMP members, police agencies and Aboriginal youth paddling on seven day journeys along the Fraser River and Salish Sea.



Making canoe, Mission Squamish Reserve, photo Norman Caple circa 1893 CVA SGN 437

MEDICINE WHEEL

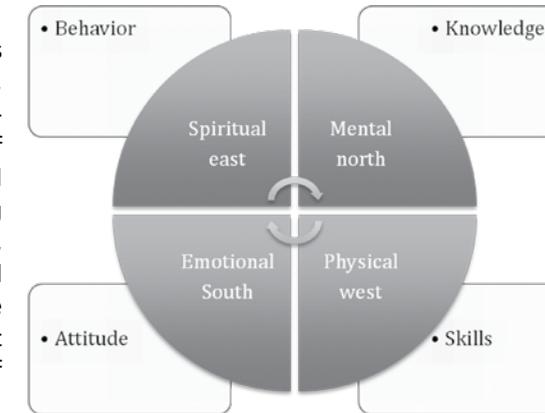
To be fully within the centre of the medicine wheel is to be physically energized, emotionally attuned, mentally focused and spiritually aligned to the needs outside your own.

Renaë Morriseau

Large stone wheels, hundreds and even thousands of years old, are scattered across Alberta, Saskatchewan and Manitoba, part of a vast set of ancient Aboriginal sites. They were built by laying out stones in a circular pattern, with stone lines radiating outward from a central point. Some have diameters as large as seventy feet across. Alberta has two-thirds of all known stone wheels.

Although the Medicine Wheel comes from prairie cultures, the construct is now common to all aboriginal communities. It is a symbol that represents the circle of life: the four seasons and cardinal directions, the four human races, the four phases of our journey from life to death, the four aspects of humanity (our physical, mental, emotional and spiritual selves). Our personal Medicine Wheels are a reflection of our relationship to the natural circular evolvment of the world. A full understanding of all the teachings related to the Medicine Wheel could take a life time.

The Wheel divides our world into different directions and applies specific meaning and significance to each direction.



Each of the four directions (north, south, east and west) has gifts that feed our human journey. Each of these directions has animals as guardians and teachers. Each of these directions has colours that represent all nations. Each direction is associated with a sacred plant.

The four directions are the tapestries of perception. Within each of these directions stands the past with its threads of experience, feeding its ideals and fears to the present, with its hopes of the future in the offering presented.

The use of the Medicine Wheel is a construct that was created a long time ago and is used in the social justice field, in social services, leadership curriculum and educational services. The Wheel can be used practically to help an individual understand and deal with specific life circumstances such as jobs, relationship, and illness. Some describe the Medicine Wheel as a mirror, within which everything about the human condition is reflected back. Working with the ideals of the Medicine Wheel can empower one with new tools to embrace the chaos of life.

The Medicine Wheel serves as a way to focus and reconnect to the rhythms of the natural world. The Wheel can also be used to contemplate the flow of events unfolding over months, years or a lifetime.

COQUALEETZA FELLOWSHIP

"It was during the 1930's that five other Coqualeetza Methodist Residential School graduates also came to Vancouver and found themselves to be the only Indians living in an urban setting away from their reserves. We then started gathering informally at retired Coqualeetza Residential School principal Rev. George Raley's home in Vancouver to discuss our prior school days and a place to meet. It was at one of these gatherings that the 'seed,' I will call it, started. One of our graduates suggested that we should look to the future for other natives coming into the city and found a place where they may meet with one another.

"So in the early 1940s I was nominated President, Ella Gladstone – aunt of Master Carver Bill Reid, was Secretary-Treasurer (for our fund raising for the future centre), other members were Irene Gladstone – another of Bill Reid's aunts, Ruth Castle Smith, Delavina (Dolly) Kelly and Minnie Croft.

"The Coqualeetza Fellowship was not an exclusive group of members. It was simply Coqualeetza Residential School graduates who were all in the same situation – away from their reserve and families in a big city like Vancouver without a gathering place. They could see the need for a centre as they realized that the future would bring in more natives to the city.

"From the beginning it has been part of our culture for our people to gather, whether for trading with other natives, exchange of stories, or simply to meet new and old friends. So a centre such as the one we have is so important. It is good to have the children and the Elders mix and carry on our traditions and learn the ways of the society we are in."

by Edward G. Kelly Sr.
first President of the Coqualeetza Fellowship
Kahtou: The Voice of B.C. First Nations, Vol. 4, No. 7, July 1995

THE CAST



SUE BLUE (performer) is from the Shuswap Nation near Williams Lake. She's lived in the Downtown Eastside since 2000. A storyteller, self-taught artist and Cordova Bannock Queen, Sue learns by hearing and seeing. She creates collages, dream catchers, hanging blankets, had photos selected for PIVOT calendars, and participates in DTES theatre productions, writing, and workshop facilitation. Most of her work involves spiritual healing around native themes. She helps out her street family as an auntie, healer, and advisor. "I like to act, meet new people and keep me busy and looking. It helps me let go of the fears I have inside."

BOB BAKER (cultural advisor and Speaker for Spakwus Slolem) His Squamish Ancestral name is S7aplek, Hawaiian name is Lanakila and he's co-founder and Spokesperson for Spakwus Slulum (Eagle Song) of the Squamish Nation. Born and raised Squamish, Bob's exercised his culture through singing, dances and presentations for over thirty-five years. His accomplishments range from revival of sea-going canoes and traditions, to cultural projects (the twenty-seven foot Grandmother Welcome Figure at Ambleside Beach Park); dance presentations in BC, Hawaii, Asia and Switzerland; Opening Ceremonies for National Aboriginal Hockey, International Lacrosse Championships and Canada Aboriginal Music Awards; and Blessing Ceremonies for BC Ferries,

and English Bay Tall Ships flotilla. Bob trains in the traditional dug-out war canoes and great sea-going canoes and as steersman for Tribal Journeys and the Pulling Together Journey, visiting villages along ancestral Salish coasts of British Columbia and Washington State.



SAM BOB (performer) is a Vancouver actor who's performed nationally in theatre, radio, television, and film – he wrangled his own pet buffalo in *Road to Saddle River* - two ton's on a leash! He's a Jessie Richardson nominee for Best Actor (Headline Theatre's *Out of the Silence*) and Dreamspeaker Film Festival nominee for Best Actor (Dana Claxton's film *The Red Paper*). Highlights include *Dry Lips Oughta Move to Kapuskasing* (The Arts Club), *Farewell* and *The Ecstasy of Rita Joe* (Firehall Theatre). Sam's appearing in APTN's comedy *Health Nutz* and recently appeared in *Jesus Indian* (Marie Clement's music video). Sam's true reward from working in arts comes from his active mentoring of First Nation's youth with the IIDF program at Capilano University. Sam's traditional name is Tulkweemultk' of the SnawNaw-us First Nation.

JENIFER BROUSSEAU (performer) Ojibway and French from Northern Ontario, Jenifer has performed throughout the world since age five and. Since 1997 she's taught theatre workshops to Aboriginal Children and Youth. Jenifer has had roles in *Health Nutz* and *Arctic Air* and recently portrayed one of the Missing Women in the CTV



film *The Pig Farm* (the story of Robert Picton). Known for her thought-provoking roles, she's begun directing and is Writer/Producer of *Beneath the Surface*, a play about suicide in First Nation communities and residual affects of the Residential Schools. A vocal artist, she performs regularly with Aboriginal award winning group, M'Girl. She continues to create and inspire and with her passion to make a difference, she uses her platform to bring change.



Rachel Smith (performer) of the Tsimshian Nation from Prince Rupert, British Columbia. A member of the Raven Clan, Rachel has been dancing with the Git Hayetsk Dancers for four years, with whom she is learning mask dancing, sharing in Potlatches and ceremonies, and performing to educate the general public throughout the Lower Mainland.



MIKE DANGELI (cultural advisor and Speaker for Git Hayetsk) is of the Nisga'a, Tlingit, Tsetsaut, and Tsimshian Nations. A carver and artist, his work continues and expands upon ancient art forms to challenge commonly held assertions concerning aboriginal art and identity. His work reflects his position as a 21st Century First Nations person and all the cultural influences, mainstream and otherwise, that make up his lived experience as a person heavily involved in his people's ceremonies. Mike's also an accomplished singer, songwriter, and dancer. In partnership with his wife Mique'l, he leads the Git Hayetsk Dancers. Mike has carved over 30 of the masks performed by their group.



MIQUE'L DANGELI (cultural advisor, choreographer and Speaker for Git Hayetsk) is of the Tsimshian Nation (Metlakatla, Alaska). She's a PhD Candidate in UBC's Department of Art

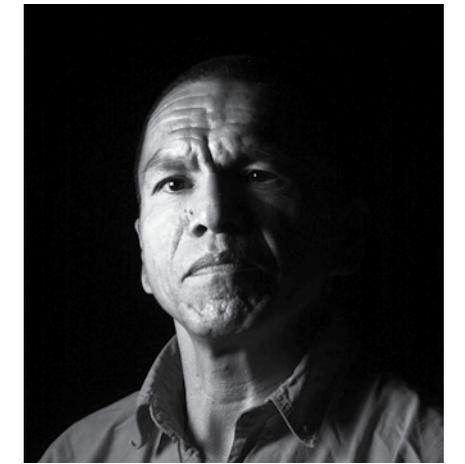
History, Visual Art, and Theory. Her area of focus is Northwest Coast First Nations Art History. As the Director of the Duncan Cottage Museum, Mique'l travels to Alaska throughout the year to curate exhibitions and coordinate educational programs on her community's culture, history, and language. She is also an author, dancer, and choreographer. Mique'l and her husband Mike Dangeli share the leadership of the Git Hayetsk Dancers.



NICK DANGELI (performer) is Nisga'a, Tsimshian, Tlingit and Colville nations, from the Raven Clan and holds the name Gubba Hayetsk (Baby Copper). Fourteen years old and in eighth grade, I've been learning my people's art from my Dad, internationally renowned Nisga'a carver and artist Mike Dangeli, since a very young age. I've learned Northwest Coast design and painting techniques and applying it to canvas. As my learning continues I've begun to assist my Dad in carving projects and to witness and train to care for my family's ceremonial beings by participating in my family's dance group Git Hayetsk. I've begun training to be a song holder, singer and dancer of our Nax Nox, as well as learning my people's protocols and language from my parents.

CRAIG FRANK EDES (performer) is from Gitanmaax Nation (central interior BC). He moved to Coast Salish Territory ('07) to attain a certificate from Capilano University's Acting for Stage & Screen program. At Capilano University he

performed in Exit Twenty Two Productions (Theatre Department) and participated in the Indigenous Independent Digital Filmmaking Program (student films *Status Diggers* and *Indigenous Streets*). Craig's part of the touring play *Beneath the Surface* with an all-Native cast. The suicide-prevention play has toured the central interior and Siksika Nation through imagi'Nation Productions. Craig's thrilled to have been gifted the opportunity to work with local artists here in the Downtown Eastside.



STEPHEN LYTTON (performer and contributing writer) Interior Salish Thompson First Nations, Stephen was born with cerebral palsy in Lytton, BC where he attended residential school. He moved to the Downtown Eastside in 1992. At first he feared the neighbourhood because of stigma attached to it, but now considers it his home. He loves the character, heart, and courage of this community where he's learned about the human spirit and its will to survive in spite of all the challenges it encounters. He enjoys people he meets, poetry, creative writing, acting (*The Downtown Eastside Community Play*, *Crime and Punishment*, *The Idiot*, *Bah! Humbug!*). He's served as Vice-President of BC Aboriginal Network on Disability Society (BCANDS). He believes that the arts are one of many ways to build bridges culturally and socially.



WOODROW (WOODY) MORRISON, BA, JD (cultural advisor, performer) two children, two grandchildren – he was born at Hyدابurg Alaska to Haida father and Cherokee mother; from age three trained as a Haida Oral Historian. Two-Headed Eagle Clan, Whale House, named K'áawan Sangáa, Git Kun, and K'awdagáangas. Graduated UNM School of Law (1982). He volunteer teaches a weekly three-hour Haida Language Class, Co-hosts two radio shows at Co-op Radio, member of the Git Hayetsk Dance Group, President of the Vancouver Society of Storytellers and President of Wisdom of the Elders, Inc., Consultant on 20 Hollywood Film Productions. Vancouver resident for twenty years.

WES NAHANEE / Chixten (performer) Artist, Singer, Carver and Cultural Instructor from the Squamish Nation. Wes holds the traditional name Chixsten (Chee-ox-tin) translated; “the one that looks after the people.” His carvings include the sixteen foot Squamish Nation Welcome Figure in Ambleside Park and a carving recently installed at Oppenheimer Park portraying a bear eating the salmon. The salmon nourishes the people and the carving represents nourishment for the people of the DTES. Wes is a board member, protocol advisor and steersman for Pulling Together Canoe Journeys, an annual journey on the Fraser River and Pacific Ocean waters surrounding Vancouver, bringing First Nations People and Police Officers together to build a better understanding and communication between the two communities. Wes is also a member of Spakwus Slolem.



