

Ode'min Giizis Festival Guide

June 15-19, 2011

Performance Art

Music

Storytelling

Dance

Literature

Comedy

Visual Arts

Children & Youth



Ode'min Giizis (pronounced o'DAY-min GHEE-zus) is the sixth moon of the Anishinaabe calendar. It marks the beginning of summer, the longest day of the year, and the harvest of the strawberry in June. The root word of ode'min is "ode". "Ode" signifies the heart in Anishinaabemowin (the Anishinaabe language). As the strawberry resembles the shape and colour of the human heart, it also represents the sweetest and kindest of emotions that bring people together to feast and exchange ideas.

Ode'min Giizis Festival Guide

FESTIVAL OPENING

JUNE 16TH, 6 PM

**Art Gallery of Peterborough
250 Crescent Street**

HONOURING OUR ANISHINAABE GARDEN EXHIBITION

AYAANDAGON: OUTDOOR ART INSTALLATIONS IN AN ANISHINAABE GARDEN CATALOGUE LAUNCH

Curated by William Kingfisher

The Garden brings together art, the land and a variety of local indigenous plants (See page 10).



**MICHAEL BELMORE
EXHALATION**

carved fitted stone with copper leaf
96 x 42 x 12 inches
2010



**JUDE NORRIS
HOUSE FULL OF GOOD MEDICINE:
SELF - PORTRAIT AS A FEW OF MY FAVORITE THINGS**

willow frame, leaves, mesh, acrylic digital print-transfer images, wool string, fishing line, strawberry plant
42 x 42 x 48 inches
2010



**JIMSON BOWLER
ANIMAY (CHURCH): ECHO OF A WIGWAM**

wood strips from throw away pallets from Sears, paint, house wrap, staples, slope, shore
144 x 8 x 48 inches
2010

DANCING ON OUR TURTLE'S BACK: STORIES OF NISHNAABEG RE-CREATION, RESURGENCE, AND A NEW EMERGENCE by activist, educator, and editor Leanne Simpson

BOOK LAUNCH



Many promote Reconciliation as a "new" way for Canada to relate to Indigenous Peoples. In *Dancing on Our Turtle's Back: Stories of Nishnaabeg Re-Creation, Resurgence, and a New Emergence* activist, editor, and educator Leanne Simpson asserts reconciliation must be grounded in political resurgence and must support the regeneration of Indigenous languages, oral cultures, and traditions of governance.

Simpson explores philosophies and pathways of regeneration, resurgence, and a new emergence through the Nishnaabeg language, Creation Stories, walks with Elders and children, celebrations and protests, and meditations

on these experiences. She stresses the importance of illuminating Indigenous intellectual traditions to transform their relationship to the Canadian state.

Challenging and original, *Dancing on Our Turtle's Back* provides a valuable new perspective on the struggles of Indigenous Peoples.



**PARIS/OJIBWA
ROBERT HOULE
ONGOING EXHIBITION**

Robert Houle's art installation, Paris/Ojibwa re-imagines a grand 1845 Parisian room in which two different cultures, Ojibwa and Parisian, make contact, evoking the lingering memory of the historical Maungwudaus and his (Mississauga) dance troupe performing for the Parisian court (See page 10).

FESTIVAL OPENING

JUNE 16TH, 8 PM

**Kubo Lounge
413 George St. N.**



**BIMAADIZIWIN AND THE INNER CHILD
NEW WORKS BY PAUL SHILLING
EXHIBITION**

Curated by William Kingfisher

"For me, painting is a medium for healing, for celebrating the spirit, and it is a gift. It is an opportunity to explore and understand my place and relationship within the circle of creation."
– Paul Shilling (See page 10).



**GABRIEL AYALA
AN EVENING OF CLASSICAL GUITAR**

A member of the Yaqui people of southern Arizona, Gabriel Ayala is at the forefront of a new generation of Native Americans making a career performing classical music. Ayala has released three self-distributed albums: "Self Titled" in 2003, "I'll Be Home for Christmas" in 2007 and "Tango!" in 2008.

Ayala performs regularly throughout the United States and has appeared at the Poway Center for Performing Arts, John F. Kennedy Center for the Performing Arts, National Museum for the American Indian, and Oscar Meyer Theater in Madison, Wisconsin. In 2010, Gabriel was honored to perform at the Musical Instrument Museum in a series called "Guitar Masters".

PRESENTING SPONSORS



MEDIA SPONSORS



FESTIVAL SPONSORS



Festival Welcome

Welcome to the 4th annual Ode'min Giizis Festival in Peterborough, ON. This year we are reflecting on the roles we play in our daily lives in our towns, cities and communities and how those roles can be limiting by expectations of the so-called modern world. While our traditions teach us that there are roles and responsibilities for every person – men, women, children, performers, storytellers, listeners, athletes, artists – we find that too often these roles can be confining, causing us to stand apart at opposite sides of the circle. But, truly, what we see in the creation of art is that those opposites are only constructions. They are only as real as we make them.

Let's continue to push those boundaries so that we move freely in that circle. We can dance in that circle. While we honour the roles we choose or are given, the Ode'min Giizis Festival invites you to find new spaces where teachings of inclusion, generosity, and open-mindedness are most able to flourish.

And, so, with this in mind we present you with artists who combine sport and art, engage and encourage audience participation, mix pow wow music with electronic beats, and who practice their ceremonies with the help of classical guitar, to name just a few.

Indigenous Nations represented in this festival include: Odawa, Yaqui, Aztec/Nauhtl, Anishinaabeg, Sto:lo, Cayuga, Tuscarora, Seneca, Ininew, Mohawk, Onondaga, Oneida, Metis, Blackfoot, Shognoh, Zimbabwe, Cree, Choctaw, Quechua and Gwitchin.

Biindigen! Come in! We invite all of our relations from every nation and walk of life to celebrate the coming of summer and the warm spirit of the ode'min (heart berry).

Patti Shaughnessy
Festival Director

OKW COLLECTIVE

Nicole Gibeault
Wanda Nanibush
Leanne Betasamosake Simpson
James Pinesii Whetung
Taaji Cameron

William Kingfisher
Patti Shaughnessy
Tara Williamson
Jimson Bowler

OUR DEDICATED PRODUCTION TEAM

Patti Shaughnessy *Festival Director*
Bill Kimball *Managing Director*
Tara Williamson *Media Liaison/Artistic Associate*
Laurel Paluck *Design & Administration*
Hilary Wear *Traditional Gathering/Bimaadiziwin Coordinator*
Cara Cowie *Program Assistant*
Nicole Gibeault *Travel and Accommodation*
Esther Vincent *Technical Director*
Steve Rose *Videographer*
Rob Wilkes *Festival Guide Design*
Elizabeth Thippawong *Photographer*
Birchbark Media *Media Relations*

CONTACT INFORMATION

Ode'min Giizis Festival
P.O. Box 2319
Peterborough, ON K9J 7Y8
(705) 745-1788
www.okw-arts.ca/festival
info@okw-arts.ca

Presenters

O'KAADENIGAN WIINGASHK COLLECTIVE (OKW) is a multidisciplinary arts collective dedicated to nurturing Indigenous artists and arts practices through the promotion, presentation, and development of local, national and international Indigenous artists. Named by teacher, mentor and Anishinaabe language speaker Taaji Cameron, O'Kaadenigan Wiingash embodies the spirit of our collective vision. Our name translates as "weaving sweetgrass in toward the heart of braid." Like sweetgrass, we believe art is also a great medicine and we work to weave together artists and communities in celebration of the excellence of contemporary and traditional Indigenous art.

PUBLIC ENERGY is a presenter and animator of contemporary dance, theatre, and interdisciplinary work. Founded in 1994 as Peterborough New Dance, it presents a mainstage series of dance, theatre and performance artists drawn from across Canada; commissions new work; engages the community with educational programs; and supports the development of Peterborough's contemporary performance community by presenting area artists and holding specialized classes and workshops. Some of the Indigenous arts projects PE has taken part in are *Indigenous Dancelands* (2005), a national touring program of Indigenous contemporary dance co-produced with the CanDance Network, and *Honouring Theatre* (2006), a festival of theatre from Canada, Australia, and New Zealand co-presented with Native Earth Performing Arts, O'Kaadenigan Wiingashk, and Indigenous Performance Initiatives.

SPECIAL THANKS:

To the artists who have graced us with their work and presence over the last four years and who make the Ode'min Giizis Festival be the enduring and celebratory event that it has become. To our presenting partners for believing in the power of Indigenous art. To our families for their support and patience. To our funders and sponsors for supporting our collective vision. And a HUGE thank you to the volunteers who make things run smoothly every year.



TRADITIONAL GATHERING COMMITTEE

Back (l-r): Heather Stewart, Liz Oswamick, Hilary Wear, Georgie Horton-Baptiste, Cara Cowie; Front (l-r): Shirley Williams, Patti Shaughnessy; not pictured: Noelle Ewing, Liz Stone, Wendy Phillips, Karyn Recollet, Karen Watts

Jeffrey Jacobs, Lisa Dixon, Paolo Brindley, Victoria Kovios, Sandhill Enterprises, Mary LeRoy, Neil Quaino, Darragh Scollard, The Peterborough Lakers Executive, Carla Garnet, Jane Wild, Celeste Scopelites, J.L. Watson, Paul Bourgeois, Liz Oswamick, Jingle Dress Dancers, Volunteers, Ed Verhoeven, Mike Stone, Rob Wilkes, Mary Mattos, Don Jackson, Terri Lynn Johnston, Hannah, Tim, Micheal Frederickson, Paul Oldham, Mark Phillips, Niki and Jason Nelson, Taaji Dorothy Cameron, Bonnie Devine, Nishinaabemowin Saswaansing, Chaka Chikodzi, Emily Shaughnessy, Micheala DeCarlo, Rennie Goose, Kyle Gibbons, Wanda Nanibush, Leslie McCue, Kaha:wi Dance Theatre, Leanne Simpson, Little Lake Music Festival, Habitat for Humanity and Opscode Systems.



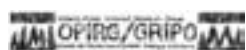
FESTIVAL DEDICATION

The Ode'min Giizis Festival is dedicated to the memory of Lillian (Lilly) Roberta Osawamick Bourgeois. 1961-2001. Lilly was a 3rd Degree Midewiwin Kwe of the Bear Clan and was honoured as Chief of the Midewiwin Three Fires Jingle Dress Society.

Her impact in sharing her vast knowledge of Anishnaabemowin and traditional practices such as drum making, singing and dancing in the surrounding First Nation Territories of the Kawartha Lakes region continues to be felt and continues to flourish.

Lillian was a loving partner, mother, sister, daughter, auntie, niece, grandmother and cherished friend and is dearly missed by all whose lives she touched. Her special sacredness to spirit and commitment to awakening our Anishnaabeg spirit through language, prayer and kindness will never be forgotten.

COMMUNITY SPONSORS



Bimaadiziwin – The Art of Living In A Good Way

In partnership with the Peterborough Community Race Relations Committee

In honour of National Aboriginal Day and the fourth annual Ode'min Giizis Festival, O'Kaadenigan Wiingashk Collective has created a new cultural-educational undertaking designed for students at urban and on-reserve schools in the Peterborough area on Friday June 17th, 2011 9:30am-2pm, Del Cray Park.