BRENDA PRINCE (performer and contributing writer) (Middle of the Sky Woman, White Horse Woman), Brenda is an Anishinabe of the Bear Clan, born and raised in Winnipeg, Manitoba. She is a descendant of Chief Peguis of the Saulteaux and a relative of Tommy Prince, most decorated Native soldier of WWII and Korea. Brenda has a BA in English Literature from UBC and is currently in the BFA Creative Writing program at UBC. Brenda writes plays, short stories and poetry. She is currently working on a novel and she enjoys acting in community theatre. This mother and grandmother makes her home in East Vancouver with her cat Pooshaz.

NATASHA SMITH (performer) I am 21 years old. I am Tsimshian, Haida, Haisla, and Heltsuk. I started traditional dancing when I was five years old. I've been dancing with The Git Hateysk for about eight years. When I first joined the Git Hateysk, I had some knowledge of traditional dancing but none of mask dancing. My first mask dance was in 2000 when I was ten years old. From then to now I've grown so much. The Git Hayetsk not only made me mature and express how I feel about my culture, it has taught me responsibility, leadership, commitment, and confidence.

COWBOY SMITHX (video documentation) is a writer, actor, filmmaker, and interdisciplinary storyteller from the Blackfoot Tribes of Piikani and Kainai in Southern Alberta.

QUELEMIA SPARROW (performer) is an Aboriginal actor and writer from the Musqueam Nation and graduate of Studio 58's theatre program. Her Theatre Credits include: *The Penelopiad* and *August: Osage County* (Arts Club Theatre), *Ernestine Shuswap Gets Her Trout* (Firehall Arts Centre), *Where the Blood Mixes* (Vancouver Playhouse Theatre); and *The Fall: Industrial Horror* (Electric Company). Film and T.V credits include: *Fringe*, *V*, *Blackstone*, *Unnatural and Accidental*, *Da Vinci's City Hall*, and *Da Vinci's Inquest* for which she won a Leo Award for Best Female Guest Appearance. Quelemia had the great honour of welcoming the world to her traditional territory during the opening ceremonies of the Olympics. She is currently Artist in Residence at urban ink productions writing her second one woman show.



PRISICILIA MAYS TAIT (performer) My son Uli and I would like to acknowledge my parents, grandparents, and great grandparents who kept their language, culture and humour intact through many challenges (CN Rail, Second World War, Commercial Fishing, BC Packers, Tree Planting, Ranching, Parenting) while staying true to who they are – children of the universe! TSYU (BEAVER) CLAN MOTHER FLUTTERS HER WITSUWIT'EN WINGS EMBRACES HER ANCESTORS WHO WEAVE THEIR ORBS TO PROTECT MONKEY-MAYS THEY ARE THE ROOTS THAT ANCHOR HER JOURNEY OF EDUCATION WITH A TOUCH OF HUMOUR

SEEPING OUT LIKE SAP ON A TREE
HER TOUGH BARK HANDLES THE
CHALLENGES
HER WISDOM GROWS LIKE TREE
RINGS!



SUSAN TATOOSH (Speaker, Vancouver Aboriginal Friendship Centre) is of Shuswap ancestry and a member of the Hupacaseth First Nation of Nuu-chah-nulth Tribal Territory. She's worked for over forty-five years in Aboriginal and non-Aboriginal communities at all levels – community, municipal, provincial and national – serving on boards, committees, task forces, panels and at round table discussions. Currently Executive Director of the Vancouver Aboriginal Friendship Centre, she's also worked with the federal government (Northern Native Development Corporation, K'ensu Development Corporation and Aboriginal Personnel Services). She's represented civic organizations, including: Urban Native Indian Education Society, Urban Native Youth Association, Aboriginal Community Careers Employment Services Society and the YWCA. Susan was recognized for over 30 years of voluntary contributions to the community when she received the Queen's Golden Jubilee Medal.

ANGELA WHITE ('i' ce:p'uw'eli'al) (Speaker, for Indian Residential School Survivors Society); I'm xwulmuxw from Snuneymuxw on Vancouver Island with a B.A from University of Winnipeg, majoring in history. I've a long history working for aboriginal peoples, spending seven years with Snuneymuxw First Nation



(Negotiator, Assistant Negotiator, Communications, Community Relations). Later, I continued with Te'mexw Treaty Association (communications manager) for the past 6.5 years. My passion is working and advocating for aboriginal peoples of BC, ensuring our history, our voice is never silenced. Hay c:ep qa. I'm also workshop coordinator for Indian Residential School Survivors Society. I educate, inform and get people thinking about how colonization has impacted and had damaging effects on First Nations People of Canada. I get asked one question in particular: “Why did this happen to me?” and “That was so long ago, get over it already!” It's my job to walk people through 'OUR' history. Meaning, this unspoken truth of what happened in our back yard is not just an aboriginal history, it is a Canadian history. What I provide is just a glimpse of that.

MARJORIE WHITE (Nanahimhis) (performer, contributing writer and cultural consultant) was born into the Huu-ay-aht First Nations which is part of Nuu-chah-nulth Nation on west coast Vancouver Island, a very isolated community. She attended Alberni Indian Residential School and survived all her years spent there. She left her small community in 1956 to acquire a nursing career which allowed her to work in Vancouver area hospitals. In 1957 she became involved with the Coqualeetza Fellowship, a group of ex-students and ex-teachers of the Coqualeetza Indian Residential School. This began her work in co-founding an



Indian Centre in the city of Vancouver. In 1963 the Vancouver Aboriginal Friendship Centre opened its doors to provide social services to Aboriginal people. Since its inception, many gaps in services were identified, far too many for one agency to address. Other organizations were established, many involving Marjorie. She's worked as a school principle, counsellor/court worker, Executive Director/Manager, Citizenship Court Judge, Investigator (Office of the Ombudsman). She was appointed to the Vancouver Police Commission, the Langara College Board, Elder Advisory Council to MCFD, recently appointed to the Ministry Advisory Council for Aboriginal Women. She's involved with the National Association Friendship Centres (as a Senator) and with BC Association of Aboriginal Friendship Centres (on their Elder Council). Despite her urban activities, she remains close to her territorial home with strong belief in her traditional values. She's hosted three naming Potlatches and is always supportive when families host Potlatches. She's the proud mother of two daughters, grandmother to four and great-grandmother to two. She also has many grandchildren as identified in a traditional way.

LONI MARIE WILLIAMS (performer) Squamish Nation, BC, Canada – I live in Eslha7m, a village located in North Vancouver. I've been carving for 14 years off and on, learning from a few artists – Alan Natall and Aaron Nelson Moody, both Squamish Nation. I also beadwork; my mom taught me, Leverne Williams. I've been beading for 16 years. I'm into my culture, drumming, singing, dancing with Eagle Song/ Spakwas Slulum. We've travelled many places around the world to represent all Aboriginals of Canada for about 13 years. My uncle is Carver Ralph Williams. My dad was a carver, late Alan Richard Williams. My uncle was a well-known artist known as Chief Seagall.



MURIEL 'X' WILLIAMS (performer and contributing writer)

Who? Muriel "X" Williams
Who? a DTES poet
Who? Matrilinially Gitksan
Who? of the OWL clan.
Whooo Whooo

Q "Why are there forests?"

A "Because even Trees like to live near Family & Friends."

Whooo Whooooo
Whoooo Whooooo
Hum
Does someone give a Hoot?

THE ARTISTIC AND PRODUCTION TEAM



CARRIE CAMPBELL (production manager) got her start in community arts in Sudbury, Ontario, but has called Vancouver home for the last 11 years where she's worked with incredible arts organizations: Public Dreams, Mortal Coil and now Vancouver Moving Theatre. In her free time, Carrie dances and sings with Kwhlii Gibay ku Nisga'a Traditional Dancers and is getting adopted and is from Wilp (House) Axdii Wil Luugooda, crest Ganada (raven/ frog). Carrie's finding working with everyone involved in *Storyweaving* a joy and real inspiration. Carrie and her husband are raising their grandson, their most precious gift, in an urban setting with their culture and Nisga'a/Gitksan community being a huge part of their everyday life.



RAEANNE ELKINS (assistant stage manager, video mentee) is a 20 yr old woman from Anaham. She's Chilcotin/ Carrier/Cree raised in the Caribou. Raeanne began a program with Urban Ink

productions, co-creating a story based around Williams Lake's Squaw Hall. She really enjoyed learning and hearing stories of the fun people had. She learned many skills: operating a camera, working with lighting, and audio. Raeanne became more involved in all the urban ink projects in her community, leading her to one-on-one training with Helen Haig-Brown. Raeanne began to see the opportunities filming opens up. The training continued even when the Squaw Hall project ended.



ROSEMARY GEORGESON (co-writer and artistic coordinator) is a fifty-four year old Coast Salish/Dene woman from Galiano Island. Rosemary was born and raised in the commercial fishing industry in which she stayed actively involved in for more than half her life. She spent her life and raised her two oldest daughters while working on her family's boats alongside her father and brothers. Rosemary is now in her 12th year as an artist, working with *Women in Fish*, the original and the touring production, *We're All In This Together: The Shadows Project*, *From Where We Speak*, *The Squaw Hall Project* & *A Community Remembers*.

JEFF HARRISON (lighting designer) A Metis artist (French/Cree from Manitoba), Jeff has designed over fifty shows in Vancouver and internationally and has been nominated for five Jessie Richardson Awards including one win for his work with Carousel Theatre. He is a graduate of SFU's School for the Contemporary Arts and attended the



Banff Centre for the Performing Arts. Past design credits include: *The Full Monty*, *Bat Boy the Musical* (Patrick St. Productions), *Robin Hood*, *Pharaoh Serket*, *Wizard of Oz* (Carousel Theatre), *Train* (Theatre Replacement), *On the Ice of Labrador* (Montreal Danse). Jeff is a member of the Associated Designers of Canada.



LIISA HANNUS (stage manager) My mother's grandparents were from Scotland and Ireland, settling in Manitoba to farm. My father was born in Estonia and as a result of occupation, war, and resettlement had to learn four languages before coming to Canada at age 25. Every journey I take with Vancouver Moving Theatre adds another layer of knowledge, and hopefully understanding, about the peoples and stories of the Downtown Eastside. Although *Storyweaving* speaks directly to First Nations experiences, there are similar threads woven into my own tapestry. I am grateful for the opportunity to develop new friendships and to strengthen the old ones.



TERRY HUNTER (producer) My ancestors are buried in prairie soil, home to First Nation people since time immemorial. I'm of Scot/English heritage, born in Nelson BC to Don Hunter and Mary Lockhart, both born in Saskatchewan. My mother Mary grew up on Red Pheasant and Onion Lake Reserves where my grandfather Alec Lockhart was a farm instructor. My family history weaves with my native brothers and sisters. It's an honour and pleasure to work with you, to have you as friends and colleagues, to laugh and cry, to hope and dream, to build a new Canada with you.

RENAE MORRISSEAU (director and lead writer)

Saulteaux Nation
Father's side of the family is from Peguis Reserve.
Mother's side of the family is from Dog Creek/ Lake Manitoba Reserve.
Since the mid 80s, Renae's worked on numerous 'mainstream' and 'indigenous' award winning television, film, theatre productions throughout Turtle Island (Canada). She's been a producer, writer, director, singer, actress, television host and acted on *North of Sixty* for five years. Renae's played a variety of on-stage and screen characters but now finds her focus on directing. She's currently directing an APTN environmental TV series (*Down2Earth*) and she's honoured to be directing *Storyweaving*. But most important is hanging out with her six year-old grandson Brylin, as he discovers and explores the world around him! He's the best director she's ever studied with! He knows exactly what he wants!



SAVANNAH WALLING (co-writer and artistic director) - was born in Oklahoma USA. Moved to Canada during the Vietnam War. Over 350 years ago, my mom's ancestors – Protestant Huguenot refugees from France's religious wars – purchased land from Manhattan Indians (in today's Central Park, New York City). My dad's family were Dutch, German, Scots Irish, English and people of this land. Both families fought on both sides of the Revolutionary and Civil Wars and in the Indian wars. My great granduncle's wagon train was massacred by an alliance of Mormons and Southern Paiutes. My dad grew up on a farm, playing with his next door neighbour, the grandson of Comanche Chief Quanah Parker. I've lived in the Downtown Eastside for over thirty years with my husband Terry Hunter where we've raised and homeschooled our son Montana Blu. A theatre artist and writer trained in dance, mime and music, I work with Vancouver Moving Theatre and sing with the Barvinok Ukrainian Choir.