Local school children have been invited to celebrate cultural richness and the contributions of First Nations peoples through participating in culturally-grounded interactive workshops. Bimaadiziwin: the Art of Living in a Good Way, is our name for this experience as the youth and their caregivers will be supported in physical, mental, emotional and spiritual learning opportunities through active

participation and interaction with leading lights in Indigenous education and artistry including:

- Storytelling with Sid Bobb and Joseph Naytowhow (See page 8)
- Iroquois Lacrosse Program: *Dewa:ao gajihgwa;e: The Creator's Game* (See below)
- Art Gallery of Peterborough tour of Robert Houle's installation *Paris/Ojibwa:*
- Drum & Dance with The Country Boys
- William Kingfisher & Hilary Wear: *Gitigaan: Garden: Being within Nature*
- Opening Fire & Water Teachings & Closing Round Dance



Iroquois Lacrosse Program

Dewa:ao Gajihgwa:e (The Creator's Game) Taught by members of the Iroquois National Team and Peterborough Lakers

SUNDAY, JUNE 19

9 AM – 4 PM

**THOMAS A. STEWART SECONDARY SCHOOL SPORTS FIELD
1009 ARMOUR ROAD
AGES 6 – 16, BOYS AND GIRLS
\$10**

To register, please call 705-745-1788 or email info@okw-arts.ca

"The Creator's Game - Dewa:ao gajihgwa - is a medicine game given to the Ogwe:ho;weh (all nations) to assist with healing individuals and nations. In its purest form the game teaches young men and women about the importance of teamwork, promotes active and healthy living, builds self-confidence and increases self-esteem." – *Iroquois Lacrosse Program*

This clinic is hosted by Kevin Sandy and Cam Bomberry. Kevin and Cam are both from the Cayuga Nation from the Six Nations of the Grand River. Kevin is a designated Can-Fit Pro Personal Trainer and has managed the Iroquois Nationals

in international competition. Cam Bomberry is the Head Coach of the Iroquois Nationals Men's World Field Lacrosse Program and has played in the National Lacrosse League (NLL) where he captured the 1997 World Championship with the Rochester Knighthawks

SOME OBJECTIVES OF THE CLINIC:

- To illustrate how Dewa:ao gajihgwa;e can assist young men and women in living and promoting healthy active lifestyles through participating in our traditional games
- To highlight educational opportunities available; highlight the importance of staying active; facilitate interactive skills, drills and cooperative games; stay in school messages and guest speaking sessions.
- To demonstrate the origins of Dewa:ao gajihgwa;e and educate the people in the communities the game of lacrosse as we know it today came from the Creation Story and that many nations are becoming involved and starting programs across Turtle Island
- To outline how to start a program in communities, illustrate how to teach young children and youth basic skills and show young men how to control their anger by running and playing a game.

SPOKEN WORD

Zaccheus Jackson

THURSDAY, JUNE 16

10 PM

**KUBO LOUNGE
413 GEORGE ST. N.
BY DONATION**

Ode'min Giizis is excited to be jumping into the world of Spoken Word for the first time with Zaccheus Jackson. As 3-time member of the Vancouver Poetry Slam team and two-time Individual Champion who for 4 years has been working with WordPlay (a Vancouver organization dedicated to putting Spoken Word artists in high school classrooms), Zaccheus brings to the Festival a passion and dedication for the art form. Zaccheus' Thursday night performance (along with A Tribe Called Red) promises to be one of the most energetic, outspoken events of the Festival.



Introduction to the Ode'min Giizis Literary Supplement

Aaniin! We are pleased to present the Ode'min Giizis Literary Supplement for its second year running. This year's submissions represent a wide range of style, tone, and subject matter and we have worked hard to honour the words that these writers have so bravely shared with us. These stories and poems of family, love, conflict, politics, and the land are intensely personal and reflect the kind of insight and depth we have come to expect from artists at the Ode'min Giizis Festival.

We are honoured that these words have found their way into our program guide. We are only sorry that not every submission could be published. Those pieces that have been printed here as excerpts are published on our website in their entirety

and can be read at www.okw-arts.ca/festival/literary-submissions. Please do take the time to visit the site!

We hope you enjoy reading these pieces as much as we have. May your festival experience be filled with creativity, teaching, learning, and fun!

With respect and love,

Nicole Gibeault & Tara Williamson
Literary Submissions Editors, 2011

Summers in Schreiber

The people in Schreiber walk listlessly through unpopulated streets. My cousins and I, returning to our mothers' hometown for the summer, seem to be the only ones with any direction in our steps. Challenged with the task of walking to grocery store about a mile away from our Grandmother's, we feel our shoulders slump with boredom. This place is dead. It's what most would describe as a ghost town. It's the feeling of complete isolation despite being surrounded by family. It's ennui in the form of cracked pavement and leaning houses. It's being scolded by Grandma Dolores as she screams, "You dun' listen!" Schreiber is desolate. It is broken. It is also the setting of the best parts of my childhood.

To fully understand the challenge of having fun in this city, you must first be able to grasp Schreiber's geography. Schreiber is one of the smallest townships in Northwestern Ontario, stuck between the northernmost point of Lake Superior and a vast mountain shield, creating a half-bowl shape. The lake and mountain trap Schreiber inside a small valley, which only adds to the feeling of seclusion. There are approximately nine-hundred citizens living here, if they can be considered "alive" in the first place. There is almost no activity and no movement that I or my cousins can detect when we visit Grandma Dolores. It's natural to think that kids our age would be bored to death here. This may be the case for regular, normal children who are forced to visit an abandoned town, but not for my family.

years. We look through the old cemetery and count the tombstones, then pay respect to deceased family members that we were too young to know. The dreadful atmosphere that we feel reminds us that we are the only ones "alive" in Schreiber. We roll in the lush grass on the empty baseball field, which is tended to, but never used. We all agree that the field must be lonely, because the park beside it seems only to be used by us when we visit, and the sidewalk, likewise.

Some days, our Uncle Fred takes us down to Schreiber beach. This place is a stark contrast to the dreary, sad streets of the town itself because of its abundance of going-ons and fun. It's what we imagine the ocean might look like; it's expansive, never-ending, and blue. The sand here is pale white, like something to be found only artificially inside an aquarium. The tiny, coarse grains try to swallow our feet with every step as we sink down, only to pull up again and repeat the process. Around us, families lay scattered along the shore, soaking up UV rays or climbing on the flat rocks to the East, where tide pools act as homes for water spiders and small fish. The air here is not boring Schreiber air; it's alive and welcoming. We move away from the cluster of visitors and begin exploring on the rocks. The stone is smooth as though it has been polished in a rock tumbler, and because of this we do not need to climb our way over them so much as walk leisurely.

Then, on days where it is too unbearably hot to step outside, we find that Grandma Dolores is enough entertainment for us. Her humble dwelling is located on the west end of Schreiber, where the houses on the empty streets are furthest up the mountain. There is no laughter on the streets, no action; inside Grandma's house we are nothing short of a gaggle of hyenas. Her house does not have a consistent smell, but rather, the scent is always changing according to whatever is being cooked inside. Grandma, with her hunched posture and bifocals, shuffles around the kitchen all day as we sit at the table, telling jokes and playing cards. Her wrinkled, boney fingers handle the slippery and wet spaghetti noodles with experience.

In her senility, she croaks hoarsely at her Shih Tzu, Lina, an ugly little dog with an under-bite and a propensity for doing nothing but sit on the smooth floor and snort. More often than not, she's doing exactly that when Grandma Dolores decides to pipe up and say "Lina! You bad girl! You dun' listen! Just like Nimo!" Grandma doesn't seem to understand that Lina can't possibly comprehend what she has just been told. Moreover, when Grandma utters this, it's usually out of nowhere and without any offending action to prompt a scolding. We can hardly contain ourselves at the humour of the scene as we gasp and heave, trying to stifle laughter by ducking our heads down on the laminated wood table. These outbursts happen at least three times each day. After dinner is served and eaten, we spend the rest of the evening trying to decipher exactly who, or what, a "Nimo" is.

When two weeks have gone by and our parents themselves become tired, we return home from Schreiber, not to return until next summer. We say goodbye to Grandmother Dolores, who weeps quietly when we pull out of the driveway. We see her loneliness through the rear-view mirror.

A year passes, and school is out once more, which means we all must return to Schreiber soon. This year, however, we do not feel dread. We are older now, and have begun to appreciate our annual summer visit. Throughout the years, we have discovered secret aspects of Schreiber that somehow brighten it in our eyes. When confronted with two weeks of our summer break spent at Grandma's we no longer think of empty, somber streets and abandoned baseball fields. We think of Picnic Rock. We think of catching tadpoles on the beach. We think of Grandma's scowl when she wags her finger at Lina. We think of time spent together. We think of family. Then we realize: though Schreiber is only home to nine-hundred people, to us it is home to a million unforgettable memories of summer, finding new ways to have fun every day. And suddenly Schreiber isn't so bad.

Sydney Ducharme is a young Metis writer from Thunder Bay, Ontario who will attend Lakehead University in the fall of 2011 to study English and Philosophy.

FACED WITH AN UTTER LACK OF
PEOPLE OUR AGE AND AN
ABUNDANCE OF BOREDOM,
MY COUSINS MICHAEL,
KATELYNN, LUCAS, AND I,
MUST MAKE OUR OWN FUN.

Faced with an utter lack of people our age and an abundance of boredom, my cousins Michael, Katelynn, Lucas, and I, must make our own fun. With none of us over the age of fourteen, and all still blessed with child-like imaginations and dangerous curiosity, we take advantage of the surrounding nature. In this realm of uncultivated land, we can escape the sadness of Schreiber's interior. We climb the side of the mountain, moving unsteadily towards a place called "Picnic Rock", where our parents before us used to spend their afternoons sun tanning and throwing rocks over the edge. The mountain is composed of large, jutting boulders, the sections either rounded or flattened by heavy rainfall over hundreds of years. Over top is a blanket of green and gray moss, coarse and uncomfortable to touch while sidling precariously across a ledge, hugging the giant stones for dear life. Tree branches brush our cheeks with their soft leaves, like tall, silent guardians reassuring us of our safety despite the unfamiliar wilderness around us. As we move through it, the forest is damp and humid, though not so muggy as to oppress us on our way up. When the mountain plateaus and the trees clear, we know we have reached our destination. The sun is warm on our faces and the wind cools our skin should we become too hot, gliding over us like invisible spirits of air and nature. It is here that we enjoy our lunch and take in the best view Schreiber has to offer. Right there is the cemetery, glooming up the North end of town behind a wrought iron fence. Over there is a playground, and another, and another. There are many playgrounds, but we see no children. We see the houses of those nine-hundred people who live here, but we don't see the people.

When we are feeling adventurous, we walk around Schreiber and explore. We find the closed off yet well-kept train station and balance on the rusted steel railroad tracks. The feeling is exciting and rebellious, for playing near the station is considered trespassing, though never once have we seen a police man in our visits over the

Ode'min Giizis Traditional Gathering

June 18th, 2011

Del Crary Park

Aaniin, She:kon, Tansi, Hello, Bonjour! Our Traditional Gathering this year is one strawberry jam-packed day of family fun, Dance & Drum. Our dynamic Traditional Gathering committee has come together to carefully plan this exciting undertaking in an effort to bring our community together in a good way: in celebration of the heartbeat, unity and the sweetness of the strawberry!

The Ode'min Giizis Traditional Gathering is a platform for social exchanges, cultural sharing and ceremony. Indeed, this special day is a time of teaching, learning, singing, dancing, feasting, sharing and healing.

TRADITIONAL GATHERING ETIQUETTE

Traditional Gatherings are fun events! Here are a few gentle reminders for those who are unfamiliar with the protocol.

Those who are able to stand will be requested to do so by the Master of Ceremonies for Grand Entry, Flag Songs, Veteran Songs, Honour Songs, and any other song as announced by the MC.

Please be respectful of the Elders, Singers, Dancers, Drummers, the Pow Wow Committee, Staff and Volunteers.

The dancers wear regalia while they are dancing, not "costumes." Please refrain from touching a dancer's regalia without their permission. If you would like a picture of a dancer when s/he is not dancing, please ask permission.

Photos are allowed for many of the dances. The MC will announce when to NOT take photos. If in doubt, ask a volunteer.

The sacred fire has its own protocol. Please ask the Fire Keeper how to approach the fire.