Croel and Savannah Tennessee Walling, Comanche County, Oklahoma USA, circa 1925

SPAKWUS SLULUM

Spakwus Slulum (translated Eagle Song Dancers) are members of the Squamish Nation. Geographically located in what's now called the Lower Mainland of B.C., the nation's traditional territory was the Howe Sound, Vancouver to Whistler area. The Squamish have lived in and utilized this area for over 10,000 years, having history traced back to the Great Flood, and an Ice Age. The Squamish are a Coastal people, people of the cedar longhouses, of great seagoing canoes, racing war canoes, and People of the salmon. Their cultural history is steeped in tradition, spirituality, canoes, family history, legends and stories of our ancestors – teachings that they observe today on Tribal Journeys, paddling our sea-going canoes to visit villages of our coastal relatives in BC and Washington.

Spakwus Slulum presentations bring out "Chiax," the protocol and laws of the Squamish canoe culture, for their Longhouses. Some of the Elders today still have memories of early years, travelling across the waters in great canoes to visit Family in distant land and exercising their Chiax. Spakwus Slulum presents a glimpse into this canoe culture through singing/drumming and dance and audience participation.

A Great Canoe gathering took place in 1993, called "The Gaatuwas," in Bella Bella, BC. Paddlers from the Squamish sea-going Canoe enjoyed the culture so much they decided to continue, and eventually became known as Spakwus Slulum (Eagle Song), travelling to and presenting at venues in Hawaii, Switzerland (jazz festival), Taiwan, Japan, across Canada and locally as well as Washington State.



Photo courtesy Spakwus Slulum

My people will sleep for one hundred years and when they awaken it will be the artists who give them back their spirit. Louis Riel

GIT HAYETSK

Led in partnership by Mike Dangeli (Nisga'a artist and carver) and his wife Mique'l Dangeli (Tsimshian art historian and curator) the **Git Hayetsk** are an internationally renowned First Nations mask-dancing group. Git Hayetsk means the people of the copper shield in the Sm'algyax language, which is spoken by the Nisga'a, Tsimshian, and Gitksan Nations. Their dancers are bonded by common ancestry to the Sm'algyax speaking peoples with distinctions in their family ties to the Haida, Haisla, Tahltan, Tlingit, Lil'wat, and Musqueam Nations. Their home villages and ancestral lands are located in Southeast Alaska, Vancouver BC and along the coastline of the Terrace-Prince Rupert area including the Nass and Skeena Rivers.

The inspiration for their name is Hayetsk, the copper shield. It is the most prestigious ceremonial wealth among the First Nations of the Northwest Coast. Owned by only the most high status people, Hayetsk are made out of hand-pounded copper. Of its many meanings, copper shields symbolize wealth, prestige, power, and strength. As their ancestors have since time immemorial, they bring out copper shields at their ceremonies today to assert their hereditary rights and privileges. The Git Hayetsk Dancers challenge themselves to continue to practice the artistry and cultural wealth to the standards that are embodied by copper shields as they live their lives in the traditional and unceded territory of the Coast Salish people that is now called Vancouver, British Columbia.

Since 2003, the Git Hayetsk have shared their songs and dances at ceremonial and public events in urban and rural communities throughout British Columbia, Ontario, Manitoba, Yukon, Alaska, Washington, Oregon, Idaho, Ohio, Hawaii, Washington DC, Austria, Malaysia, Germany, and Japan. As leaders, Mike and Mique'l make it a priority that the Git Hayetsk both sing the songs of their ancestors and create new songs, dances, drums, rattles, masks, and regalia to reflect and record their experiences as First Nations people today.

Photos courtesy Git Hayetsk



COAST SALISH SITES WITHIN THE CITY OF VANCOUVER



Khatsahlano Indian Reserve near home of Jericho Charlie (2nd on left) 15 Aug 1891, Matthews Collection A26351 CVA In P1.1

Since time immemorial, ancestors of people living today in Vancouver gained their livelihood from its lands, waters and tidal flats. Fifty salmon-bearing streams flowed through the city.

Coast Salish people lived in villages every few kilometers along English Bay, Burrard Inlet, False Creek, and the Fraser Rivers. Yet the Land Commissioners of 1876 refused to set up reserves on the Stanley Park Peninsula and the south shore of Coal Harbour and Burrard Inlet (with the exception of Snauq). No complete surveys of archeological and heritage resources in these areas have ever been done.

Ancestors of today's Musqueam, Squamish and Tsleil-Waututh peoples engaged in a complex seasonal cycle of food gathering, spiritual activities and cultural ceremonies to mark significant events. Use rights for the area's rich resources were overseen by a governance system in which political and kinship affiliations allowed people from different clans and overlapping territories to use harvesting and fishing areas at different times of the year, sharing the land in peace. The area's resources were also used by the Stó:lō, Lyackson and other Nations.

Chaythoos – 'High Ground' (Stanley Park peninsula)

During the 1860s, Chief "Supple Jack" Khatsahlano and his family lived on the low lands near PROSPECT POINT - an area with lots of cedar to make canoes. Their home was next to a small creek where they planted a garden. They killed deer and ducks for food, fished for herring, gathered shell fish, raised horses, and butchered cattle to sell to the logging camps.

Whoi Whoi – Xwáyxway – 'Place for Making Masks' (Stanley Park peninsula)

One of the oldest villages on Burrard Inlet was located at the site of LUMBERMAN'S ARCH. It stood next to a four acre ancient midden, eight feet deep, dense with broken clam shells, bones and artifacts. Eleven families occupied the village in 1887, the year the peninsula was surveyed for a park. They lived in houses along the waterfront, including a longhouse made of thick cedar slabs 600 feet by 60 feet, home to six families. The site contained a sacred burial ground. A large potlatch took place here in 1870 attended by thousands of Indians, some from as far away as Nanaimo and Cowichan.

Brockton Point (Stanley Park peninsula)

In 1871 Portuguese Joe Silvey and his second wife Lucy, a Sechelt woman of the land, joined a small community of families to homestead at the point. Because the parks board considered only pure-blood aboriginal families to be "genuine" residents of Stanley Park, Brockton Point's mixed blood families were regarded as people without land title. During the 1920s, even as court cases against Stanley Park families went to trial (with the goal to evict them from their homes), maps of the park pretended they didn't exist.

Kanaka Ranch (Coal Harbour)

Back in 1869, Eihu, a Hawaiian, married Mary See-em-ia, from the Capilano Reserve. They homesteaded three and a half acres next to a creek on the south shore of Coal Harbour at the foot of today's Denman Street (between the water and Georgia Street). Here they were joined by other families including Hawaiian Joe Nahanee (father of William Nahanee). Residents commuted to work at Hastings Mill, to school at Hastings school and gathered food at Brockton Point. (Hawaiians in the Pacific Northwest were often called Kanakas.)

False Creek

False Creek was a tidal basin fifteen times bigger than today, surrounded by swamp, grassland, berry bushes, medicinal plants, and luxuriant forest. The large tidal flat fanned towards Clark Dr. from a narrow isthmus of land at Main St. At high tide the waters lapped at the edges of today's Pender Street. Salmon bearing streams flowed up the ravines at Campbell and Carrall/Columbia. Creeks along the shore were full of trout. The shallows abundantly supported muskrat

ponds, shellfish, oolichon, smelt and sturgeon. Thousands of migratory birds lived around the creek. First Nations used to say "When the tide is out, the table is set."

Snauq – 'Inside, at the head' – aka False Creek Indian Reserve – aka Kitsilano Indian Reserve (Vanier Park and Granville Island areas)

During the 1850s, Coast Salish families were living on the south shore of False Creek where it joins English Bay. In 1869 a small reserve was set aside for the use of its residents who operated fish traps on the nearby sandbar (today's Granville Island). The reserve was expanded and re-allocated to the Squamish Nation in 1877 by the Joint Indian Reserve Commission. In 1900 August Jack Khatsahlano saved money earned working in the mills to host a huge naming ceremony and potlatch at Snauq. Visitors arrived from Musqueam, Ustlawn (Squamish Mission Reserve), Nanaimo, and Sechelt.

Kitsilano Reserve 2012 (under Burrard Bridge next to Molson Brewery)

Ten acres of Kitsilano land were returned to the Squamish Indian Band 116 years after it was expropriated for use by the Canadian Pacific Railway.

Luq'luq'i – Lek'Lek'i – Maple Trees Falling – Grove of Beautiful Trees (Maple Tree Square)

"This is located in the Downtown Eastside- starting from the water and going up onto the land and throughout the neighbourhood from Gastown to Japantown and up to Strathcona, like the area where Chinatown is today. [It] wasn't a village; it was a gathering place, to gather food and to hunt. It was a place to meet other people who hunted and gathered there with us." Barbara Wyss (Squamish Nation). *Historical and Cultural Review: Powell Street (Japantown)*.

On a small beach (at the foot of today's Carrall Street), Gassy Jack Deighton and his wife Marion, a Squamish woman of the land, set up shop. Only a few feet from high tide and the boundary of Hastings Mill, the little clearing was edged with maple trees, crab apple trees and skunk cabbage. The beach soil was a midden half full of broken clam shells, evidence of generations of use. Behind the clearing, along today's Hastings Street, tall massive trees towered fifty to sixty meters. While Jack tended bar at the saloon, Marion joined other First Nations people to harvest the land for fish, clams and berries. The family traded food and whiskey for clams, eggs, fish and vegetables. Two hundred yards to the

west, Portuguese Joe (Joseph Slivia Simmons) and his wife Mary Ann opened the Hole-in the-Wall grocery store and saloon (corner of Water and Abbott Streets). Mary Ann, of Musqueam and Squamish descent, was the granddaughter of Chief Kiapilano. Her uncle Sam Kweeahkult was Chief of Whoi Whoi.

Q'umq'umal'ay – K'emk'emlay – Big Leaf Maple Trees (foot of Dunlevy Street on Burrard Inlet)

Hastings Sawmill was built in 1869 on a protected point of land whose summer residents had left for their annual winter camps. As sawmills and long shore jobs opened up on Burrard Inlet, a settlement of mostly Squamish people established permanent homes and cultivated land, many



Coast Salish at Brockton point 1897, Matthews Collection A62649 CVA 371-2213,

at the Indian Rancherie at the foot of Heatley Avenue (where William Nahanee was born). Aboriginal employees commuted to work by canoe from homes on Coal Harbour, the Stanley Park peninsula and the Mission Reserve (North Vancouver). Within two years of the founding of the mill, Coast Salish leaders began petitioning the colonial office to protest the lack of treaties around Burrard Inlet and the Fraser River.

Musqueam Reserve

(on the north mouth of the Fraser Rivers, just south of Marine Drive near the Uni-

versity of British Columbia)

The Musqueam Reserve is located at the ancestral site of their main winter village on the estuary at the mouth of the Fraser River, the largest salmon-producing water-way in the world.

Marpole Midden - aka the Great Fraser Midden & the Musqueam Midden

(located alongside the Arthur Laing Bridge and Southwest Marine Drive)

Near the main Musqueam residential area lies one of the largest village midden sites in North America. It's been designated a National Historic Site of Canada since 1933. Consisting of four and a half acres five to fifteen feet deep, the midden contains an ancestral burial ground, the remains of a Salish winter village, ancient statuettes, weapons, tools, bowls, fragments of weaving, and shellfish remains. The midden is situated within ancestral Musqueam territory, the site of continuous occupation since the first pyramids were built in Egypt.

COAST SALISH STORIES

Selections from an Interview with Kat Norris

Kat Norris is Coast Salish from Valdez Island, Lyackson First Nation – speakers of the Hulquimium language. Her mother was Lyackson, Coast Salish, her father was Nez Perce/Hawaiian-Filipino. Kat and her siblings attended Kuper Island residential school.

Her ancestors have a long connection with this area. “Our people are nomadic by nature.” They traveled back and forth to today’s Lower Mainland. After colonization and land appropriation, they came to work on farms, at the mills and food processing plants. “A lot of our women worked in the fish plants. Even the kids would work, families working together.”

Kat and two of her friends, Bob Baker and Ken Hanuse, organized the first National Aboriginal Day on the Capilano Reserve in North Vancouver. “When they instituted National Aboriginal Day, I thought there would be celebrations; there was none, so we put on a big event with sports, games, traditional exhibitions, an outdoor concert... It was fantastic!” That was her first event, now Kat continues to help, supporting the DTES Aboriginal Day Community Celebration, Oppenheimer Park.

This is her understanding:

Coast Salish territory is huge! Up around Powell River, to Victoria, across the lower mainland to Lil’wat, Lillooet, down into Montana.

Our people on the island (Valdez & Vancouver Island) have emotional ties here in the Lower Mainland and Powell Street area. We came over just below [today’s] Burrard Bridge to fish, hunt and by [today’s] 2nd Narrows.

My great-great grandparents traveled here to visit our Musqueam relatives, traveling by canoe or later, fish boat. They said if you didn’t make it home, there were many hunting camps, cabins, family homes, where we could stay for a little while. We just make sure it’s okay with the relatives but most of the time they were expecting us and oh there was much food shared from both our sides. This is when many stories, games, and laughter were passed back and forth. Many times it was during these visits that names were handed down, kinship or relationships formed, most often lasting until the day they died.

Our families traveled back and forth, for many big house namings, marriages, passings, celebrations on Vancouver Island, Kuper, Valdez, Musqueam, Squamish, Chilliwack,



Kat Norris, photo David Cooper

Lummi, Nooksack. Those ties are very strong and continue to this day.

My elders tell stories about middens, including around Vancouver, Crab Park. Anywhere there was a sheltered bay or area, we camped. Men went out hunting. All would help dry fish, clams. Then we moved on, not to over use the resources of an area.

Food, game, medicines, so plentiful: Clams, crabs, oysters, sea urchins, sea weed. Salmon, different types of salmon in different seasons; Berries, – thimbleberry, salal, blackberries, huckleberries, wild strawberries; Medicines: Ferns, cat tails, honeysuckles, rosehips. Stinging nettle – for arthritis, or for stomach ailments, as a poultice. Skunk cabbage – for a high fever – make into tea; Deer, duck, rabbit.

They talk about the coolness. “Oh, the forests, it was so nice and cool and soft, right in the heat of summer. The trees help to keep the earth cool, you know, for the animals and plants, the creeks and lakes. ‘When a tree falls,’ they said, ‘let it stay because it becomes a home for the little animals and help the earth to stay healthy.’

Maple trees were all over Salish territory in this period. The leaves were huge. Dads or grandparents wrapped the leaf around their hand like a glove to whip up the soap berries into Indian ice cream!

They miss how hilly the land used to be and also how they could follow the water which was their road, landmark. All covered over now by roads, the railway, highways, homes, No Trespassing and Private Property signs.

We used to sell our dried herring and salmon roe to Japanese people. They loved to buy our canned salmon.



Squamish dwelling Burrard Inlet Lost Lagoon 1868, Matthews Collection A36780 CVA St Pk N4

They really liked the way our people prepared the fish – everything always had to be really clean, enhancing the natural taste – that’s why the Chinese and Japanese liked our foods.

Yes, this Salish area we shared time with the Musqueam for thousands of years. Thousands of stories. You know, stories are actually teachings in disguise. Handed down generation to generation, told again and again. Trade and travel routes, land uses, place names, medicines, foods, hunting spots, who our relatives are. About how to be. Young man and women stuff. Life was hard work each day to survive, but each person had their role, duties. Stories were a nice way to relax, laugh, refocus and form family bonds.

Colonization, the reservation and residential school system took much away, but our elders have never forgotten our stories, our true history, I’m happy

to say, these are still strong in our big houses. Our elders and young elders are sharing in classrooms and treatment centres, prisons. We must listen, as the elders say and they hope our younger generations carry on, and not break the bonds to our past.

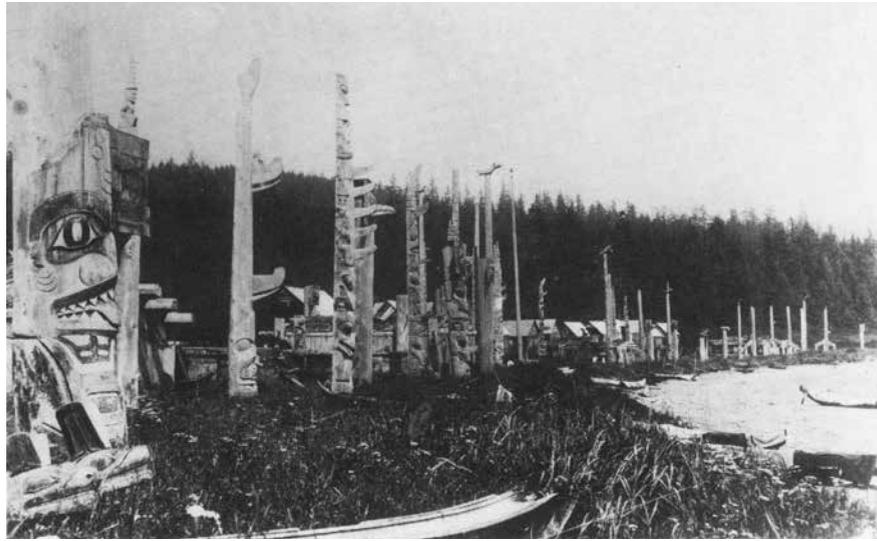
Hey! My sharing with you today, I guess, shows that I listened. Mom will be happy. That’s cool. Growing up, when mom or another relative was talking, I thought, “Hey I heard this story many times already!” But we were taught to listen. I’m glad I did.

Interviewed by Savannah Walling, 13 March 2008 at the Park Place Café on Powell Street.



Image by Mike Dangeli

HISTORICAL CHRONOLOGY OF ABORIGINAL PRESENCE



Haida Village of Skidgate (circa 1890), Haida Gwaii (Queen Charlotte Island) BC, photo courtesy W. Morrison

10,000 years ago

Indigenous First Peoples live along the rivers and Burrard Inlet. Middens, burial sites and trails provide physical evidence.

1763

King George III of England issues a ROYAL PROCLAMATION that claims all land from Hudson's Bay to the Pacific Ocean and requires negotiation of Nation to Nation Treaties before opening Aboriginal lands for non-native settlement. Proclamation is recognized in SECTION 25 of Canada's 1982 Constitution Act.

1782-83

Twenty years before first contact, a small pox epidemic (brought to Mexico by the Spanish) rages across North America via Inter-tribal trading networks. 75% of the population of the lower mainland perishes within two months.

1792

Captain George Vancouver travels to Burrard Inlet from Puget Sound, passing deserted villages and human skeletons "promiscuously scattered about the beach in great numbers." As his ship nears the Fraser River, a sailor reports "Small Pox must have had and most terribly pitted they

are; indeed many have lost their eyes" Fifty Coast Salish people greet Vancouver with courtesy and cooked fish in Burrard Inlet. A week later they greet two Spanish ships commanded by Alcalá Galiano.

1798

A new small pox epidemic kills three quarters of the lower mainland's Aboriginal population.

1820s

Regular inter-village raiding takes place between peoples from the Coast and the Stó:lō.

1827

Coast Salish contact with non-Native culture is minimal until Hudson Bay Company establishes Fort Langley. Aboriginal peoples have regular reciprocal trading relations with Europeans, who do not interfere with their cultural traditions.

1830

Tsleil-Waututh (Burrard Nation) has been reduced by disease from 10,000 to people to fewer than 100. Not enough were left to bury the dead.

1846

The USA takes control of Puget Sound and establishes the 49th PARALLEL as

its border, dividing the COAST SALISH nation in half.

1850

The shores of Burrard Inlet and the Stanley Park peninsula are home to village sites including Snauq; Q'umq'umal'ay' (K'emk'emlay'); Luq'luq'i (Lek'Lek'i); Xwáyxway and Chaythoos.

1850s

Southern Coast Salish nations sign treaties with the government of the USA. Conflicts break out when incoming settlers ignore treaty rights. Couriers are sent from southern to northern Coast Salish tribes warning of aggressive soldiers and settlers.

1857

BC Aboriginal people retain control over most resources and their own political economy. They live in villages every few kilometers along English Bay, Burrard Inlet, and False Creek.

1858

One non-native lives on Burrard Inlet. GOLD IS DISCOVERED! 25,000 immigrants of every race travel up the Fraser River; the Stó:lō call them "the hungry people." Native control over territory collapses quickly as a bewildering array of new languages and legal codes arrive. The Nlaka'pamux First Nations resist ruthless American militias. The short-lived FRASER CANYON WAR is resolved with treaties dealing with co-existence. Following the gold-miners' arrival, alcohol abuse among Indians along the Fraser River becomes wide-spread.

1859

An increase in trade and wealth among First Nations has led to a decline in inter-tribal warfare. Governor Douglas, whose wife Amelia is part native, claims the NEW COLONY OF BRITISH COLUMBIA for the British Crown and places it under British Law. Believing that alcohol abuse is the reason for conflict with the miners, he

prohibits the sale of alcohol to Indians. Traditional "land usage" rights are replaced by a "land ownership system."

1860

No treaties are signed with indigenous nations surrounding Burrard Inlet. Ancient village sites are cleared, fertile and near fresh water. These are the first sites "pre-empted" by immigrants. The first Catholic mass is celebrated at the North Shore Squamish-speaking village Slah'ahn (Ustlawn).

1861

Royal Engineers expand a native trail (today's Powell St.) into a road from New Westminster to Burrard Inlet.

1862

Small pox arrives from San Francisco. Sixty percent of BC's native population dies from European diseases. After establishing fourteen treaties on Vancouver Island, the colonial office stops funding the treaty process. Douglas shifts to creating reserves; he instructs surveyors to make reserves as large as the natives' want.

1863-1864

After Governor Douglas retires, his successors reverse his policy, drastically reducing the size of Indian reserves. Catholic missionaries establish Sacred Heart Mission at Slah-Ahn.

1865

Edward Stamps builds a sawmill at the foot of Dunlevy Street on the seasonal village site of Q'UMQ'UMAL'AY (K'EMK'EMLAY'). Soon a permanent settlement of mostly Squamish speakers set up at the foot of today's Campbell Ave. Aboriginal workers incorporate wage labour into their seasonal migration of food gathering. Potlatches are held at the settlement with goods purchased at Hastings Mill store.

1866

Colony of Vancouver Island merges with the BC mainland colony. Within five years, the BC Commissioner of Lands and Works denies existence of Aboriginal title and rights, removes the right of Aboriginal people to acquire crown land, and arbitrarily reduces by 90% the reserves agreed upon by aboriginal nations and Governor

Douglas. Joseph Trutch views Indians as an obstacle to colonization and growth. Indians are barred from pre-empting (homesteading) land.



Margaret and Viola Natkatla (circa 1890), great grandmother and grandmother of Woody Morrison. Photo courtesy of W. Morrison.

1867

The BRITISH NORTH AMERICAN ACT (aka THE CONSTITUTION ACT) establishes Canada, delegating to provinces ownership of land and natural resources. The federal government claims jurisdiction over Indians and lands reserved for Indians. Jack Deighton arrives at LUQ'LUQ'L'I (LEK'LEK'I) with his Squamish family to sell spirits to the Hastings Mill employees. Around Gassy Jack's saloon springs up a village nicknamed Gastown- a lively mixture of different races, nationalities and religions.

1868

Burrard Inlet leaders petition the BC government against infringement of requested reserves. Aboriginal mill workers are evicted from their homes at Hastings Mill settlement because of raising livestock. A mixed Hawaiian/ Aboriginal family homesteads on the beach at Coal Harbour: KANAKA RANCH is at the foot of today's Denman Street.

1869-70

On the request of Aboriginal residents, FALSE CREEK RESERVE is established on the village site of Snauq (at Kits Point)

and MISSION RESERVE is established on the Squamish site of Slah-Ahn (the North Shore). Although permanent villages exist on the Stanley Park Peninsula, the government refuses to grant reserves because they believe the site has military value.

The GRADUAL ENFRANCHISEMENT ACT "allows" Aboriginal people to give up their status as "Indians" to become Canadian citizens; few do so. The act authorizes government agents to replace Aboriginal traditional leadership with elected band councils and appoint chiefs. Treated as trespassers on traditional fishing and gathering sites, Coast Salish leaders hold large assemblies to protest their insufficient reserves and lack of treaties. A petition from seventy BC Indian Chiefs is forwarded from Governor Seymour to England.

1870

A potlatch is held at the village of Xwáyxway (Stanley Park Lumberman's Arch site); it is attended by 2,000 Indians from Coast Salish villages on both sides of the Georgia Strait.

1871

Promised a railroad to the West Coast, BC BECOMES A PROVINCE by joining Canada. Control over BC's Aboriginal people passes to the federal government. Aboriginal title to BC is unresolved as no more treaties are signed. Lands removed from Indian reserves become provincial crown land. The federal and provincial governments argue over the amount of land to be allocated to reserves.

Almost all BC is subdivided among a few white people who're made citizens. Natives are made wards of the state and not allowed to vote, buy land, secure timber licenses nor fish commercially. Canning, fishing, logging and long-shoring industries depend upon their labour.

1872

The right to vote in BC elections is withdrawn from Aboriginal and Chinese people. People who aren't allowed to vote are banned from practicing law. Hundreds of Coast Salish people rally outside the New

Westminster Provincial Land Registry to have their title and rights to land and resources recognized and respected. Their concerns are presented to the Privy Council in England, Canada's Supreme Court.

1875

BC passes the PUBLIC LAND'S ACT to open up land for settlement and increase European immigration. Citing BC's failure to negotiate treaties with Indians, the federal government strikes down the BC Land Act. BC threatens to withdraw from Canada.