Adults should take good care of children at the Gathering. Those with young children are asked NOT to carry their child within the dance arena. Anishnaabe Teachings are that if a child is carried within the arena it may be suggested that the child is being offered back to Creation. Let children be on their own feet within the dance arena.

Please also remember that the Traditional Gathering is Drug and Alcohol Free, Pet Free, and that Del Crary Park is Smoke Free, so please make sure you smoke in the designated areas.

Have fun, ask questions and meet people!

ARENA DIRECTOR: Gary Parker

HOST DRUMS: Morningstar River and Taabik Singers

INVITED DRUMS: The Country Boys (Hobbema, Alberta); Old Mush Singers (Six Nations of the Grand River Territory); Wshkiigamong Women's Hand Drum (Curve Lake First Nation)

INVITED DANCE GROUPS: Aztec Dancers; Jock Family; Zimbabwean Ensemble

TRADITIONAL ROLES: Male Elder Doug Williams; Grandmother Audrey Caskanette

MASTER OF CEREMONIES: Gerard Sagassige

JINGLE DRESS SPECIAL: Honouring the late Lilly Osawamick-Bourgeois Ba

Schedule of Events

JUNE 18TH, 2011

5 AM SUNRISE CEREMONY An early morning gathering to celebrate the day, to honour the ode'min (heartberry-strawberry) and the water. Everyone is welcome. Women traditionally wear long skirts. Location: Tipi.

10 AM MEET UP FOR COMMUNITY PROCESSION Meet other procession go-ers at 500 George St N. by City Hall. Procession begins at 11 am.

12 PM GRAND ENTRY This is a ceremony of participation. From the Community Procession, we will be supported by the Arena Director and M.C. to enter into the Dance Arena to open our Traditional Gathering's inclusive celebration of Drum & Dance.

1 PM JINGLE DRESS DANCE SPECIAL Honouring Lilly Osawamick Bourgeois-Ba

2 PM & 4 PM KUNTO~QUEZAL~KUAUTLI Aztec Dances

3 PM WORLD PREMIERE OF THE CREATOR'S GAME Kawah:wi Dance Theatre (see page 9)

5 PM ZIMBABWEAN DRUM & DANCE Featuring Julia Tsitsi Chigamba and her students

5:30 PM MIIGWECH & MIIGWEDAA Thankyou & Giveaway

6 PM CLOSING ROUND DANCE

ONGOING ACTIVITIES: Family Art Making with Red Pepper Spectacle Arts; Canoeing with Canadian Canoe Museum & Nogojiwanong Friendship Centre; Drumming & Dancing; Food & Craft Vendors; Sacred Fire; exhibitions and garden at Art Gallery of Peterborough.



Community Procession

JUNE 18TH, 10 AM
CITY HALL, 500 GEORGE ST. N.

On June 18, 2011, a bright and beautiful procession will be dancing along George Street in celebration of National Aboriginal Day, the First Day of Summer and the harvest of the Strawberry.

You are heartily invited to join the fun in the annual Ode'min Giizis (Strawberry Moon) Community Procession. Led by our host drummers, elders, and pow wow dancers, this proud showing of surrounding First Nations' communities will include local organizations; neighbours and visitors; spectacular 12 foot parade puppets and an array of birds, windflyers and colourful crafts made by local artisans and children. We would be honoured to have you walk with us! The Community Procession meets at 10:00 am in front of Peterborough City Hall and travels at 11:00 am, car-free, to Del Crary Park to lead us all into Grand Entry of the Traditional Gathering.

Everyone is invited to participate! Bring your community or organization's banner, your flags or yourself and your individuality as we celebrate our community's strength, unity and diversity..

Collaborative Puppet Making

The Raven is a collaborative work of two designers, Melanie McCall and Douglas R. Witt. The bird will soar above the Community Procession guiding the crowds to the Traditional Gathering Site.



Douglas is a Metis Artist born and raised in Peterborough, who now resides in the North West Territories. He has come back to his home while on his cross Canada tour for his most recent show "The Faces of Ice & Stone" to share his passion and knowledge of traditional mask making and puppetry.

Melanie, a local artist has brought her zeal and ingenuity back for a third summer to share in the wonder that is Ode' Min Giizis. The collaboration began in early May when the artists met and discussed their vision for the Raven. Their mutual respect and creative outlook makes a natural pair of the two once strangers.

Melanie and Doug's vision is to create a large Raven using papier maché, clay sculpting, textiles, kite building and their touch of interest to the work. Come visit Douglas and Melanie at The Cannery located at 168 Hunter West. Drop by and let your imagination soar with us in creating a truly creative, collaborative and community puppet.

Environmental Etiquette & Dishware Policy

We are requesting the help of all attendees to contribute to reducing emissions, waste, water use, and energy consumption. To do so, we are requesting that everyone:

BRING A FEASTING BUNDLE of a reusable plate, bowl, and utensil, which will reduce landfill waste. Alternately we will provide a safe and sanitized Feasting Bundle for a \$1 deposit, refunded upon return of dishware.

RIDE A BIKE, WALK, TAKE THE BUS OR CANOE to Del Crary Park to reduce carbon emissions.

BRING A REUSABLE WATER BOTTLE as water filling stations will be provided free of charge. This significantly reduces production of non-biodegradable plastic.

DO NOT LITTER OR WASTE Please place all compostables and recyclables in the bins provided and ensure that ALL Cigarette butts are placed in the garbage cans. This will ensure that the toxic chemicals do not seep into our lake, river, and underground aquifers from which our communities drink.

OKW and Public Energy would like to thank-you in advance for being environmentally responsible during this Festival as we all contribute to keeping our land, water, and air clean and safe for the next seven generations (and beyond). Miigwech!

This year's music lineup brings you sounds from every genre at venues like Kubo Lounge, The Historic Red Dog Tavern, Del Cray Park, and this year's outdoor stage on Hunter!

WEDNESDAY, JUNE 15

GABRIEL AYALA
8 PM
KUBO LOUNGE
413 GEORGE ST. N.
DONATIONS WELCOME



Gabriela Ayala is an internationally renowned and award winning classical guitarist from the Yacqui nation in Arizona. (See page 2)

THURSDAY, JUNE 16

SPOKEN WORD & ELECTRIC POW WOW
10 PM
KUBO LOUNGE
413 GEORGE ST. N.
DONATIONS WELCOME

ZACCHEUS JACKSON
 Zaccheus represents the powerful art of spoken word. (See page 4)
A TRIBE CALLED RED



"Ottawa, Canada-based Native American audio/visual collective A Tribe Called Red are remixing pop culture from a first people's perspective and it's as right on and brilliant as a fashion shoot with emaciated European models in war bonnets is ignorant and lazy." – *MTV Iggy*

FRIDAY, JUNE 17

THE RED REVUE
in partnership with The Association for Native Development of the Performing and Visual Arts
10 PM
THE HISTORIC RED DOG TAVERN
189 HUNTER ST. W.
\$10, TICKETS AVAILABLE AT THE DOOR
PETERBOROUGH SHOWCASE
 Featuring local musicians Missy Knott, Sarah DeCarlo, Rob Foreman, Charlie Chickenhawk & the Anishnaabe Babes, and Sean Conway



SAMANTHA CRAIN
 "Ms. Crain — with turquoise tights screaming out from between a beige print dress and red cowboy boots — was captivating. Her pleading, slightly distant intonation recalled early-1990s Britpop, an accent atop a voice that traverses the space between Gillian Welch and Regina Spektor." – *New York Times*

SATURDAY, JUNE 18

INDIE-GENIUS OUTDOOR MUSIC CONCERT
8 PM
HUNTER STREET STAGE
HUNTER ST. (BETWEEN AYLMEYER AND CHAMBERS)
DONATIONS WELCOME

Featuring The Imbayakunas; Old Mush Singers; the Country Boys, The Resolutionaries; and a presentation of a musical collaboration with David Maracle, Chaka Chikodzi, Gabriel Ayala.



THE IMBAYAKUNAS
 The Imbayakunas play traditional Andean music with an infusion of Latin and European sounds. Prepare for the sounds of instruments that will speak to your heart and soul: pan flute, rondador, charango, drum, ronrroco, cajas, guitar, violin, bandolin, bass.



OLD MUSH SINGERS
 Their name in Cayuga is Ojihgwagayoh (pronounced OH Jee Gwa Ga Yo). A singing and drumming group based out of the Six Nations of the Grand River Territory, these men are carriers of the traditions, teachings, and responsibilities of a traditional Singing Society. Their music is a testament of the power of tradition.



THE COUNTRY BOYS
 The Country Boys are the newest, youngest, hottest group on the Pow Wow Trail! From the Mountain Cree/Smallboy Camp in Alberta, these 3 boys are all under 13 years old and will blow you away with the power of their traditions – hand drumming, pow wow singing, and round dancing!



THE RESOLUTIONARIES
 The Resolutionaries Marimba band is a hot new blend of hybrid Zimbabwean music that sets dance floors ablaze and is hailed for bringing people together. The Resolutionaries play a mix of age-old African tunes, modern innovations and TransAtlantic "livosporic" inspiration.

A MUSICAL COLLABORATION BETWEEN DAVID MARACLE, CHAKA CHIKODZI, AND GABRIEL AYALA



DAVID MARACLE
 David is a proud Mohawk from Akwesasne. Although he has no formal training in the arts, he is an accomplished sculptor and musician and has won 5 Canadian Aboriginal Music Awards, released 2 gold records, and has won an Aboriginal Peoples' Choice Music award

(to name just a few of his accomplishments). Not only a talented singer and song-writer, David also mastered many other instruments, including the Iroquoian and Celtic flutes, native hand drums and many other percussion instruments.



CHAKA CHIKODZI
 Chaka has spent the last 8 years in Peterborough starting a family and contributing to the arts and arts education scene in the community. He is an accomplished sculptor and musician is the founder of The Resolutionaries, a five-piece band that plays traditional Zimbabwe Marimba music with

a Canadian hybrid twist. His music and arts events have become a unique and well-loved part of Peterborough's diverse arts community.

GABRIEL AYALA
 Gabriela Ayala is an internationally renowned and award winning classical guitarist from the Yacqui nation in Arizona. (Also performing at OPENING EXHIBITION AND MUSIC, Wednesday, June 15).

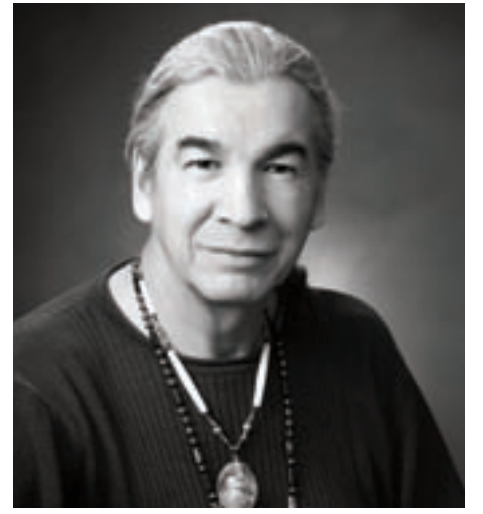


Sid Bobb (Sto:lo)

Stories are often about what lies in the heart. How we feel about many things; about the experience of those many things. Stories invite us to share our experience and to listen to other people's experiences. Storytelling is when we do this together in a public way. Throw in some laughter and now we're cooking. Laughing is good healthy medicine. Lets explore laughing and telling stories together in a good healthy way!



Sid Bobb



Joseph Naytowhow

Joseph Naytowhow (Ininew)

Joseph Naytowhow is an Aboriginal storyteller and musician from Sturgeon Lake First Nation. In his performances, he incorporates gentle humour, Aboriginal song, the wonderful stories of his people that include legends and trickster tales. This year, he will also be presenting Nikamowina mena Nemihtowina - an interactive song and dance workshop from Woodland Cree territory. The audience will be introduced to a mix of drum songs and dances. Participants will sing in Nehiyowewin pikiskwewin (Cree language) and dance mimicking animal/bird movements.

Leanne Simpson (Anishinaabe)

Leanne, a Peterborough-based Anishinaabe storyteller (among other things) will tell about The Lacrosse Game that Changed Everything.



Leanne Simpson



Doug Williams

Doug Williams (Anishinaabe)

Doug is a member of the Mississaugas of Curve Lake First Nation. Doug is a Pipe carrier, a Sweat Lodge keeper, a ceremony leader, a trapper, a hunter, a fisher and a warrior. Doug is a powerful storyteller who loves to share a joke and a lesson.

LISTEN FOR THE STORIES BY VISITING THE TIPI SET UP AT THE TRADITIONAL GATHERING IN DEL CRARY PARK, JUNE 18.



Theatre Sports

FRIDAY, JUNE 17

MARKET HALL

140 CHARLOTTE ST.

ADMISSION \$10, Tickets available at the door, and in advance from Market Hall. Phone: 705-749-1146, or on line: markethall.org

Herbie Barnes + Sid Bobb+ Micheala Washburn+ Craig Lauzon (of CBC's Air Farce) = Tonto's Nephews, an all Native improv troupe. Be prepared to bust a gut as Tonto's Nephews belly up against top notch, made to order, Twoshees Andahee with Millbrook's own Paul O'Sullivan, with Jan Caruana and Lisa Merchant. The evening is hosted by Neal McLeod.



Twoshees Andahee



Tonto's Nephews



Intensive Zimbabwean Drum & Dance Workshop

WITH JULIA TSITSI CHIGAMBA

JUNE 14, 15, 16, 17

6 PM - 9.30 PM

JUNE 18

11 AM - 2 PM

TRINITY UNITED CHURCH

360 REID STREET Please use the Simcoe entrance

\$20 PER CLASS OR \$80 FOR 5 CLASSES

O'Kaadenigan Wiingashk, Public Energy, and Africville Productions are pleased to present this Intensive Zimbabwean Drum and Dance Workshop as part of this year's Ode'min Giizis Festival. Whether you are a beginner, intermediate, or advanced drummer or dancer, you will be in good hands learning from master dance, singer, and instrumentalist, Julia Tsitsi Chigamba. To register, please contact Public Energy at 705-745-1788 or email admin@publicenergy.ca



Julia Tsitsi Chigamba

The Creator's Game

Co-production by Kaha:wi Dance Theatre, O'Kaadenigan Wiingashk and Public Energy

THURSDAY, JUNE 16

7:45 PM

AN EXCERPT OF THE CREATOR'S GAME - PRESENTED PRIOR TO A MAJOR SERIES LACROSSE MATCH BETWEEN THE BROOKLIN REDMEN AND THE PETERBOROUGH LAKERS.

**PETERBOROUGH MEMORIAL CENTRE
151 LANSDOWNE STREET W.
FREE WITH ADMISSION TO THE LAKERS GAME
TICKETS (\$16.50, \$11, \$3.50)
AVAILABLE AT 705-743-3561 OR ON LINE
WWW.MEMORIALCENTRE.CA**

SATURDAY, JUNE 18

3:00 PM

THE WORLD PREMIERE OF THE CREATOR'S GAME.

**TRADITIONAL GATHERING
DEL CRARY PARK, 100 GEORGE ST.
FREE ADMISSION**

The Creator's Game is a short dance inspired by the Iroquois traditional game of Lacrosse, also known as "The Creator's Game." The work synthesizes dance and sport in a unique way, fusing a captivating mix of contemporary dancers and community Lacrosse players. Juno award-winning musician Derek Miller (Six Nations) provides the original score. Energetic and empowering, *The Creator's Game* is a celebration of contemporary Iroquois dance and music.

The Creator's Game honours the spiritual significance the game has for our people and also the ultimate



physical prowess, power and agility needed to perform the game. A gift to the people, lacrosse is also played for extreme entertainment. In the Iroquois Creation Story, dueling Sky Being twins, Teharonhiawakon (Holder Of The Heavens) and Sawiskera (The Bent One), engaged in an epic contest for control of the Turtle Island and creation. One of their athletic contests serves as the basis for the game lacrosse. Iroquois people have been playing lacrosse since the beginning of time. Today, the enthusiasm for lacrosse continues to spread internationally as professional leagues are gaining new fans and popularity. Originally only played by men, today it is also played by women. Lacrosse is a source of immense cultural pride for the Iroquois people.



The Creator's Game's extreme entertainment unites Iroquois song/dance and the game of Lacrosse celebrating life, giving thanks to all of creation, unifying body, mind and spirit...healing individuals and communities.

THE CREATOR'S GAME – CREATIVE TEAM

Artistic Direction/Choreography/ Design/Performer: Santee Smith
Composition/Arrangement: Derek Miller
Performers: Crystal MacDonald, Emily Law, Cheri Abrams, Shayne Martell, Jared Robillard
Stick Maker: Delby Powless Sr.
Wardrobe: Elaine Redding
Photo Credits: Nadya Kwandibens
Music Credits:
Derek Miller - *Vocals, Synth, Guitar, Bass & Percussion*
George Buck - *Vocals, Water Drum & Horn Shaker*
Crystal MacDonald - *Vocal*
Matthew Miller - *Guitar*
Zoolman - *Synth and Beat*
Bill Wood - *Drums*
Jonny Wine - *Engineer*
Jeremy Green - *Mohawk Language Consultant*
Music Recorded at Jukasa Studios, Six Nations



Performance Art

mi imā ēhkosit Robin Brass

FRIDAY, JUNE 17

6:00 PM

212 HUNTER ST. W. (BEHIND THE BENEVOLENT STRANGER)

'mi imā ēhkosit' (there it hangs...) is a video/audio/performance in nahkewewin (plains anishinaabemowin), expressing the interconnectivity of story, language, love and transcendence. As stated in the performance, "There is no end/We do not stop".





AYAANDAGON: OUTDOOR ART INSTALLATIONS IN AN ANISHINAABE GARDEN (2010, ODE'MIN GIIZIS FESTIVAL) CATALOGUE LAUNCH

Curated by William Kingfisher

WEDNESDAY, JUNE 15

6 PM

ART GALLERY OF PETERBOROUGH, 250 CRESCENT ST.

The exhibition, ayaandagon: outdoor art installations in an anishinaabe garden creates a special place on the grounds of the Art Gallery of Peterborough. It is a place where we can spend time to contemplate and slow down in this busy world. The exhibition brings together art, the land and a variety of local indigenous plants in a garden for us to think about how we come to dwell in a landscape. ayaandagon explores the process of how we come to make a place familiar. It is about re-imagining and remembering traditional stories and using them in the present day. It is about our relationship to all on the land and the water. It is about how three artists, Michael Belmore, Jude Norris, and Jimson Bowler, relate to their environment and bring these ideas to material form.



William Kingfisher



Robert Houle

Photo: Rosalie Favell

PARIS/OJIBWA

ROBERT HOULE

ONGOING, JUNE 15 - 19, 11 AM - 5 PM

ART GALLERY OF PETERBOROUGH

250 CRESCENT ST.

Robert Houle's art installation, *Paris/Ojibwa* re-imagines a grand 1845 Parisian room in which two different cultures, Ojibwa and Parisian, make contact, evoking the lingering memory of the historical Maungwudaus and his (Mississauga) dance troupe performing for the Parisian court.

The artist first became aware of this enduring connection between cultures during a trip to Paris. He noted that exotic encounters with Native Americans impressed the 19th century Parisian imaginations of poets and painters, notably George Sand, Charles Baudelaire and Eugène Delacroix. Robert writes that, "seeing the Delacroix sketch, *Cinq études d'Indiens*, (of the Ojibwa dancers) at the Louvre's Pavillon de Flore, le département des arts graphiques was like traveling back in time to when Delacroix first drew it".

Robert Houle's *Paris/Ojibwa* received support from the Canada Council and the Ontario Arts Council.

TRIBAL DEATH
THOMAAS OLSZEWSKI
JUNE 6 - JULY 18

RECEPTION

WEDNESDAY, JUNE 15

2 PM - 4 PM

BLACK HONEY DESSERTS & COFFEE HOUSE

221 HUNTER ST. W.

I would like to talk to a trusted Elder,
does anyone know of one?
I read somewhere that in Alderville,
no one speaks the language.
In Rama, there were four.
My Mother died, now there are three.
I was sick last year.
The closest medicine man lives on Manitoulin Island.
I think we are in the fourth generation
of the seven generation plan.
All is going accordingly.
Isn't it too premature to call it post-colonialism?
Is it still trout season?
Is it even possible to live Bimadiziwin,
in a world so fragmented and impure?
I want to gather medicine,
but I don't know my plants.
Sometimes the little people visit me.
I don't know how to greet them.
There is so much to know and learn.
I wish that I can do more for my people.
Did you know, that they can even colonize water?
I paint to try to remember.
I paint to forget.
Is this truly "Tribal Death"...



Tribal Death

BIMAADIZIWIN AND THE INNER CHILD
NEW ART WORKS BY PAUL SHILLING
WEDNESDAY, JUNE 15 (& ONGOING)

8 PM

KUBO LOUNGE

413 GEORGE ST. N.

Curated by William Kingfisher

The exhibition, *Bimaadiziwin and the Inner Child: New Art Works by Paul Shilling*, features new works by Paul Shilling, the *anishinaabe* artist from Rama Mnjikaning First Nation and runs until August 15, 2011.

Paul's work begins with the need to heal the inner child and he believes that once this healing has begun the person can begin to live according to the *anishinaabe* concept of *bimaadiziwin*, the art of living properly. He has learned about the inner child through traditional teaching and through his life experience. He speaks that when the inner child is damaged, it prevents a person from living in a proper way that is compatible with the values of *bimaadiziwin*. It is the first step in the healing process. Paul uses his art work as a way to speak and help to heal the inner child in himself and others.

This exhibition of works documents the life cycle of Paul's healing journey, one that is not uncommon to many Native people in Canada; from innocent child, to the "spirit-taking" struggles of poverty, alcoholism, homelessness, incarceration, etc, to a life of commitment to his own healing and the healing of his community.

PANEL DISCUSSION
FOR ROBERT HOULE'S PARIS/OJIBWA
SATURDAY, JUNE 18
5 PM - 7 PM
MARKET HALL THEATRE
140 CHARLOTTE ST.

With Robert Houle, Barry Ace, David McIntosh and Deb Chansonneuve. Moderated by Wanda Nanibush. Supported by the Department of Indigenous Studies Pine Tree Lecture Series, Trent University.

LOON GAME STORY
JIMSON BOWLER
SATURDAY, JUNE 18

1:30 PM

DEL CRARY PARK

100 GEORGE ST. N.

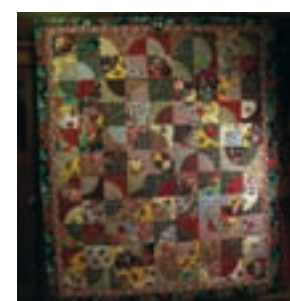
8 PM

JACKSON CREEK/HUNTER ST.

Meet Jimson Bowler on the shoreline at the end of the rapids, or Little Lake as we know it today. There, he will erect a contemporary sculpture based on the traditional story he learned of the first lacrosse game, played between the geese and the loons, and the outcome that created the first winter. Joining Jimson will be Anishnaabe speaker Randy Knott, who will translate the story - that originated with the Iroquois - from English to his traditional language. When the Traditional Gathering is over, Jimson will move the sculpture to Jackson Creek, near Hunter Street, where it will be on view during the IndieGenius Outdoor concert in the evening.

ANISHINAABE QUILTS
ALICE OLSEN WILLIAMS
ONGOING
CATALINA
131 HUNTER ST. W.