1876

Canada passes THE INDIAN ACT to extend government control over all natives, including those living in BC. The Indian Act sets out the federal government's legal duties to the Queen's treaties and agreements (including lands, reserves, and aboriginal rights). The Act assigns Indians to reserves, forces them to register into bands, replaces traditional governance systems with band councils, and spells out conditions for being native. Women lose Indian status if they marry white men. Metis are excluded from Indian status.

Burrard Inlet leaders protest the decision. The BC and federal governments establish the joint INDIAN RESERVE COMMISSION to create Indian reserves. BC ignores the recommendations of the Indian Reserve Commissioner to stop alienating land from First Nations until he can investigate. Sproat is forced to resign for allocating too much land. Although First Nations people make up 75% of BC's population, a census reports only 413 native people around Burrard Inlet.

NO RESERVES ARE ESTABLISHED ON THE SOUTH SIDE OF BURRARD INLET NOR ON THE STANLEY PARK PENINSULA (home of eighty Squamish speakers). The FALSE CREEK RESERVE is expanded and allotted to the Squamish Tribe. Five permanent native villages on Burrard Inlet and False Creek are occupied mainly by Squamish speakers working at logging camps, mills and the docks. A



Methodist church in Gastown offers services in the Squamish language. Indian enterprises and businesses are common, producing high quality baskets and carvings among other goods.

1877

The federal Minister of the Interior states that "Indian rights to soil in BC have never been extinguished."

1878

Ottawa bans salmon nets in fresh water.

1879

The federal government - adopting the American model - removes thousands of Aboriginal children from their homes in order to "kill the Indian in the child"; and puts them into RESIDENTIAL INDUSTRIAL SCHOOLS. The result is loss of language, culture, parenting skills and community bonds. Most of the schools are operated by religious organizations and funded by the Department of Indian Affairs.

1880s

POTLATCHES are held at Second Beach, English Bay Beach, Prospect Point, Xwáyxway and Hastings Mill. Fifty Indians live at Snauq (Kits Point). Canada creates the DEPARTMENT OF INDIAN AFFAIRS.

1882-84

Joseph Spratt establishes a floating cannery and fish oil plant in Burrard

Inlet, fishing with dynamite. Within two years, HERRING – depended upon for centuries - stop migrating into the inlet. The cannery closes. An AMENDMENT TO THE INDIAN ACT prohibits indigenous cultural and religious practices, including Coast Salish Winter Dances, the Potlatch, and Sundance. The POTLATCH BAN criminalizes a traditional legal practice for validating important events.

The COQUALEETZA HOME FOR NATIVE STUDENTS is set up by Methodist Missionary Charles Tate who preached at Gastown in the 1870s. To increase school attendance Tate recruits children from non-Methodist and mixed-raced families residing at Brockton Point.

1885

The CANADIAN PACIFIC RAILWAY becomes the city's largest landlord for one hundred years; the company is granted 6,400 acres of tax-free land, including the entire waterfront from Gore Street to Stanley Park. Trees east of Carrall Street are cut down, opening the land from Carrall Street to Gore Street for settlement. A potlatch for 4000 people takes place down the road at First Narrows.

1886

Trees west of Cambie Street are cut down. Granville (aka Gastown) INCORPORATES AS THE CITY OF VANCOUVER under real estate

developer Mayor MacLean. Within three months of incorporation, the city is destroyed by an out-of-control CPR slash-burn FIRE. While celebrating the Feast of Corpus Christie to consecrate their new North Shore chapel, the Catholic congregation notices flames across the Inlet. Ancestors of the Rivers family are among the Squamish who paddle across the inlet to rescue victims of the fire. A PROVISION OF THE INDIAN ACT makes it illegal for status Indians to buy and sell alcohol: the first time in North America a specific racial group is barred from drinking. Chinese and natives are barred from voting in city elections.

1887

Soon after the first CPR train arrives at Burrard Inlet, mill workers living in the Indian settlement alongside the railroad tracks are evicted by the Police Chief. Completion of the railroad brings waves of Euro-American immigrants. A road built to circle STANLEY PARK cuts through homes in Xwáyxway. "THE PARK ROAD RAN RIGHT THROUGH OUR HOUSE", says a resident, "WE HAD TO MOVE OUR HOUSE BACK TO LET THE ROAD GO BY." Workers build the road out of crushed shells and bones from the ancient midden under the village.

1888-89

Laws make it illegal for aboriginal people to sell their salmon except to canneries. Aboriginal workers are renowned for loading and unloading logs – they are called "THE BEST MEN THAT EVER WORKED THE LUMBER". Squamish natives form a BRASS BAND on the North Shore.

1890

The Rogers Sugar Refinery is constructed on an ancient aboriginal site.

1891-1896

For the first time the NON-ABORIGINAL POPULATION OF BC OUTNUMBERS THE ABORIGINAL. When a continent wide depression hits, Indians are among unemployed people squatting in 380 shacks along Burrard Inlet and the False Creek shoreline. City medical officer orders the shacks destroyed in the name of public health.

1893

After the first school burns down, COQUALEETZA INDUSTRIAL SCHOOL is rebuilt; it is BC's second largest residential school. Indians participate in the FIRST FISHERMAN'S STRIKE.

1895

The SQUAMISH INDIAN RESIDENTIAL SCHOOL is established: St. Paul's Boarding School for the boys and Durieu Convent for the girls. Squamish children are no longer allowed to attend school in Gastown.

1899

When settler John Morton tries to evict a family from Kanaka Ranch, they take the case to court. MARY SEE-EM-IA wins the case to keep in the family's hands part of the ranch property (1789 West Georgia Street).

1900

AUGUST KHATSAHLANO holds a huge potlatch in the village of Snauq (Kits Point).

1902

After a park is officially opened on the POWELL STREET GROUNDS, Indians who feel unwelcome in Stanley Park make it "their park", enjoying it alongside many other ethnic communities.

1906

Longshoreman Chief JOE CAPILANO finances a trip to England with Cowichan Chief Charley Isipaymilt and Secwepemc Chief Basil David. They meet with King Edward VII about the need to settle land claims in British Columbia. The king expresses sympathy, but considers the question of title to be a Canadian issue. Squamish longshoremen are central in forming LOCAL 526 of the INDUSTRIAL WORKERS OF THE WORLD (Wobblies). Waterfront unions appear at the same time as organizations dedicated to Aboriginal rights.

1907

CHIEF JOE CAPILANO organizes a meeting of northern and southern tribes to gain solidarity for asserting self government. After winning labour disputes, I.W.W. local 526 is broken in a titanic conflict with waterfront employers and disbands.

1909

Twenty First Nations representatives travel to England to speak of the need to settle BC land claims. The results are unsatisfactory.

1910

Aboriginal peoples are not allowed to use fish weirs nor engine-powered boats in commercial fishing. SIR WILFRED LAURIER meets with a delegation of BC chiefs to hear their grievances about land title. He vows to change colonial policies to rectify historic grievances and refers the matter to the Federal Court. When the BC government refuses to go to court on a question of aboriginal title, Laurier orders the Exchequer Court of Canada to begin legal proceedings against the province.

1911

Wilfred Laurier's Liberal government is defeated. His successors take Aboriginal rights "off the table"; legal action is never taken by the federal government on behalf of BC Indian land claims. An AMENDMENT TO THE INDIAN ACT allows municipalities and companies to expropriate reserve lands for roads, railways and public works; it also allows judges to remove entire reserves away from a municipality.

1912

Squamish-speaker help form the INTERNATIONAL LONGSHOREMAN'S ASSOCIATION.

1913

Residents of Khatsahlano's False Creek Band are pressured into selling FALSE CREEK RESERVE (Kits Point) to the province; the Indians are barged off-site. The federal government refuses to recognize the illegal sale. The provincial and federal governments argue over legal title for years. ANDY PAULL serves as an interpreter for the MCKENNA-MCBRIDE COMMISSION formed to solve long-standing disputes between the provincial and federal governments over Aboriginal lands. After three years their report recommends decreasing the reserves.

A rock slide caused by CPR railway construction at HELL'S GATE destroys major Fraser River salmon runs, resulting in huge hardship to



North Vancouver Ferry dock, Squamish Chief J Capilano prior to trip to England, to present their petition to King Edward VII, 1906 Matthews collection A26398 CVA In P41.1



Squamish Indian Brass Band 1889, Matthews Collection. CVA In P139.1

Aboriginal families. The runs never return to normal.

Squamish long shore men organize into Local 38-57 of the International Longshoremen's Union and become known as the BOWS AND ARROWS. Veteran dock worker WILLIAM NAHANEE is President.

1914
An AMENDMENT TO THE INDIAN ACT requires Indians to obtain official permission to appear in traditional "costume" at performances.

1915
Squamish join Stó:lō, Sechelt and other First Nations peoples to protest the Potlatch ban.

1916
The False Creek tidal flats - from Main Street to Clark Drive - are filled in to create railroad yards. ANDY PAULL founds the ALLIED TRIBES OF BC, amalgamating Interior and Coast Salish Tribes. They are the first province-wide organization advocating on behalf of Aboriginal claims for land, resources and adequate reserves. They attempt to open treaty negotiations with the Provincial and Federal governments.

1918
An AMENDMENT TO THE INDIAN ACT allows the government to lease unfarmed reserve lands to non-Indians without asking permission from the band.

1920
An INDIAN ACT AMENDMENT makes it mandatory for Aboriginal children ages 7-15 to attend residential schools. Children are forcibly taken from their families by priests, Indian agents and R.C.M.P. officers. Contradicting the Indian Act, the BC INDIAN LAND SETTLEMENT ACT implements reductions of reserve land without consent of the Indian People; 36,000 acres are removed from existing reserves.

1921
BC's aboriginal population reaches an all-time low. The ALLIED TRIBES OF BC PETITION PARLIAMENT to send their case to Canada's highest court; the Judicial Committee of the Privy Council in London rules that aboriginal title is a pre-existing right throughout the empire.

1923
Led by Andy Paull, 16 Squamish bands of Howe Sound and Burrard Inlet amalgamate to form the SQUAMISH INDIAN BAND. The BURRARD BAND (mostly descendents of Tsleil-Waututh) decides to remain a separate entity on their own reserve. First Nations fishermen are finally allowed to use engine-powered boats in commercial fishing. WILLIAM NAHANEE and CHIEF DAN GEORGE participate in the 1923 DOCK STRIKE. Aboriginal workers pay a price: members of the International

Longshoreman's Union are black-listed for ten years.

1925
Enfranchisement is made compulsory; natives who attend university, join a profession, or stay over five years off-reserve lose their Indian status.

1926
Three BC chiefs travel to London to petition for Aboriginal title. The Canadian High Commissioner promises to pass the documents to King George. The INDIAN SHAKER CHURCH, founded by a Coast Salish man living in Puget Sound, arrives in BC.

1927
The federal government rejects The Allied Indian Tribes of BC claim to Aboriginal title in BC. Under THE GREAT SETTLEMENT, the federal government rules that First Nations "have not established any claim to the lands of British Columbia based on aboriginal title or other title." Instead they offer annual allotments of \$100,000 in lieu of treaty payments. An INDIAN ACT AMENDMENT makes it a crime to raise money or hire lawyers to pursue Aboriginal land claims in court and bans off-reserve meetings of groups of over three aboriginal people.

1930
Eighty residential schools in Canada are operated by different religious

denominations. 75% of all Indian children in Canada are in residential school, 75% of them stuck under grade three.

1931
Andy Paull becomes president of THE NATIVE BROTHERHOOD OF B.C. Largely made up of Coastal tribes, it forms to organize Indians across Canada to fight for civil rights without loss of Indian rights and for improvements on social, economic and educational issues.

1933
Indian residential school principals are given legal guardianship for all Indian children attending residential school. MARPOLE MIDDEN is designated a National Historic Site of Canada.

1935
During the waterfront strike, the central strike committee sets up headquarters at the BOWS AND ARROWS HALL (686 Powell Street). At BALLENTYNE PIER, hundreds of strikers are met by mounted police who chase them through residential streets. The mayor cuts off relief to workers on welfare who refuse to cross lines. The strike falters. More and more replacement workers accept jobs - including Aboriginal men blacklisted following the 1923 strike. The men whose jobs they take are among those who broke the strike of 1923.

1938
The Pacific Coast Native Fishermen's Association joins the Native Brotherhood of BC.

1941-42
Aboriginal men enlist in WORLD WAR II hoping to gain the right to vote by demonstrating their loyalty to Canada. They gain the right to drink legally while serving in the military.

1943
After hundreds of Japanese Canadians are removed from their homes and deported to camps in interior BC, their property is seized and liquidated, then sold. "The government was giving boats away so cheaply, the Native people could afford to buy them". For many it was the first time they could afford to purchase a fishing boat.

1945-46
WORLD WAR II ENDS. Aboriginal service men are prohibited from drinking when they return home. They have lost their Indian status by serving in the military and do not receive the same post-war benefits as white veterans. The National Harbour Board begins evicting residents from False Creek and Burrard Inlet houseboats. Fish ladders are built at Hell's Gate to the Fraser River, allowing fish stocks to rebuild.