Ms. Alice Olsen Williams is best known for her unique quilted textile works that blend expressions of Anishinaabe beliefs and ideology with reflections on contemporary social issues. Her works have been included in exhibitions at the Smithsonian Institution National Museum of the American Indian, Michigan State University, the Thunder Bay Art Gallery and the Art Gallery of Peterborough.



Millers Strawberry Wheel



Ode'min Helps Mukwa's Healing

The Argument

"Why can't you just integrate, with the rest of society and just be Canadian like everyone else?" he asks. "I am Canadian, I say. I'm also First Nations".

"My father had a hard time when he first came here, too! but look at us now! Why can't You People make it?"

"The Canadian Government had no problem funding Schools whose sole intention was to eradicate Native Culture. What's wrong with funding Native schools that teach the Culture, instead of destroying it? Everyone in Canada should have to learn an Indigenous Language!"

"That's Indians for you, always looking for another Hand-out. Why should my Tax Dollars go to pay for Segregation? And no one wants to learn Ojibwe. They already make everyone learn French!"

"If you decided to immigrate to another country, like China, or France. You would expect to learn at least some of the language of the people who lived there. I don't hear very many people fucking speaking Ojibwe do you? And I pay Taxes too! Income tax, Property tax! GST! Our reserve was flooded by Ontario Hydro. No one lives there. I only get PST exemption on items at the Point Of Sale, and you have to complain about that too! Pretty damn good for all that territory!"

"That's all you do, complain about things that happened in the past, it's ancient history! You want compensation, but it's never enough how much money is ever going to be enough?"

"Fine, you want to talk about the present? Native children going to school On

Reserve get funded \$2,000* less per year than white kids going to a public school, and you talk about Hand-outs! Let's talk about basic equality first!

"Your parents and grandparents chose to come here, no one forced them to give up their language and culture. Indigenous people were never given the same choice. And Compensation? Riiight. Let's give a bunch of people who were traumatized by their residential School Experience a one time pay-out that will, maybe, allow them to buy a car, and everything's "All Better" now? Fuck That. We're no better off now than we were before, We're still left with all the same problems we had before. It doesn't change anything. It doesn't fix anything! Fuck Harper and his Apology, no one is Forgiven. All it's done, is allow the government to wash it's hands of us And say, 'We Apologized to you, we Compensated you guys, what more do you want? Now you're just being GREEDY'"

"You're not even a real Indian, you're white, and you're a Jew"

"Yes, I'm Jewish. I'm also Native. Who are you to tell me who I am? What gives you the right to tell me I'm not an Indian? Are you my Chief? Are you a member of my First Nation? Do you work for Indian Affairs? My Mom and Grandma are Anishinaabe, I'm a First Nation's person Why do you always question my "Nateness", and accept my "Jewish-ness" without question?"

The preceding has been actual word for word excerpts, from an Argument

* "There is an election on, isn't it time we talked?" Shawn Atleo, CBC News Posted: Apr 13, 2011 7:11 PM ET

Nathan Adler is a writer and multi-disciplinary artist and is a member of Lac Des Mille Lacs First Nation.

Grandmother's Compass

The Old Owl, the very elder who accepted me as her own kind, reached up to me from her deathbed. Like a child touches a budding spring flower, she placed her brown weathered hand gently upon my cheek.

She turned her gaze away from some distant horizon and looked at me. Though her eyes were dull, the light within them almost gone like the faint crimson glow that remains after a glorious evening sunset, their focus hit me like an arrow.

The muscles in my jaw drew tight in anticipation. She had lived a good life, a long life, a life to be very proud of. But at last, through the salty tears of my own eyes I saw in hers that the time had come for her to take the journey westward to the Spirit world. Her thin hand moved away from my face and she perched it, virtually weightless, like a songbird upon my shoulder.

Through my shirt I felt a faint squeeze and I understood completely what she meant. I took her fragile hand in mine, gently squeezed it back, and told her with quivering words that I loved her very much.

I thanked her for being my Grandmother and for teaching me it took respect, kindness and a gentle heart to be a good person. She smiled as best as she could. And then, struggling to breathe, she labored a whisper, "You can take a boy out of the bush, but you can't take the bush out of a boy."

And that was it.

The Old Owl was gone. The tension in her frail frame fell away like a last autumn leaf lets go to the winter. Her earthwalk was over now but I felt her spirit drift by me. She was well on her way to being with her ancestors in the sunny realm of the Sky Place.

Grandmother's final words have inspired me ever since that warm winter day. I know she meant more than that old proverb says. I know there was something more she wanted me to understand. I know there was something smart,

something wise and something beautifully profound that she wanted to share with me. But I guess she just didn't know how to say it. Or maybe, after-all, she did.

Sometimes words root themselves in my mind like trees are rooted in the forest, or, as Grandmother would have said, "the bush". Akin to the way a big pine is rooted strong in the ground, Old Owl's wisdom had grown in me from the time I was a boy.

I realize now that her last message was intended to guide me; to encourage me to use my own bush skills and passion for exploring the wilderness to find and walk some sacred path; a path of seeing and honouring that there's way more meaning, vivid colour and intense beauty to life than what we commonly glimpse upon its surface.

During a very tough time in my life my path became a quest for healing and peace. So, following the guidance of Grandmother that I sensed strong with my spirit, I took to the bush like a boy once again in search of her lost wisdom. Among pristine pine forests I absorbed the nourishing gifts of Mother Earth. Along scenic mountain trails I heard the inspiring teachings of Father Sky. And I saw it was all good medicine for me - Old Owl had been right all along.

Then one day I finally found it. Hidden within a natural opening high atop a remote mountain protected by pines and concealed by clouds, lay the lichen covered stone circle of Grandmother's compass.

I took off my backpack and sat on the ground to study the sacred arrangement of a medicine wheel. I heard a hoot from the forest and the winged shadow of a large bird drifted over it.

An owl feather landed beside me.

Tim Yearington is a Metis man from North Bay, Ontario. Check out his website at www.timyearington.com

Heavy Metal Girls

I can't remember exactly how I met Vera, but I do I remember that I felt relief, like I could let part of myself back out again, or maybe out for the first time. Every day I got up, drove across the bridge, worked all day, drove back across the bridge and then I waited with anxiety for the day to end. I bought a TV, which I swore I would never do, having grown up with a TV that was always on, even when the aerial would get frozen every winter so we could only get Channel 8. When you're waiting for something to die, being anesthetized always makes it less painful. I spent the weekends not driving across the bridge. I played pool at On Deck. I ate breakfast at the Scandinavian restaurant down the street. I hiked through the bush

like I had somewhere to go, or rather somewhere *else* to go.

Then Vera arrived back on the rez from Edmonton. She'd left her husband, and in her words she needed to "make it stick". From the time she set foot in her Auntie's house, her man was always phoning. She let it ring and ring like she wasn't home. The phone sat beside her ash try, over flowing with butts and ashes and the rings seemed to get louder the longer she left it. Eventually, she'd pick up the phone and slam it back down without speaking. Then a minute or so would pass and he'd start again.

(cont'd on page 15)

FOUR DAYS IN JUNE

An excerpt - for the positive minded and illuminating revelations of Day 4, please visit the website at www.okw-arts.ca/festival/literary-submissions)

Day 1 - This is Not a Good Day

The cellulose deposits
And collects
Embarrassingly
Clinging
As it were
To my every word
My every nuance
Hell
To my every thought
And gathers
Indiscriminately
Without regard
To a "Welcome Mat"
Makes itself at home
On every square inch
Of this vessel
I call
My 'bod.'

This is not a good day.

Day 2 - Emoting on the Couch

Spending too much time
Alone
Again
Laughing
With the only friends I have
These days
Television personalities
How sad and pathetic
I've become;
Providing my own
Running commentary
My own barrage
Of insightful critique
And my own
Catty retorts
To what television programmers
Have correctly posited
Would elicit responses
From couch potatoes
Like me.

I'm so predictable
And so naïve
But most sadly
So all alone.

I choose my own prison
The four walls of my home
Lock myself there
In the glare
In the translucent stare
In the silencing glare
Of the electronic fare
Beaming directly
Into my lair
From out there
Somewhere
As I repose
On my ever expanding
Derriere.
I really must get out

Day 3 - Morning Show Company

Regis and Kelly
Good morning my friends
Tell me news of the world
Tell me news of New York
Tell me about
Nights on the town
Days in the Hamptons
I want to hear it all
I want to live the dream
And seriously
If you must,
Yes even tell me
About your babies

Grand-babies and such.
I'll forgive the self-indulgence
I self-indulge after all
On you.
You're a pretty face Kelly
But really I've tuned in
To be entertained
By the colourful antics
And jocular verbiage
Of your ageless co-star
Old Regis Philbin
On TV longer than I
Have been aware
Of the "one-eyed" au pair
But I love him for that
Furiously pedaling
The stationary bike
That generates the wattage
To the bright spotlight
That eternally shines
On his black orbed eyes.
Thank you for your company
Between the hours
9 and 10
Some mornings I barely
Awaken in time
Only have time
To reach for the remote
Press those magic buttons
And there you are
All made up
And preened
Smiling blindingly
At me.
My morning show
Company.

Papahkiineh (Leslie King) is Ojibwe of Trout Lake and is a Gladue Caseworker at Aboriginal Legal Services in Toronto.

COLD FEET

We used to play this game
It definitely wasn't fun
We'd take off our socks
In the dead cold month of January
Maybe it was a little bit fun

Our backyard was half an acre
Of snow
We'd race bare foot to see who could go farther
God dam god DAM God DAM DAM GOD dam
it was fucking cold
Like razor blades across your eyes
If you couldn't go any farther
You'd lie down on your back
With your feet in the air
Safe from the stabbing ice-blood-glass-shards
You might laugh or cry or freak
Knowing
You still had to go back the way you came

GUILT SHIRT

I got a shirt at a powwow
It had four hands reaching inwards
It represented the four directions
Harmony
Peace
Sacredness
But I wore it at school
And a kid made fun of me
So I put it into the trash
To this day
My mom still mentions it
What ever happened to that nice shirt?
Remember you got it at that give-away?
You were wearing it in one of your school pictures!
What happened to that shirt?

Howard Adler is a writer and artist in the mediums of visual art, sound art, stained glass, theatre, dance, video editing, and film

THE PINES

I want
talons in my side
I want you
to take me away
to the setting sun
the settling lake
the island the rock the rain the moss the Spring
the pines
the deep forced breath that is not a sigh
but receiving and giving
embodied
take me away from this blathering traffic
take me
where I am:
there

ODE (TO) MIJIM

My love
When we were dating you moved
From a large, wood paneled apartment where you
Offered me Minute Rice with mayonnaise
To a cell like room stacked from floor to ceiling
With amps and dressers on one side, a twin
Mattress on the other, and a toaster in between them
I accepted your offer of peanut butter and toast there.
When you asked me to marry you
I was over the stove in my second storey bachelorette
Making ramen noodles. They overcooked while
I cried on the floor.
One month after our wedding I
Went away for the first time
You tried to deep fry samosas
And set our apartment, your hands
And your face
On fire.
Still, we poured over that Indian cookbook
For almost two years
Chapati, dhal, aloo sag, biryani
Tandoori, barfi, raita, dhansak
We bought knives, pestle and mortar
Saffron, cardamoms, garlic press, rose water, a
Cast-iron skillet and
A fire extinguisher.
Our home smelled like "a curry factory"
And one neighbour complained
Every inch of her house was scented, even the
clothes in her closet
I run an aromatherapy business
Please, have mercy.
We chose to move instead of giving up
our growing passion.
In Moncton we tried organic, Donair,
southern barbeque
In Montreal: Raw-food, Kosher, Lebanese. We
Boycotted Burger King first, then KFC, the golden
arches, we
No longer buy meat from the grocery store, but
prefer something more intimate:
These days we go straight to the farm.
Now I want to grow radishes and corn with you
Pumpkins, peppers, tomatoes, cucumber.
I dare, I wonder like a painting child
Could we grow fruit trees
Into maturity?
Would our children come
Long after our love is gone
And eat. And grow.
And know.

Allana Bolduc is a third year Trent University student majoring in Indigenous Studies. She grew up in Hiawatha and is of mixed ancestry.

Ode’min Giizis Artists

BARRY ACE

Barry Ace is Anishinaabe (Odawa) and a band member of the M’Chigeeng First Nation, Manitoulin Island, Ontario. He is a practicing visual artist, curator, writer, educator, dancer and federal bureaucrat who has dedicated his life’s work in support of the Aboriginal arts community for more than 30 years. As a practicing visual artist, his multi-disciplinary work has been included in numerous group and solo exhibitions, including the Canadian Museum of Civilization and the American Indian Community House Gallery, New York City and his work is part of numerous public and private collections including the Royal Ontario Museum and the Nordamerika Native Museum, Zurich, Switzerland.

GABRIEL AYALA

Gabriel Ayala is a member of the Yaqui people of southern Arizona. He earned a Master’s Degree in Music Performance from the University of Arizona in 1997. He is an award winning artist in several music award shows including the Native American Music Awards “Best Instrumental CD” and the Canadian Aboriginal Music Awards “Best World Music.” In his travels, Ayala serves as an advocate for education for all youth while instilling his values of living a traditional lifestyle and abstaining from Alcohol, Drug and Tobacco. Gabriel believes in leading our children in the right direction through his philosophy, “Love your children, Honor your elders, and Respect your women.”

KUNTOR~QUEZAL~KUAUTLI : AZTEC DANCERS

Aztec dance is a traditional, sacred dance ceremony and a way of prayer that uses body movements to honour the sacred elements of the universe. This dance has been kept alive since the 1300s. Coyotl~Xihupainalli comes from the people of Aztec/Nauhtl of Mexico. Coyotl formed Kuntor~Quezal~kuautli in 2005 alongside his wife, children and fellow dancers. We respect and honour the sacred elements of our Mother Earth, Water, Wind and Fire. Our goals as a family and group are to continue to keep our traditions and cultures alive with this way of life which is both healing and fun, Ometeotl.

KERRY BEBEE

Kerry Bebee is a Mississauga Anishnaabekwe with relations from Hiawatha First Nation, raised in Peterborough, ON. She is a graduate of Trent University and Ryerson University, finishing the midwifery programme in 1999. She has also undertaken training with various traditional Elders, midwives, and helpers towards growing in traditional knowledge around pregnancy, birth, and plant medicines. She is interim Vice President on the National Aboriginal Midwives Council and works as a midwife in Lindsay, Ontario. She is also working part-time (slowly!) on her MA at Trent University and is the mother to busy toddler Quinn Aptoo-Gizhik.

SID BOBB

Whether he’s repelling down a waterfall or bringing indigenous stories to children across Canada on Canadian Geographic Kids, Sid Bobb puts his heart into whatever he does. Born in British Columbia, a member of the Sto:lo First Nations and a University of Toronto drama grad, Sid is now based in North Bay, Ontario, and a proud father of two. Children and their parents will recognize Sid as beloved Kids’ CBC co-host whose aim is to connect with families in a warm and interactive style that promotes healthy friendships and self-esteem.

CAM BOMBERRY

Mr. Bomberry is from the Cayuga Nation, Wolf Clan, of the Six Nations of the Grand River and he is the Head Coach of the Iroquois Nationals Men’s World Field Lacrosse Program. Cam was one of many Haudenosaunee athletes and coaches who stood up for their rights in attempting to cross international skies to compete in the 2010 World Men’s Field Lacrosse Championships in Manchester, England on their own nation’s passports. Although the team was denied entry, the news made international headlines and the individuals who were stranded in New York City have gained international recognition for honouring their beliefs and values and upholding their nation status.

JIMSON BOWLER

Jimson’s inspiration comes from the Peterborough Petroglyphs, using the story of the anishinaabe/trickster/nanaaboozhoo as a teacher lessons and stories. Jimson creates one of a kind jewelry using recycled silver in the form of forks, spoons, knives; and cuts stones from his own unique collection acquired over the years. His sculptural work combines traditional mediums such as bone and turquoise with discarded modern materials. Jimson takes inspiration from the traditional ways that respectfully uses all materials from mother earth and seeks to create objects that keep the stories alive, motivate us to learn the culture and realize that Aboriginal people are not relics of an ancient past.

ROBIN BRASS

Robin Brass is a member of Peepeekisis First Nation, Treaty IV Territory, and is of Anishinaabe, Scottish, & Metis descent. She is a co-founder of Sakewewak Artists’ Collective and Sakewewak’s Storytellers’ Festival (now in it’s 10th year) as well as a frequent co-artistic director of the festival. Robin is also a recipient of the Victor Martin Lynch

Staunton Award in Performance Art. She is happy to be able to travel to Anishinaabe territory and share with others at the Ode’min Giizis Festival.

AUDREY KEWAQUOM – CASKANETTE (MANIDO BINASHIKWE)

Manido Binashikwe comes from Saugeen Anishinabek Territory. She is a Grandmother, mother and auntie who understands the role of women from an Anishinabek perspective. She is also An educator in original worldview, a helper to those who ask and an Anishinabekwe who knows that the “old people” are the reason we live on.

DEBORAH CHANSONNEUVE

Deborah Chansonneuve is an independent writer, trainer, cultural educator and active member of Ottawa’s Aboriginal community. Deborah’s publications include, ‘Reclaiming Connections: Understanding Residential School Trauma Among Aboriginal People ’ and ‘Addictive Behaviours Among Aboriginal People in Canada ’. Her violence prevention work with Inuit, Metis and First Nations youth through Minwaashin Lodge resulted in two widely acclaimed music videos, “Love You Give” and “Time to Shine” fusing the contemporary art of rap and hip hop with traditional teachings, pow wow dancing and throat singing.

CHARLIE CHICKENHAWK

Charlie Chicken Hawk is a shognost songwriter who is interested in commenting on what happened when his kind invaded the “New World”.

JULIA TSITSI CHIGAMBA

Julia Tsitsi Chigamba, master dancer, singer, and instrumentalist from Zimbabwe, grew up in the rich cultural traditions of Shona music and dance. Since 1999, Julia has performed and taught widely in the USA and Canada; she presently works and lives in Oakland. Julia is the founder of The Chinyakare Ensemble and Tawanda MuChinyakare. The organization is a bridge between cultures, tribal elders, youths and ancestors which seeks to introduce new cultural perspectives, strengthen positive aspects of heritage and expand cultural imagination.

CHAKA CHIKODZI

Chaka Chikodzi has lived in Peterborough for the past 8 years, but was born and grew up in Zimbabwe. Chaka began sculpting toys out of wire at the age of 7, a practice common in Zimbabwe where most families can’t afford to buy toys for their children. By the age of 13, Chaka was being mentored by his older brother in the hand-tool Shona stone sculpting tradition. Since settling in Peterborough, he has started a family, founded Africville productions, and formed The Resolutionaries. His music and arts events have become a unique and well-loved part of Peterborough’s diverse arts community.

SEAN CONWAY

Led by obscure guitar picker and general troublemaker, Sean Conway and his band are a shining example of the who’s who in the roots scene in the Kawarthas, playing an eclectic mix of honky tonk, swing, rockabilly and country. Known for his wild, hilarious and entertaining performances, Sean Conway is pure entertainment and a must see for true roots revival music.

THE COUNTRY BOYS

The Country Boys are some of the hardest working boys on the Pow Wow Trail! Comprised of Chance White, Ferren Blair Rattlesnake, and Wilbert Roan, these boys were organized by Chance in 2009 when they placed second (to World Championship singers Northern Cree!) in a hand drumming competition at Paul Band Pow Wow in Alberta. Chance is 10 years old and is a well known Chicken dancer, Pow Wow singer and Round Dance singer. Ferren is 12 years and is from Mountain Cree (Smallboy) Camp. He has been singing and drumming since the age of 6. Wilbert Roan is a third generation apprentice helper in ceremonial teachings and is an avid pow wow participant. The Country Boys perform to inspire other young boys to pick up hand drumming, powwow singing and dancing.

SAMANTHA CRAIN

“I will give in to the dark clouds, and I will sing with the fog in my throat,” Crain, a Choctaw Indian, declares, her voice a mix of vulnerability and resolve, to the cantering rhythms of “Rising Sun,” the gorgeous folk-rock number that opens the album. The title track offers more of the same, except with more muscular guitars and a surging chorus.” - *The Washington Post*

“Her voice is gorgeously odd — all fulsome, shape-shifting vowels that do indeed billow like fog. But while her moody country rock is full of dark themes, she rarely gives in to them: Her band plays with jaunty sweetness, shuffling and bouncing through sorghum-sticky melodies.” - *Rolling Stone*

SARAH DECARLO

Sarah DeCarlo is Wawashkesh Dodem. She is a singer, songwriter, filmmaker, mother and dumpling maker. She will always pull over for a turtle crossing the road, or take home a road killed porcupine to clean and cook for her good friend, Pat Brown. She is currently working on writing and recording the soundtrack to Shelley Niro’s upcoming documentary, Robert’s Paintings. She is also working on

a film featuring the life and times of Elsie Knott, Canada’s First Female Chief. Sarah has been working on music and filmmaking for the past 12 years in Peterborough, ON where she was born and raised.

AJ ELLIOTT

Angus (AJ) Elliott is from Whitefish Lake First Nation and grew up grounded in Tradition and Culture. AJ is a grass dancer who has been dancing since he was 3 yrs old. AJ graduated from Sudbury Secondary School and will be going to George Brown College taking Child and Youth Support Worker this fall. AJ teaches Grass Dancing & Social Dancing and takes part in campaigns such as Tobacco Free and presents at Conferences and Leadership Workshops.

ROB FOREMAN

When I was fifteen years old I moved from Antioch, California to live with my other in Wikwemikong, Ontario. This is where I began to learn about my Native Culture, as well as where I started my music career here. Shortly after arriving in Peterborough I feel hopelessly in love with the rich music community, this is where I acquired my upright bass, which has been my instrument of choice since. My love of music has offered me chances to perform a variety of music genres from: Blues, Rockabilly, to Texas Swing Music. I extremely enjoy playing music whenever, and wherever I can, simply because I love music. It is my life.

ROBERT HOULE

Robert Houle is a member of Sandy Bay First Nation, Manitoba and currently lives and works in Toronto. Houle has played a significant role in retaining and defining First Nations identity and has drawn on Western art conventions to tackle lingering aspects of colonization and its postcolonial aftermath. Houle’s considerable influence as an artist, curator, writer, educator and cultural theorist has led to his being awarded the Janet Braid Memorial Award for Excellence in Canadian Art History in 1993; the 2001 Toronto Arts Award for the Visual Arts; the Eiteljorg Fellowship in 2003; membership in the Royal Canadian Academy; distinguished Alumnus, University of Manitoba and the Canada Council International Residency Program for the Visual Arts in Paris.

DEANNE MORRISON HUPFIELD

Ojibway from Thunder Bay, Deanne Morrison Hupfield has been dancing since she could walk. She has worked as an educator teaching Traditional dance for the past eight years. An accomplished fancy shawl dancer, Deanne has been on the Pow Wow trail all of her adult life, enjoying both the challenge of competitions and the community unity of traditional gatherings. Starting her own professional regalia company in 2007, AbOriginal Apparel, Deanne has been making outfits and teaching workshops with the goal of empowering people through dance.