1949
The province restores Indian people's right to vote in provincial elections. Nisga'a leader Frank Calder is the first aboriginal elected to the BC legislature.

1950
The COQUALEETZA FELLOWSHIP is organized as an alumni association by ex-students and ex-teachers from the Coqualeetza Residential School. They're supported by ex-principal Rev. Raley, who believes that native communities can sustain their traditions and adapt to the modern world.

1951
Racial barriers lesson. LOBBYING BY FIRST NATIONS RESULTS IN CHANGES TO THE INDIAN ACT. Laws are dropped that prohibit Potlatches and Coast Salish Winter Dances. Aboriginal children are allowed to attend public schools (although for many no alternative to residential schools are available). Indians travel from the reserves to towns and cities looking for jobs and education. Registered Indians are allowed to buy alcohol in beer parlours (but not to drink in their homes). INDIAN ACT AMENDMENTS transfer responsibility for education from the federal government to the provinces. THE PROVINCES ASSUME RESPONSIBILITY FOR health, welfare and educational services and now have

authority to create laws and policy where federal regulations don't exist.

1953

The right to purchase land is restored to Aboriginal people. After twenty five years the 1927 ban on Indians pursuing land claims in court is ended.

1953

Carver ELLEN NEEL is "renowned for her totem poles" in the first exhibition of Native arts and crafts hosted by the Coqualeetza Fellowship at the Vancouver Art Gallery

1954

The COQUALEETZA FELLOWSHIP organizes itself into a club and expands their membership to include anyone working for the betterment of native people migrating to Vancouver. People involved over the years include Frank Calder, Minnie Croft, Hattie Ferguson, Ella & Sophie Gladstone, Edward and Delavina Kelly, Alice Hamilton, Alfred Scow, Mabel Stanley, Margaret White, Senator Guy Williams and Simon Baker.

1957

Marge Cantryn-White becomes involved with the Coqualeetza Fellowship Club.

1958

The Squamish Indian Residential School closes.

1960

By the late 1950s many Indians involved in the waterfront industries begin to experience long-term unemployment due to shutting down of canneries and mills, loss of warehouses to the suburbs and depletion of fishing stock. THE COQUALEETZA FELLOWSHIP advocates for a centre to help Indians arriving from the reserves and residential schools make the difficult transition to the city.

1961

Aboriginal people receive the right to vote in federal elections and serve in the military without giving up Indian status. They are the last racial group to gain voting rights. Now considered an expensive failure, INDIAN RESIDENTIAL SCHOOLS begin to close. Rather than provide support or resources to overwhelmed parents, society finds



William Nahanee w longshoreman Moodyville Sawmill dock 1889, photo Charles S Bailey A32533 CVA Mi P2

it easier and cheaper to remove the children. During the SIXTIES SCOOP, thousands of Aboriginal children are taken from their homes and communities by provincial welfare officers and placed in non-aboriginal homes for adoption or foster care, often in other provinces or even overseas.

1963

Concern rises over the increasing death toll of alcoholism and drugs among native people migrating to Vancouver. Plans revive for a social centre to help Indians arriving in the city. A committee formed to look into setting this up includes James Garner, Judge Alfred Scow, Gertrude Guerin, Alvin McKay and Marjorie C. White. The Coqualeetza Fellowship Club incorporates under the name of The VANCOUVER INDIAN CENTRE SOCIETY. The Centre opens at 1200 West Broadway, marking the beginning of the Friendship Centre movement in BC.

1966

The VANCOUVER INDIAN CENTRE SOCIETY moves to 1655 West Broadway.

1968

Segregated health care ends; aboriginal people are permitted to access provincial health facilities.

1969

30-40% of all legal wards are aboriginal children, though they form less than 4% of the BC population.

Prime Minister Trudeau proposes a "WHITE PAPER POLICY," to achieve

greater equality for Indians. To do this, he proposes to repeal the Indian Act, eliminate separate legal status for Indians, terminate reserves and transfer responsibilities for Indian affairs to the provinces. The policy is overwhelmingly rejected by indigenous people across Canada who want to maintain a legal distinction as Aboriginal people and affirm the historical and constitutional relationship between aboriginal people and Canada. The policy is abandoned by the federal government.

To contest the proposed "White Paper" plan, several Aboriginal organizations emerge. One hundred and forty-four BC Aboriginal chiefs form the UNION OF BC INDIAN CHIEFS to proceed with land claims on behalf of all status Indians. Their mandate includes plans to occupy the Coqualeetza residential school site.

1970

The Indian Act provision that prohibits Indians from buying or possessing alcohol "in town" is struck down by the Supreme Court.

1972

The National Indian Brotherhood issues a paper on Control of Indian Education, officially recognizing that languages and culture are an essential part of First Nations education.

1974

The COQUALEETZA CULTURAL EDUCATION TRAINING CENTRE forms and is mandated to manage the former sites of the Saint Mary and

Coqualeetza residential schools. Canada establishes the OFFICE OF NATIVE CLAIMS to resolve Indian land and treaty claims.

1976

Chiefs and Elders from the Stó:lō Nation occupy the Nurses' Residence on the Coqualeetza residential school site to publicize lack of action on achieving reserve status and ownership of the property.

1977

CHIEF SIMON BAKER is named to the Order of Canada.

1979

Twelve residential schools are left operating in Canada.

1973

In the Musqueam Nation's CALDER CASE, the Supreme Court of Canada recognizes aboriginal rights for the first time in Canadian Law, but splits on whether aboriginal title to land still exists. As a result, Prime Minister Trudeau changes federal policy to allow negotiation of "Comprehensive Claims" based on Aboriginal Title and "Specific Claims" based on reserve lands. BC refuses to participate.

1980s

The damaging practice of removing large numbers of Aboriginal children from their families and giving them to non-Aboriginal families is discontinued after Ontario chiefs pass resolutions against it and a Manitoba judicial inquiry harshly condemns it. Residential School students begin disclosing physical, sexual, mental, and emotional forms of abuse experienced at residential schools. SPIRIT SONG NATIVE THEATRE SCHOOL develops curriculum based on Aboriginal culture. Greater autonomy allows Squamish and Musqueam bands to lease valuable urban land, generating income for housing, community buildings and education.

1981

The VANCOUVER ABORIGINAL FRIENDSHIP CENTRE opens at 1607 East Hastings with Chief Simon Baker officiating. The Union of BC Indian Chiefs mobilizes THE CONSTITUTION

EXPRESS; trainloads of indigenous people travel from BC to Ottawa to lobby Trudeau and the premieres to guarantee indigenous people's right to self-determination in the constitution and to affirm that Aboriginal treaty rights exist – and exist whether or not there is a treaty.

1982

Canada's CONSTITUTION ACT recognizes existing Aboriginal rights and treaty rights and includes Indians, Inuit and Metis people.

1984

The Supreme Court decision in the Musqueam Nation's GUERIN CASE rules that aboriginal rights existed before Canada became a country and the Federal government must protect the interests of Aboriginal people.

1985

Changes to the Indian Act (BILL C-31) restore Indian status and band membership to aboriginal women and their descendents (who lost their status in marriage to non-native men). The changes also allow bands to define their own membership. The KUPER ISLAND RESIDENTIAL SCHOOL is torn down with a wrecking ball by the community who perform a purification ceremony and replace it with an Adult Learning Centre.

1986

Frank Brew resurrects the Indigenous Canoe Journey from the Heiltsuk Nation to Vancouver's Expo 86. This launches annual TRIBAL CANOE JOURNEYS over ancestral Coast Salish territory that are still ongoing in 2012.

1987

The FIRST NATIONS HOUSE OF LEARNING and Xwi7xwa Library are established at the University of British Columbia. The MEECH LAKE ACCORD proposes changes to the Canadian Constitution that include ending Aboriginal Nation rights by delegating power over native affairs to the provinces within the framework of a municipal level of Indian self-government. Elijah Harper, a Native Member of Parliament, refuses to give his approval. This contributes to the death of the Meech Lake Accord.

1988

In the aftermath of Expo 86, Vancouver plugs into the global drug market and the Downtown Eastside drug scene spirals out of control.

1990

PHIL FONTAINE, National Chief of the Manitoba Chiefs, is the first Indian leader to tell the story of his own abuse in residential school. He calls for recognition of the abuse, compensation and an apology from the Canadian government. Individual lawsuits launch and residential school survivor groups form. The 1990 Supreme Court of Canada SPARROW DECISION (Musqueam Nation) recognizes the Aboriginal right to fish for food, societal and ceremonial purposes. These rights take priorities over the interests of other user groups, though the government can regulate the activities for conservation purposes.

1991

Canada establishes a ROYAL COMMISSION ON ABORIGINAL PEOPLES to examine the relationship between Canada and indigenous peoples. The BC LAND CLAIMS TASK FORCE recommends a new treaty process for BC. The BC government is finally willing to discuss land claims.

The Downtown Eastside first WOMEN'S MEMORIAL MARCH begins in response to the death of a Coast Salish woman whose family comes to do a ceremony in the place she died. Out of a sense of hopelessness and anger, comes an annual march on Valentine's Day to show society, police and government that these women come from people who care. Twenty years later the Women's Memorial March continues to honour the lives of missing and murdered women.

1992

Aboriginal and treaty rights are recognized in the CONSTITUTION OF CANADA (section 35). The CANADIAN CHARTER OF RIGHTS AND FREEDOMS also recognizes Aboriginal rights. The National Indian Brotherhood re-organizes as the ASSEMBLY OF FIRST NATIONS. The BC TREATY COMMISSION

is established and signed by Chief Joe Mathias on behalf of BC First Nations. FULL CIRCLE FIRST NATIONS PERFORMANCE establishes to express the reality of First Nations experience.

1993

Canada, BC and the First Nations Summit agree to negotiate a new treaty process and set up a BC TREATY COMMISSION PROCESS. BC finally acknowledges that Aboriginal rights have a legal as well as a political dimension.

1995

The Stein Valley NLAKA'PAMUX HERITAGE PARK is created after two decades of lobbying by conservation groups and First Nations.

1996

The ROYAL COMMISSION ON ABORIGINAL PEOPLE'S REPORT is released and recommends that a public inquiry be held to investigate and document abuses in Indian residential schools. The LAST INDIAN RESIDENTIAL SCHOOL closes in Saskatchewan.

1997

The Supreme Court of Canada DELGAMUUKW judgement confirms that Aboriginal title has not been extinguished in BC; Aboriginal title is a right to the land itself and is not limited to traditional food collection practices; and First Nations can hold collective title to the land. This is the first case in which a court accepts oral history as evidence. The federal government admits wrongdoing for the first time and issues a STATEMENT OF RECONCILIATION, expressing regret to residential school survivors. Based on recommendations of the Royal Commission on Aboriginal peoples, the ABORIGINAL HEALING FOUNDATION is established, with \$350,000,000 to assist in healing process for survivors of residential schools.

REDWIRE MAGAZINE, Canada's first magazine produced for and by native youth, is published for eleven years. A thirty foot Memorial TOTEM POLE is carved by Dick Baker (Squamish Nation) with the help of Downtown Eastside residents and installed in OPPENHEIMER PARK as a symbol of strength and

courage for those who have died unnecessarily in the community and for those who have survived.

1999

The NISGA'A TREATY is signed by Premier Glen Clark for the Province of BC: the first treaty signed by a First Nation in BC since 1899. First Nations can now apply to the federal government to assume control over land management of their resources. RAVENSPIRIT DANCE forms to create contemporary Aboriginal dance.

2000

Class actions are launched by law firms on behalf of residential school survivors. CHIEF SIMON BAKER receives the National Aboriginal Achievement Award for Heritage and Spirituality. The INDIAN ACT IS AMENDED to allow band members living off reserve to vote in band elections and referendums. COMPAIGNI V'NI DANSI is founded by Yvonne Chartrand to fuse traditional Metis dance with contemporary arts.

2001

In the SQUAMISH BAND VERSUS CANADA CASE, the court accepts oral histories as evidence but stipulates that the weight given must be determined in relation to how they are regarded in their own society. TALKING STICK FESTIVAL is founded to showcase Aboriginal artists. Marie Clements founds URBAN INK as a First Nations theatre company and goes on to create award winning plays and films.

2002

Port Coquitlam pig farmer Robert Pickton is arrested and charged, linked to years of disappearances of women from the Downtown Eastside; most are Aboriginal. The TSILHIQUOT'IN take BC to court to assert title to their lands. The judge determines the oral histories presented are sufficient to prove Aboriginal title.

2003

The BC Court of Appeal upholds a decision RETURNING ELEVEN ACRES OF KITSILANO LAND TO THE SQUAMISH INDIANS one hundred and sixteen years after it was expropriated for use by the Canadian Pacific Railroad. The land lies under the Burrard Bridge

near Vanier Park. Tent city sets up in CRAB PARK seeking welfare reform, social housing and twenty-four hour access to the park by Aboriginal people. The ABORIGINAL FRONT DOOR SOCIETY forms to provide a safe, non-judgmental place for Aboriginal people in the Downtown Eastside, with alcohol and drug strategies utilizing traditional healing practices passed on by elders and community members.