THE IMBAYAKUNAS

The Imbayakunas’ music allows the listener to escape on a voyage to a South American traditional Native community. Our musical intention is to share the rich sounds of the Andean regions. In Ecuador, Peru, and Bolivia traditional music is the privileged expression of 20 million Quechua (pron. kee-chew-ahh) and 4 million Aymaras. Our music ranges from the traditional sounds of Yarabi, San Juan, Albasos, Tinkus, Huaynos, Tobas, Taquiraris and Sayas to the more contemporary sounds of Cumbias, Bombas, Rumbas and Ballads. We play traditional Andean Native music with an infusion of Latin and European sounds.

ZACCHEUS JACKSON

Raised by wolves since birth, Zaccheus Jackson came of age on the streets of Western Canada. Having battled through addiction, apathy and a nasty case of ‘Virgo’ - Zaccheus has twice been honoured to represent Vancouver and Western Canada at the Individual World Poetry Slam, placing 26th in 2009. Usually infusing rapid-fire delivery, gritty street tales, intricate rhyme patterns and social criticism, this ‘East Van ghetto poet’ will leave you counting syllables in your sleep.

KAHA:WI DANCE THEATRE

Under Santee Smith’s Artistic Direction, KDT has created and produced: *Here On Earth* at Harbourfront Centre Theatre; *The Threshing Floor* at Nozhem Theatre; *A Constellation of Bones* at the Enwave Theatre; *Woman In White* solo; *Sacred Spring*; *Here On Earth* tours national and international; *A Story Before Time* co-production with The Banff Centre for the Arts premiere production and tours; *A Soldier’s Tale* at The Great Hall, Hamilton Place; *Fragmented Heart: Mixed Program* including *Tripped Up Blues* (Aboriginal youth commission) at the Canada Dance Festival, National Arts Centre.

WILLIAM KINGFISHER

William Kingfisher is a member of the Chippewas of Rama First Nation at Rama/Mnjikaning, Ontario. He is a Ph.D. candidate in the Indigenous Studies Department at Trent University. His dissertation explores the connection between landscapes, being-in-the-world, and contemporary Native art. He has curated two exhibitions for the Ode’min Giizis art festival in collaboration with the Art Gallery of Peterborough. In 2009 he curated *nogajiwangong: land stories community: ten native artists from the Peterborough*

Ode’min Giizis Artists

region. In 2010 he curated *ayaandagon: outdoor art installations in an Anishinaabe garden* which explored the relationship between the land, art and stories.

MISSY KNOTT

Missy Knott is a 20-year-old artist breaking out of Peterborough, Ontario’s extraordinary music scene. Widely known for her soulful, angelic voice and her music genre diversity, Missy is on her way to the top. After releasing her debut album, “For No Reason At All...” in 2009, Missy has found every reason to pursue her lifelong dream of entertaining the world with her complete package; a distinctive warmth in her voice, drawing a listener in, a ‘Miss Congeniality’ inward spirit, and beauty the eyes will long remember.

DAVID MARACLE

David R Maracle (Tehenneia’kwe:turons) is a Mohawk from Akwesasne Mohawk Reserve. During his music career, David’s accolades include such credits as: five time Canadian Aboriginal Music Award winner; two gold records globally for his album “Spirit Flutes; five global record deals; Best Instrumental Album from the Aboriginal Peoples Choice Awards; and, playing with Tim Rice (Phantom of the Opera, Lion Kin) at the Opening of the Sydney Olympic Games. Not only a talented singer and song-writer, David has also mastered many other instruments, including the Iroquoian and Celtic flutes, native hand drums and many other percussion instruments.

MEL MCCALL

Melanie McCall is a local Peterborough resident who has been a practicing artist for the last 10 years in and around the Peterborough area. She has recently returned from a three month internship in Rajasthan, India. This is her third year working with the Ode’min Giizis Festival. Her work is influenced by her textile background and extends from mixed media to fabric, clay, plastics and wood. She has had the pleasure of designing for many local artists and theatre works.

NEAL MCLEOD

Neal McLeod is a visual artist, award-winning poet and non-fiction writer, film-maker, performance artist, satirist, comedian, and educator. He is currently Associate Professor in the Native Studies Department at Trent University in Peterborough, Ontario.

DAVID MCINTOSH

David McIntosh is Toronto-based writer, curator, educator, and visual artist who has lived and worked extensively in Canada, Cuba, Mexico, Argentina and Peru. He has curated film, video and new media programs for the Toronto International Film Festival, Cinematheque Ontario, the Hot Docs Documentary Festival, Nuit Blanche Toronto, the National Gallery of Cuba, the National Gallery of Argentina, and the Museo de Arte Latinoamericano de Buenos Aires (MALBA). He is an award winning documentary film producer (Tina in Mexico, 2002) and dramatic screenwriter (Stryker, 2004). He is currently a Professor of Media Studies at the Ontario College of Art & Design in Toronto.

MORNING STAR RIVER

MorningStar River was established in 1998. Formed in Toronto, they thrived in an urban setting by listening to Traditional Pow wow songs on tapes from the library, selected CD’s bought at celebrations and learning from the very few teachers that were accessible amongst the Native Community in the city. MorningStar River has accomplished the responsibility of passing down and preserving their heritage. Getting back to the heart of singing is an aspiration of the group.

JOSEPH NAYTOWHOW

Joseph Naytowhow is an Aboriginal storyteller, musician, and actor from Sturgeon Lake First Nation. In his performances, he incorporates gentle humour, Aboriginal song and the wonderful stories of his people. He has recorded numerous CDs including one with Metis artist, Cheryl L’Hirondelle Waynot ev. As a child, Joseph heard the early morning drumming of his grandfather (Big) John Naytowhow as he greeted the sun with prayer and song. The drumming created Joseph’s sensitivity towards ritual music, the foundation for the ‘kayas nikamowin’ (long ago songs) he composes and sings in Cree and English. Joseph was storyteller-in-residence with the Meadow Lake Tribal Council for many years.

OLD MUSH SINGERS

Our name is Ojihgwagayah (pronounced OH Jee Gwa Ga Yo in Cayuga). The literal translation is “Old Mush.” We are based out of the Six Nations of the Grand River Territory. Old Mush refers to men who have children while Young Mush refers to men who do not have children. We’re told that men didn’t really start to learn how to sing until they started their family. We are mostly referred to as a singing group, but we are actually a Singing Society, with rules, traditions, leadership, and responsibilities.

THOMAAS OLSZEWSKI

My name is Thomaas Olszewski. I am from Rama First Nations. I am currently residing and working as both caterer and artist in Peterborough Ont. My latest work is a series of paintings that range from 12”x16” to 36`x48”, in

which I call “Tribal Death”. My hopes with these, multi-media works on board, are to bring about awareness and discussion of the continued systematic destruction of a race of people. I attempt to use traditional and historical elements within a western post-modern aesthetics.

LOUISE PROFEIT-LEBLANC

Louise is from the Nacho Nyak Dun First Nation in north-eastern Yukon. She has come from a long line of storytellers and is now the keeper of many of these stories of the ancient and not so distant past. For 15 years she worked with her people all over the Yukon to ensure that the oral histories and stories of the First Nations people were recorded and transcribed for posterity. She is the Cofounder of the Yukon International Storytelling festival, Yukon and the Society of Yukon Artists of Native Ancestry. As well as being a storyteller and a writer, she is a painter, a birch bark basket maker and beader.

RED PEPPER SPECTACLE

Hundreds of artists and thousands of community members have worked with Red Pepper toward individual expression, collaborative endeavors and community celebrations. Our current staff consists entirely of First Nations youth who have trained and worked with Red Pepper and/or its partners over the years. These talented artists have facilitated large-scale engagements in a wide variety of media. Red Pepper programming enables a sense of belonging, creates new productive uses of underutilized spaces, encourages creative problem solving, develops leadership and decision-making skills, provides space for cross-cultural dialogue, encourages collaboration in a democratic creative processes and provides a safe haven to learn new skills and express oneself.

THE RESOLUTIONARIES

This Marimba band is a hot new blend of hybrid Zimbabwean music sets dance floors ablaze and is hailed for bringing people together. Marimba is a traditional Zimbabwean instrument that combines sweet melodies with African rhythms. The Resolutionaries Marimba Music is a mix of age-old African tunes, Modern innovations and TransAtlantic “livasporic” inspiration The Resolutionaries are: Chaka, Anna, King Julian, and Howard Gibbs.

GERARD SAGASSIGE

Ahnii N Boozhoo! Since I was young I’ve wandered around Turtle Island and beyond. I am Ojibwe of the great Mississauga Nation and registered member of Curve Lake #35 First Nation. I am a proud dad, step dad and grand dad. I have facilitated workshops and seeded cultural language camps through out Indigenous territories and have been a spiritual advocate for well over 30 yrs. Currently I am employed as NNADAP worker on Curve Lake #35 First Nation

KEVIN SANDY

Kevin Sandy is a Can-Fit Pro Personal Trainer and has managed the Iroquois Nationals in international competitions, coming within one goal of winning a world championship in 2007. He has played in national and provincial sporting competitions in lacrosse and basketball, which are his two greatest sporting passions.

PAUL SHILLING

Paul Shilling lives and works on his home reserve of Chippewas of Rama First Nation at Rama/Mnjikaning, Ontario. He has had numerous exhibitions throughout Ontario including the Indian and Inuit Art Center in Ottawa in 2005, the Blue Mountain Foundation for the Arts in Collingwood in 2010, and The Wellington Gallery in Aurora in 2010. He writes that, “I believe that the most sacred bundle of all is the little girl and the little boy that lives inside of us. So the healing begins, the brushes begin to move, eyes begin to open, the fire is rekindled, the old self dies, and the new one arises. Heal the child within and life becomes sacred. Living begins to mean something again.”

LEANNE SIMPSON

Leanne Betasamosake Simpson is a leading Indigenous researcher, writer, educator and activist. She is a citizen of the Nishnaabeg nation, with roots in the Mississaugas of Alderville First Nation. Locally, she is cocoordinator and co facilitator of Wii Kendimiing Nishnaabemowin Saswaansing. She is collecting exceptional book credits including editing *Lighting the Eighth Fire: The Liberation, Resurgence and Protection of Indigenous Nations*; co-authoring *This is an Honour Song: Twenty Years Since the Blockades* and releasing her latest work (here at the festival!) *Dancing On Our Turtle’s Back: Stories of Nishnaabeg Re-Creation, Resurgence, and a New Emergence*. She lives in Nogojiwanong (Peterborough, Ontario) with her partner and her two young children.

SANTEE SMITH

Santee Smith is a member of the Mohawk Nation, Turtle Clan from Six Nations, Ontario. She is the founding Artistic Director of Kaha:wi Dance Theatre. Santee was an integral member of the Aboriginal Dance Project, Chinook Winds at the Banff Centre for the Arts, 1997-2001. In 1996 she began creating and performing her choreography and was recently nominated for a Dora Mayor Award in two categories. Santee is the founder of *Living Ritual: World*

Indigenous Dance Festival. Among other awards, she is the recipient of the K.M. Hunter Award for dance from Ontario Arts Council and the first John Hobday Award for Excellence in Arts Administration from the Canada Council for the Arts.

TONTO’S NEPHEWS

Tonto’s Nephews is an improv troupe made up of Herbie Barnes, Sid Bobb, Craig Lauzon and Michaela Washburn. Performing nationally and internationally, Tonto’s Nephews has taken part in such festivals as: The Del Close Marathon in New York, Chicago’s Improv Festival, Toronto’s International Improv Festival and Rapid Fire’s Improvaganza in Edmonton. Tonto’s Nephews has also placed second, two years in a row, at Toronto’s Globehead Competition. In October of 2004, they collectively wrote their first 2 act play entitled “Ever Sick”, which was featured in Native Earth’s Weesagechak Begins to Dance Festival; and have been guests on the television shows Buffalo Tracks and Bingo and a Movie.

A TRIBE CALLED RED

In 2008, DJ’s NDN and Bear Witness founded A Tribe Called Red. In 2010, they added two-time Canadian DMC champ, DJ Shub to the crew. Electric Pow Wow is a monthly club night dedicated to showcasing Aboriginal DJ talent and Native urban culture and is aimed at creating a space for Aboriginal people. ATRC creates an eclectic sound made up of a wide variety of musical styles ranging from Hip-Hop, Dance Hall, Electronic, and their own mash-up of club and Pow Wow music, known as Pow Wow Step. You can catch Electric Pow Wow every month on the second Saturday at Babylon nightclub in Ottawa, Canada.

TWOSHEES ANDAHEE

Twoshees Andahee is the Peterborough-based improv troupe composed of Paul O’Sullivan, Lisa Merchant & Jan Caruana. Paul Sullivan is an actor, comedian, director and writer. He has worked on productions that have gone on to win at the Tony Awards and be nominated at the Geminis. He is a veteran of “Second City” and has won two Canadian Comedy Awards. Lisa Merchant is a three time Canadian Comedy award winner and for 10 years she has created and produced Toronto’s longest running comedy festival, March of Dames. Jan Caruana is also a Canadian Comedy Award winning improviser who performs across North America and was part of the Gemini Award nominated writing team on YTV’s That’s So Weird.

DOUGLAS WITT

Born in Peterborough Ontario, Douglas is a Metis artist who now lives in Yellowknife, NWT. Douglas is the founder of the School of Witt Mask Studio and was a co-creator of the Calgary based project entitled “This is My City” that garnered critical acclaim. He has worked as an independent contractor in Toronto for 7 years working in the movie, theatre and TV industry as a FX make-up/fine artist. Places to look for Douglas’ work include: Stratford Theatre Ontario, Dragonfly Prop Studio, Cuppa Coffee Animation Studio, The Montreal Circus School, Relic Hunter, Earth Final Contact, the Daily Planet, Discovery Channel, and Sin City

ALICE OLSEN WILLIAMS

Ms. Alice Olsen Williams is best known for her unique quilted textile works that blend expressions of Anishinaabe beliefs and ideology with reflections on contemporary social issues. Her distinctive style is grounded in the traditional skills of beadwork and sewing of the Anishinaabe people and the unique symbols and themes of their culture. Ms. Williams has been quilting since 1980. Her works have been included in exhibitions at the Smithsonian Institution National Museum of the American Indian, Michigan State University, the Thunder Bay Art Gallery and the Art Gallery of Peterborough. She has recently spearheaded a quilt project with the Truth and Reconciliation Commission.

DOUG WILLIAMS

Among other responsibilities, Doug oversees the cultural component of the PhD program in Indigenous Studies at Trent University. A member of the Mississaugas of Curve Lake First Nation, Doug was one of the first graduates of Indigenous Studies at Trent in 1972. He is very much interested in the ongoing study of Indigenous Knowledge in the academy and how that knowledge is applied at the community level. He is also concerned with the loss of language. Doug is a Pipe carrier, a Sweat Lodge keeper and a ceremony leader. He considers himself a trapper, a hunter, a fisher and a warrior. Doug is a powerful storyteller who loves to share a joke and a lesson.

HEAVY METAL GIRLS (cont'd from page 11)

She was home but she was running and she didn't want to have to answer any questions. Being around her friends and family meant answering questions. So Vera found me. I remember her perfect skin, her brown eyes, both piercing and full of warmth at the same time, her black hair, her biting sarcasm. I remember thinking as she took her sunglasses off, that the skin under one of her eyes was too dark for just tired.

Vera was smart and strong, but our conversations were trapped in the mundane. She'd talk to me about make-up and fashion like I knew something about make-up and fashion. I'd ask the right kind of questions, making her assume my continual appearance in jeans and a black t shirt was because it was the best I could do. Which was true, really. She told me she was going to help with that. I hoped it didn't involve wearing sequins, but I was fully prepared to do so if it kept me involved. Commitment is easy when there is no chance of it sticking.

Now on Saturday nights, instead of playing pool at On Deck, I was on the Nish side of town at the Inntowner with Vera. She never had to wait in the line, and that meant I never had to wait in the line, although she did say that she couldn't guarantee getting me in if I didn't lose the hiking boots. I needed something "sexier". I had only vague ideas of what that might mean.

I loved the Inntowner. It was exactly the same as my grandparent's basement. It had the same smell of stale beer that marked my childhood. The same people. Both places had the same circular tile in the hallway that looked like someone had painstakingly glued the petals of silver dollars to the floor. The ceiling was covered in fishnets with dried starfish pinned to the nets as décor. Both places had that same tentative feeling of safety that was always within seconds of exploding. I loved the fly-in-the face kind of optimism of putting carpet in the kind of bar where no one was left standing shortly after last call.

The Inntowner always played Metallica, Bon Jovi, Guns n'Roses and ACDC in between slow dance songs. They had The Cult, but you had to request it. I had to request it. They played the music that I'd grown up with, and hated, and then missed at university when the city kids stared down their noses and I realized the childhood I had wasn't the one of everyone that surrounded me. The scar on Vera's wrist told me she had a similar unspoken experience. The first song we would dance, the second song she would scan the floor for someone to hook up with for the inevitable third song slow dance. I'd head to the bar and order shooters to drink while I waited for Stairway to Heaven to end.

I only have good memories of the Inntowner, even the times Vera made me meet her there, and then didn't show up. All through that first winter, I spent Friday nights pulling my feet off the sticky dance floor and then walking beside Vera at the end of the night as she floated through the debris, the barf, the brawls and the cops, always picking up half full packs of cigarettes along the way.

The run of Vera and me did eventually end. I had to hire a community member, and my boss made me consult the Chief. The Chief, Vera's Auntie, made me hire Vera. I argued with the Chief, even though I was no match. I wanted to post the job description and interview people. The Chief told me I didn't know her community.

I didn't.

She told me that people would apply. I'd hire one. They'd let me down. I admitted this was a possibility but that there were other possibilities too.

She told me I didn't know her community.

I didn't.

She told me hiring Vera would get the job done. I was in no position to fight nepotism, plus I liked Vera.

So I hired her. We went on a trip to Sault Ste Marie on Bearskin Airlines for training. As we sped along the runway at the Thunder Bay airport, looking out the window, three bolts flew off the wing. We looked at each other and laughed. It was the last time. We came home. Vera did part of the job, and then Vera stopped returning my calls, for months.

My bosses were concerned. The Chief said there were personal problems that couldn't be helped and I needed to back off and give Vera time. There were a thousand ways to solve this I fired back, but I have to be able to talk to her, I have to be able to get the surveys back. The Chief maintained her back off position.

Eventually Vera sent a message through her Auntie that I could stop by and pick up the papers, but by that time it was too late to finish anything. I knocked on the door of the Chief's brand new house. Vera answered and let me in. I stood on the mat, numb, staring at the thick white carpet in the living room, while she got the boxes of unfinished surveys from the basement. I thanked her, opened the door and stepped out into my breath and the cold February afternoon.

A few weeks later, she got into her black F150 and drove back across the bridge. I went back to my old life, eventually trading the Inntowner for live bands, and then eventually leaving Thunder Bay for Winnipeg. As I drove my truck across the bridge for the last time, I imagined Vera sitting beside me, her bare feet on the dash, her cigarette hanging periodically out of the window while she fast forwarded a cassette tape to a song she wanted me to hear. And there was me, driving like I had unlocked one more bird from a cage, like her song was meant just for me.

Leanne Simpson is a Michi'Saagiig Nishnaabeg writer.



4TH LINE THEATRE
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20
SEASONS
Join the Celebration!

The Berlin Blues
By Drew Hayden Taylor
Directed by Kim Blackwell
Costumes Designed by Julia Tribe
June 28 to July 23

The Cavan Blazers
Written and Directed by Robert Winslow
Assistant Directed by Beau Dixon
August 2 to 27

SEASON **77** SPONSOR
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Photo: Wayne Eardley, The Cavan Blazers, 1992

4TH LINE
Theatre
SINCE 1991
ARTISTIC DIRECTOR
ROBERT WINSLOW

Ode'min Giizis Festival Guide

WEDNESDAY JUNE 15	THURSDAY JUNE 16	FRIDAY JUNE 17	SATURDAY JUNE 18	SUNDAY JUNE 19
<p>2-4 pm Reception & Exhibition <i>New Paintings: A Tribal Death</i> by Thomas Olszewski Black Honey, 221 Hunter St. W.</p> <p>6 pm Festival Opening Celebration in partnership with the AGP</p> <p>Honouring our Anishinaabe Garden</p> <p>Catalogue Launch: <i>ayaandagon</i>, Outdoor art installations in an anishinaabe garden. William Kingfisher.</p> <p>Book Launch: <i>Dancing on our Turtles Back: Stories of Nishnaabeg Re-creation, Resurgence and a New Emergence.</i> Leanne Simpson.</p> <p>Ongoing Exhibition: to Sept. 4th, Robert Houle's <i>Paris/Ojibwa</i>. Art Gallery of Peterborough, 250 Crescent St.</p> <p>8 pm Opening Exhibition and Music</p> <p><i>Bimaadiziwin and the Inner Child:</i> New Art Works by Paul Shilling</p> <p><i>Music:</i> an evening of classical guitar with Gabriel Ayala. Kubo Lounge, 413 George Street N.</p>	<p>7:45 pm The Creator's Game (an excerpt) <i>Contemporary Dance Meets Sport.</i> A 10-minute presentation of new dance by choreographer Santee Smith of Kaha:wi Dance Theatre. Prior to the Peterborough Lakers & Brooklin Redmen lacrosse match. Peterborough Memorial Centre. 151 Lansdowne St. W.</p> <p>10 pm Spoken Word & Electric Pow Wow <i>Zaccheus Jackson & A Tribe Called Red.</i> Kubo Lounge, 413 George St. N</p>	<p>6 pm Performance Art With <i>Robin Brass</i>, 212 Hunter St. (behind the Benevolent Stranger)</p> <p>8 pm Theatre Sports <i>Tonto's Nephews:</i> Herbie Barnes, Sid Bobb, Micheala Washburn & Craig Lauzon belly up against <i>Twoshees Andahee:</i> Paul O'Sullivan, Jan Caruana and Lisa Merchant. Host Neal McLeod. Market Hall, 140 Charlotte St.</p> <p>10 pm The Red Revue In partnership with ANDPVA. <i>Missy Knott, Sarah DeCarlo, Rob Foreman, Charlie Chickenhawk & the Anishnaabe Babes, and Sean Conway.</i> Historic Red Dog Tavern, 189 Hunter St. W.</p>	<p>11am Community Procession Confederation Park, 500 George St. N. All are welcome!</p> <p>Noon-6 pm Traditional Gathering Drumming & Dancing, fine arts and craft, regional food, canoeing, gallery tours, contemporary performance, storytellers, workshops. Del Cray Park, 100 George St. N.</p> <p>5-7 pm Panel Discussion: Robert Houle's <i>Paris/Ojibwa</i> with Barry Ace, Deb Chansonneuve, David McIntosh, moderated by Wanda Nanibush. Supported by: Department of Indigenous Studies Pine Tree Lecture Series, Trent U. Market Hall, 140 Charlotte St.</p> <p>8 pm IndieGenius Outdoor Music Concert in partnership with Peterborough Race Relations Committee. David Maracle, Chaka Chikodzi, Gabriel Ayala, The Imbayakunas, Old Mush Singers, Country Boys, & The Revolutionaries. Hunter St. Stage (between Aylmer and Chambers Streets)</p>	<p>9 am-4 pm Iroquois Lacrosse Program Dewa:ao gajihgwa;e (The Creator's Game) Interactive program for youth, Sports Field at TASS, 1009 Armour Rd. \$10</p> 

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Aboriginal Student Success Facilitator
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