2004

Two SUPREME COURT JUDGEMENTS rule that the BC and federal government must consult with Aboriginal people and take into account their concerns for development that could undermine ancestral rights. If governments and developers seek access to land or resources before Aboriginal rights are resolved through a treaty process or court decision, they must consult with and negotiate with the First Nations claiming ownership, or they will take a big financial risk. Aboriginal women's ensemble M'GIRL forms to share cultural ideals and world views from perspectives of their Metis/Cree, Ojibway and Mohawk backgrounds.

2005

The fifth annual VISION QUEST is held in Oppenheimer Park by a group of elders, residential school survivors and their supporters who hold a five day fast in the park to bring awareness of the hardships faced by Aboriginal people and demonstrate the need for healing within our communities.

2006

BC's Premier Gordon Campbell announces a commitment to forge A NEW RELATIONSHIP with aboriginal people – government-to-government – based on mutual respect, recognition and reconciliation and constitutionally protected rights and title.

2007

Seventy percent of Vancouver's total Aboriginal population are said to live in the Downtown Eastside. STEVEN LEWIS POINT, former Tribal Chair of the Stó:lō Nation, is appointed Lieutenant Governor of BC.

2008

Constant Arts Society organizes a canoe carving project using a tree blown down in a Stanley Park storm. The yellow cedar canoe is carved by Marvyn Child with the help of East End Aboriginal Youth. A COAST SALISH CANOE LAUNCH CEREMONY takes place at Crab Park during the DTES Heart of the City Festival; it is attended by elders and chiefs from the Squamish, Musqueam and Kwakwaka'wakw Nations. A feast and Aboriginal Music Showcase follows at the Vancouver Aboriginal Friendship Centre.

Following years of advocacy by Aboriginal people, Prime Minister STEPHEN HARPER APOLOGIZES for Canada's residential school policy and the legacy of cultural loss and patterns of abuse resulting from the policy. After residential school survivors, supported by the Assembly of First Nations and Inuit organizations, take the federal government and the churches to court, the largest class actions settlement in Canadian history is implemented. The INDIAN RESIDENTIAL SCHOOLS SETTLEMENT AGREEMENT includes establishing THE TRUTH AND RECONCILIATION COMMISSION OF CANADA to learn the truth about what happened in residential schools.

2009

The Queen Charlotte Islands are renamed HAIDA GWAI as part of an historic reconciliation agreement between BC and the Haida Nation. The TSAWWASSEN FIRST NATION TREATY is signed - the first urban treaty in the history of British Columbia and the first treaty negotiated under the British Columbia Treaty Commission process. The SQUAMISH NATION signs a 30 year contract for an electronic billboard set up on the Burrard Bridge. CHIEF SIMON BAKER is inducted into the BC Sports Hall of Fame as the only surviving member – and star lacrosse player – of the celebrated North Shore Indians of 1936.

2010

THROUGH THE EYE OF THE RAVEN, Western Canada's largest mural, is painted on the side of the Orwell Hotel by Richard Tetrault and a team



of Aboriginal muralists. BEAT NATION forms, a digital arts and live music collective. The Stó:lō Resource Centre opens on the Coqualeetza residential school site, housing COQUALEETZA EDUCATIONAL RESOURCE CENTRE. BC adopts the name SALISH SEA for waterways from Washington's Puget Sound to BC's Desolation Sound. Canada endorses the UNITED NATIONS DECLARATION ON THE RIGHTS OF INDIGENOUS PEOPLES, which it had opposed since its adoption in 2007. FOUR NATIONS CO-HOST THE 2010 OLYMPICS – Lil'wat, Musqueam, Squamish and Tseil-Waututh – the first time in history an Olympic Organizing Committee has entered into a partnership with Indigenous peoples.

2011

THE MAA-NULTH TREATY comes into effect – the first modern treaty concluded on Vancouver Island and the first multi-nation treaty concluded under the BC Treaty Commission process. Coast Salish elder Robert Nahanee conducts the ceremonial planting of a Western RED CEDAR TREE at OPPENHEIMER PARK.

2012

The Independent Council for Aboriginal Interests withdraws from the MISSING WOMEN'S COMMISSION INQUIRY due to delays in hearing Aboriginal witnesses. TRUTH AND RECONCILIATION COMMISSION COMMUNITY HEARINGS provide opportunities for all BC residents to learn more about and bear witness to the legacy of the residential school system. The BC TREATY PROCESS

seems to have stalled. The BC Treaty Commission asks for renewed commitment from the federal and provincial government and by First Nation leaders. The BC government wants Ottawa to participate in negotiating pre-treaty deals to facilitate economic development projects. To protect ancestral lands and waters from potential spills and the fishing and eco-tourism industries, a cross Country FREEDOM TRAIN is organized by a coalition of Northern BC First Nations; they are opposing plans to ship Alberta oil sands crude to the West Coast for international markets. The Musqueam Indian Band protests plans to build a condominium on the sacred burial site of the MARPOLE/MUSQUAM MIDDEN.

Constant Art Society/Vancouver Moving Theatre/City of Vancouver collaborate on TWO ORIGINAL CARVINGS created by Henry Robertson (Haisla Nation) and Wes Nahanee (Squamish Nation). The poles are raised in OPPENHEIMER PARK and honoured with a traditional ceremony and feast. Vancouver Art Gallery presents BEAT NATION: ART, HIP HOP AND ABORIGINAL CULTURE. MARGE C. WHITE is awarded a Community Courage Award by the Vancouver Aboriginal Community Policing Society. STORYWEAVING is presented at the Vancouver Aboriginal Friendship Centre.

2013

A NATIONAL TRUTH AND RECONCILIATION EVENT will take place in Vancouver, 18-21 September 2013.

MOVING INTO TWO THOUSAND AND TWELVE



Carving by Chief Henry Robertson Sr. with Henry Robertson Jr., Oppenheimer Park Photo John Endo Greenaway

Embedded within and around Greater Vancouver are three Coast Salish communities - the Musqueam, Squamish and Tsleil-Waututh- whose ancestors have lived in the this area for thousands of years. None have signed a treaty ceding territory; their traditional territories are overlapping. Each is based out of their own reserve land in Vancouver, North Vancouver and West Vancouver.

The MUSQUEAM RESERVE stands within Vancouver's city limits just south of Marine Drive near UBC and the Fraser River's north mouth. The SQUAMISH NATION'S largest community is in North Vancouver at the end of the Lion's Gate Bridge and in West Vancouver. They also have ten acres of reserve land under the Burrard Street Bridge next to the Molson Brewery. The TSLEIL-WAUTUTH'S largest community is on the Burrard Reserve of North Vancouver, just east of the Second Narrows Bridge.

Within thirty years of the founding of Hastings Mill (1865), changes occurred that continue to affect Aboriginal people today. No longer a majority in BC, Aboriginal people were displaced from traditional territory and resources, their population decimated by new infectious diseases. Cedars that provided for every need were gone; herring and seals abandoned Burrard inlet; salmon stocks that assured sustained yields for thousands of years were depleted; waters were polluted and streams covered over. Hundreds of children were taken from their families and language. Indigenous cultural, religious and governance practices were outlawed.

Newcomers needed the cooperation of indigenous peoples, but they wanted helpers, not collaborators or competitors. Indigenous people were prohibited from voting, commercial fishing, land purchases, homesteading. Within two years of the mill's founding, native leaders petitioned the colonial government to protest the lack of reserves on the south shore of Burrard Inlet and



Photo Liisa Hannus

Over half the population of the Lower Mainland has been here less than twenty years. They need to hear our stories. His Honour Steven Point, Lieutenant Governor of British Columbia (Stó:lō Nation)

the Stanley Park peninsula. In 1997, the Supreme Court of Canada confirmed the existence of Aboriginal title in Canada, but hasn't indicated where title exists. Treaties are still unfinished business in BC.

Ever since the founding of Hastings Mill, native people have played prominent roles in the city's industrialization, taking on occupations in fishing, canning, shipping and lumber industries. Waterfront labour unions arrived at the same time as organizations dedicated to Aboriginal rights. Waterfront employees participated in the 1906 First Nations delegation that traveled to London to present a brief to King Edward VII on land claims, fishing, hunting, and education for Indian children. Native people defended Canada in World War I and World II.

Between the 1920s and the 1940s, Vancouver's Aboriginal population reached an all-time low. In the early 1950s, a profound social shift began to take place. Voting rights were restored, and so were rights to buy land, pursue land claims and openly practice Aboriginal cultural traditions and religion. With the closing of the residential schools, native people began migrating rapidly to Vancouver from reserves in B.C. and other provinces seeking jobs and educational

opportunities. Many were unprepared to cope with urban environments and the legacy of residential school experience. Ex-students and ex-teachers from the Coqualeetza Residential School formed the Coqualeetza Fellowship to help native people adjust to life in the city and to work on establishing a native centre.

Today Vancouver has the third largest aboriginal population of any city in Canada after Winnipeg and Edmonton. Over 40% of its aboriginal population lives off-reserve. In addition to ancestral first nations, Vancouver's population includes Metis, Inuit and aboriginal people from across Canada, North, Central, and South America. After a 1970s demographic survey revealed that most of Vancouver's native population lived between Cambie and Nanaimo, 41st Street and the waterfront, the Vancouver Aboriginal Friendship Centre established a new home at 1607 E. Hastings Street. In 1981, this was the largest urban native cultural center of its kind in North America.

Today, Aboriginal people are active in business, educations, the professions, the arts and politics. They're working to build a better future for themselves and Vancouver, many on ancestral territory where they've always been.

THE DOWNTOWN EASTSIDE

The Downtown Eastside, founding neighbourhood of Vancouver, is situated on a spit of land between Burrard Inlet, the old False Creek flats, and former tidal streams that once flowed through the gullies of Campbell and Carrall/Columbia Streets. Eagles nest in Strathcona Park, perch on a Strathcona church steeple, and soar over Oppenheimer Park. Home to about ten percent of Vancouver's Aboriginal population, some call this area the largest urban aboriginal "unofficial reserve" in Canada.

First Nations people who felt unwelcome in Stanley Park after its founding in 1887 made OPPENHEIMER PARK "their home." The park is a gathering place for Aboriginal people from across Canada and a site for celebration, prayer and healing ceremonies. In

the Park stands a thirty foot memorial totem pole carved under the direction of Richard Baker (Squamish Nation) and dedicated "To our sisters and brothers who have died unnecessarily in the downtown eastside and to those who have survived."

The first Women's Memorial March was held in 1991 in response to the murder of a Coast Salish woman on Powell Street. Out of this sense of hopelessness and anger came an annual march on Valentine's Day to express compassion, community, and caring for all women in the community. Twenty one years later the Women's Memorial March continues to honour the lives of missing and murdered women, culminating in a ceremony at Oppenheimer Park.

Last year Robert Nahanee (Squamish Nation) conducted the ceremonial planting of a western red cedar in Oppenheimer Park. This year, two ten foot carvings, one by Chief Henry Robertson, Sr. (Haisla Nation) and the other by Wes Nahanee (Squamish Nation) were raised in the park "to represent nourishment for the people of the Downtown Eastside."

Two blocks from the park is "Through the Eyes of the Raven," painted on the side of the Orwell Hotel (456 E. Hastings). Western Canada's largest mural looks at the history of the Downtown Eastside through the eyes of Aboriginal artists. David Ebby of the Vancouver Native Housing Society states: "We see the mural heralding the renaissance of aboriginal culture and pride in an area that was the traditional and is the current home of many native people."



Through the Eye of the Raven, Orwell Hotel



Carving by Wes Nahanee, Oppenheimer Park Photo John Endo Greenaway

INDIAN RESIDENTIAL SCHOOLS

We have before us an incredible opportunity to better understand and rewrite our own history. We can all learn from the lessons of the past, and walk toward respectful relations for the future ... for the sake of the child taken and the parents left behind. Marie Wilson, Truth and Reconciliation Commissioner

For over 100 years Aboriginal children were removed from their families and sent to institutions called residential schools. The government-funded, church-run schools were located across Canada and established with the purpose to eliminate parental involvement in the spiritual, cultural and intellectual development of Aboriginal children. The last residential schools closed in the mid-1990s. During this chapter in Canadian history, more than 150,000 First Nations, Métis, and Inuit children were forced to attend these schools some of which were hundreds of miles from their home. The cumulative impact of residential schools is a legacy of unresolved trauma passed from generation to generation and has had a profound effect on the relationship between Aboriginal peoples and other Canadians.

Truth and Reconciliation Commission of Canada

Aboriginal children were the only children in Canada's history singled out by race and forced to live in institutions. Out of 133 schools in Canada, 18 were in British Columbia, including on the Squamish Reserve (North Vancouver), Sardis (Coqualeetza School) and Kuper Island. While most ceased to operate by the 1970's, the last school didn't close till 1996.

The story of Residential Schools is a story about Canada.

Justice Minister Murray Sinclair, Truth and Reconciliation Commission

Officials believed that the best way to aggressively assimilate children into non-aboriginal culture was to separate them from their families, communities, language and culture. The schools were chronically under-funded and over-crowded. Many children died of infectious diseases, were poorly fed and educated, over-worked and harshly punished for speaking their language or practicing their culture. The interruption in the passing of language, knowledge, life and parenting between the generations contributed to family conflict, and personal as well as inter-generational trauma; it destroyed relations of respect between the generations.

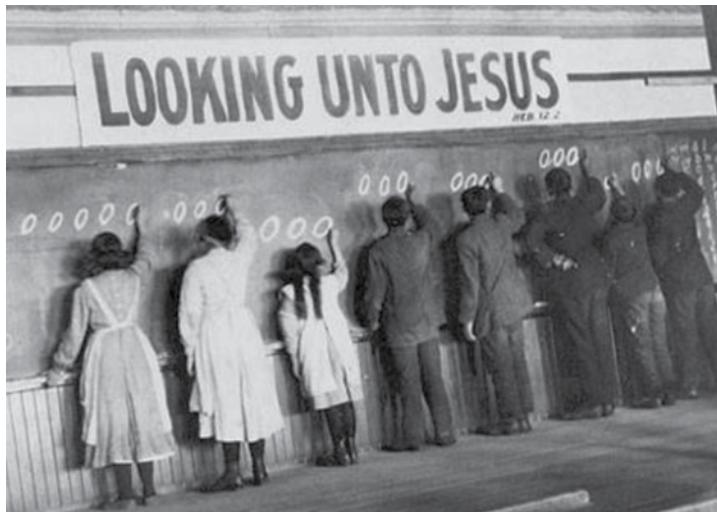


Photo Courtesy of IRRRS

During the 1980s residential school survivors began to disclose forms of emotional, mental, sexual and physical abuse experienced at residential schools. They also began to take governments and churches to court, suing them for damages resulting from the experience. During the 1990s, the government and churches involved began to acknowledge their responsibility for the damage caused by the system. In 2006 the Indian Residential Schools Settlement Agreement was reached by the Assembly of First Nations, the Federal Governments, and the churches: the largest class action settlement in Canadian History.

Finally, the Prime Minister, on behalf of the Government of Canada, delivered a formal apology in the House of Commons to former students, their families, and communities for Canada's role in the operation of the residential schools.

Two primary objectives of the residential school system were to remove and isolate children from the influence of their homes, families, traditions and cultures, and to assimilate them into the dominant culture. These objectives were based on the assumption Aboriginal cultures and spiritual beliefs were inferior and unequal. Indeed, some sought, as it was infamously said, "to kill the Indian in the child." Today, we recognize that this policy of assimilation was wrong, has caused great harm, and has no place in our country.

Prime Minister Stephen Harper, official apology, 11 June 2008

An important component of the residential schools settlement agreement was the establishment of the Indian Residential School Truth and Reconciliation Commission established in 2009 to work towards truth, healing and reconciliation regarding the residential school experience. Community hearings have been set up in non-adversarial ways that allow residential school survivors to share their stories and experiences so that all Canadians can learn about and bear witness to the legacy of the residential school system and ensure that these experiences are never forgotten or repeated.

INDIAN RESIDENTIAL SCHOOL SURVIVORS SOCIETY



If not now when? If not us who? Let us belong to this time and place together. Chief Robert Joseph

The Indian Residential School Survivors Society (IRSSS) began in 1994 as a working committee of the First Nations Summit. The First Nation Summit is composed of fifty-one British Columbia First Nation governmental and political bodies representing more than 70% of all aboriginal populations in British Columbia. As of March 2002 we formally became the Indian Residential School Survivors Society.

Mandate

The mandate of the IRSSS is to assist First Peoples in British Columbia to recognize and be holistically empowered from the primary and generational effects of residential schools by supporting research, promoting awareness, establishing partnerships and advocating for justice and healing.

What Does the Society Do?

The IRSSS supports survivors: crisis counselling, court support, information, referrals assists communities to help survivors: partnerships, training and education workshops raises awareness of residential school issues: contact with the media; conferences supports and conducts research: history and effects of residential schools advocates for justice and healing: traditional and non-aboriginal forms

What can the Society do for me?

For Survivors: We can help in many ways. If you need information about what your options are for healing or justice you can call and speak to a support worker. We can tell you where to start researching, how to start a criminal case, give you information on civil cases, class action cases and alternative dispute processes as well as help you find

resources. We can tell you about what is happening in the rest of the country and we know about books, videos, and sometimes, healing circles in your area. We can help you start a healing circle.



We can also listen when you need to talk. Our service is completely confidential. Our survivor support workers are trained crisis counsellors who are very knowledgeable about residential school experiences. We know what it is like when you start to remember. We know about the shame, anger, sadness, loss, rage, confusion, and sense of utter aloneness. We can help ground you when you feel lost in the feelings.

We can also refer you to longer term help whether it be a traditional healer or counsellor. If other kinds of therapy are useful to you we can help you find practitioners and suggest ways for you to find funding.

For Workers: We can offer workshops on residential school history, impacts on individuals and families, suicide prevention, sexual abuse response, the justice system and other options. We can also give referrals and suggestions on how to best meet your clients' needs or what kinds of safety measures should be in place for community workshops.

Indian Residential School Survivors Society

911-100 Park Royal South, West Vancouver
British Columbia, V7T 1A2
1-800-721-022, 604-925-4464
reception@irsss.ca, www.irsss.ca

THANK YOU!

Community Partners

Carnegie Community Centre, UBC First Nations House of Learning, Twin Fish Theatre (Nelson), urban ink productions.

Storyweaving Play Reading (2011 DTES Heart of the City Festival, Vancouver Aboriginal Friendship Centre) - Sam George, Ron Dean Harris, Stephen Lytton, Wes Nahanee, Kat Norris, Brenda Prince, Quelemia Sparrow, Priscillia Tait, Herb Varley, Marge C. White, Muriel "X" Williams, Phoenix Winter (readers) with Renae Morriveau (director), Savannah Walling (stage manager), Rosemary Georgeson (hospitality).

Aboriginal Showcase (2011 DTES Heart of the City Festival, Carnegie Community Centre) - Margo Kane (MC), Sam George, Wayne Lavalley, Sam Bob and the Coyote Brothers, Git Hayetsk Dancers, Christie Crunch, Zaccheus Jackson and Muriel "X" Williams. Produced to honour the visit of the Honourable Stephen Point, Lieutenant Governor of British Columbia.

Film Presentation: Squaw Hall Project: A Community Remembers (2011 DTES Heart of the City Festival, Vancouver Aboriginal Friendship Centre). A film by urban ink productions and Twin Fish Theatre.

Burning Issues Workshop and Presentation (2011 DTES Heart of the City Festival, Vancouver Aboriginal Friendship Centre).

WORKSHOP FACILITATORS

Burning Issues Trish Collins, Rosemary Georgeson, Nicola Harwood; **Gifts from the Kitchen** Ruth Howard (Toronto); **Traditional Roles of Mothers and Daughters** Joy Harjo (Mvskoke/Creek Nation, Oklahoma); **Colonialism History & Impacts of Indian Residential Schools** Angela White (Vancouver) and Charon Spinks (Kamloops); **Protocols** Bob Baker, Mike and Mique'l

Dangeli; **Slahal** John Dickie Lewis (Musqueam), Bob Baker, Wes Nahanee.

YOUTH AND ELDERS WORKSHOP PARTICIPANTS

Vancouver - Aerianna Antoine, Mickey Barton, Eli McMillan, Malia Terry, Christy David, Woody Morrison, Marge C. White; **From Williams Lake** - Raeanne Elkins, Larissa Myers, Taylor Myers, Sage Birchwater.

THANK FROM THE CO-WRITERS

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John and Emma Georgeson and Family, Georgeson Bay, Galiano Island BC 1895
courtesy Georgeson Family

BURNING ISSUES WORKSHOPS

Voices of Urban Aboriginal Youth and Elder Marge C. White

My survival comes from because I know who I am and where I come from and I understand my culture.

Always be proud of who you are and be strong in your family. Marge C. White

When I got the opportunity to spend some time with four youth from the Vancouver Aboriginal Friendship Centre, I was not really sure what their "Burning Issues" were. We got to learn about this together. Listening to their memories and the stories that they carried, we found what was important to them in their very busy everyday twelve-year-old lives. That is where we found our story. Memory, "what I need to know," dance, basketball, role models were all the things that they wanted to share. We were so very honoured to have elder Marge C. White come in and share her memories of these same topics, that were so important to Micky, Malia, Aerianna and Eli.

I hope you enjoy reading the words shared by the youth and Marge as much as I enjoyed spending time with them. Hearing about today and yesterday, we realized that some things might seem like they change, but our needs and hopes and dreams are still alive in us just as much now as they have ever been. It has been a high point of my career to spend afternoons listening to youth and elders share their stories, memories and hopes for the future.

Rosemary Georgeson

WHAT I NEED TO KNOW

More about my Dad.
More about my nation.
Where baby's come from
Fashion
Where meat is from
What goodness means.

Aerianna

More about my dad's family
My other nations
What my clan means.

Eli

DANCING

When I was your age, our culture was banned. We couldn't dance, listen to drums, potlatch. I didn't have that way to express my way in our culture. We continued to give names to your young people so they could hear drums and dance, but not often. When we had a potlatch, it was very quick as we didn't want to be caught. Now we can practice it in an open way. When you see dances from our nations, every song has a dance and a story behind it. The motions represent what is being sung. There is a story behind each dance and motion. Always be aware that you are telling a story.

Marge C. White

Uncle Harold lived on a ranch that is in Coldwater. Flowers were blooming in lots of different colours. The sky was a pretty blue and the sun was in our eyes and really bright. Coldwater is like my home. The ranch has horses that I like to ride in the grass that smells like spring. I also like to climb trees to see clouds in the sky in the distance. When we danced, we danced the "Wolf Dance." People would be watching us that lived nearby. "Wolf Dance" is our dance, because we are the wolf. When we dance, the birds would chirp. They were small birds and some blue jays. There were different dancers, too, like hoop dancers, jingle dancers, and grass dancers. The hoop dancers had 9 hoops. The jingle dancers had a nice sound and the grass dancers reminded me of my dad. Most of the dancers wore moccasins. My dad does not live with us but we still love him. No matter what, my mom will be the best mom in the world. When the drummers were drumming we ate Indian tacos and listened. It was a good day dancing with my family.

Aerianna

Country is fun to dance, too. Spin, twirl, jump. "Jump on it" is a good song. I like dancing too. It pumps me up and makes me feel happy. Mickey and Claudette are my role models. They are not afraid to dance and they don't care what people think.

Malia

Hip hop is fun!! Random dancing is awesome. Being ridiculous is awesome. I am always silly and I love funny people. Everybody is funny."

Mickey

ROLE MODELS

Michael Jordan is my favorite. Was wing on the sides of the point guard. People yelling defensive words to make people with the ball mess up. Sounds of the ball bouncing, hitting the ground, the crowd cheering, squeaky noise the shoes make, during practice the rap music plays. You get tired from running on defense. Sweat comes down your head. The wind on your face when you run down the court. Feels good. Feels like you're part of a team. They are your friends.

Eli

Mike Dangeli is my role model because he is a powerful dancer. When I see his dance group perform I suddenly feel like I have lots of energy and it makes my day better.

Mickey

My role models were and still are George Klutesi and Blanche McDonald. Both have been my role models for a long time. We can have role models both inside our culture and outside our culture.

Marge C. White

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Front Cover

Marge C. White, Muriel Williams, Priscillia Tait, Kat Norris, photo David Cooper

Inside Front Cover: Historical

Kitsilano Indian Reserve, August Khatsahlano with wife and child, photo W. Chapman CVA1376-203 A26388;
First Nations camped Alexander Beach circa 1898, Public Domain CVA InP3, A26353S;
Lumtinaht Louise Thomas, 1900, granddaughter of Chief Kiapilano CVA Port P392

Back Cover: Urban Aboriginal

Community Carving Experience canoe launch, Christine Germano (l) and youth with canoe Carver Mervyn Child (rear). Crab Park, Vancouver, Downtown Eastside Heart of the City Festival (2008), photo Ken Tabata (top left); *Git Hayetsk dancer Mique'l Dangeli*, photo courtesy of Git Hayetsk Dancers (lower left); *Ron Horsefall beadwork*, photographer unknown; *Carving, by Chief Henry Robertson Sr. with Henry Robertson Jr.*, installed Oppenheimer Park 2012, Constant Art Society in partnership with Vancouver Moving Theatre and City of Vancouver, photo John Endo Greenaway (right).