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Summer 2017

Discover Six Nations

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Youngsters participate with their parents displaying the splendor of their regalia. (Photos Turtle Island News)

Turtle Island News Discover Six Nations SIX NATIONS POWWOW & TOURISM MAGAZINE

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Graphic Design: Nancy Gambacourt
Sales: John Pase
TURTLE ISLAND NEWS
P.O. Box 329,
Ohsweken ON N0A 1M0
P: 519-445-0868
F: 519-445-0865
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WELCOME



Shé:koh

Welcome to our Discover Six Nations Edition. Our annual publication is now 15 years old and we are pleased to present it to you from the Grand River Territory of the Six Nations, the home base for Turtle Island News, Canada's number one national native weekly newspaper. Aboriginal communities across Canada have welcomed visitors to their homes for generations to share with you the treasures of their culture and customs and history. To walk with you through time. To introduce you to our languages, to the wonderful customs that make up our nations.

At Six Nations, located just south of Hamilton, Ontario along the Grand River, you will find the home of the Mohawk, Onondaga, Oneida, Cayuga, Seneca and Tuscaroras. It's the only place where you will find all six of the Haudenosaunee, the "Iroquois" peoples living. The Six Nations came together to form a Confederacy of Nations under the "Great Tree of Peace", following the messages brought by the "Peacemaker". Inside you will find stories of our culture, history and descriptions of powwows dances and our festivals. Not to mention the many crafters,

art galleries and businesses in our communities that welcome you to come and browse. Sharing and laughing and telling stories is as much a part of our communities as the air we breathe and the water we drink. We love to tell you all about us from all our different nations. The Six Nations Territory is located along the banks of the Grand River surrounded by the original Carolinian Forests of Southern Ontario. We hope you will get a chance to visit our communities and share with us the wonderful warmth of summer.

Nia:weh, thank-you!
Lynda Powless - Editor

Pow Wows to visit this summer...

July 9 - 10

Echoes of a Proud Nation Pow Wow, Kahnawake, QC
www.kahnawakepowwow.com

July 15-17

Marvin "Joe" Curry Veterans Pow Wow, Salamanca, NY
www.senecapowwow.org

July 21-23

Six Nations of the Grand Grand River Pow Wow, Oshweken ON
www.grpowwow.ca

July 29-31

Saginaw Chippewa Pow Wow, Mt. Pleasant, MI
www.sagchip.org

July 30-Aug 1

Wikwemikong Annual Cul-

tural Festival & Pow Wow
www.wikwemikongheritage.org

Aug 6-7

Saugeen First Nation Pow Wow, Southampton, ON
www.saugeenfirstnation.ca

Aug 12-13

Rejuvenation of the Spirit Pow Wow, Learnington, ON
www.caldwellfirstnation.ca

Aug 20 - 21

Chippewas of Rama First Nation Pow Wow, Rama, ON
www.mnjikaning.ca

Sept 10-11

Akwesasne International Pow Wow, Cornwall, ON
www.akwasnepowwow.com/ First Nation Pow Wow

Welcome to Six Nations

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you did.



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The Grand Entry

The Grand Entry signifies the start of the powwow dancing and singing.

All dancers participate in the Grand Entry, but none are allowed into the circle until after the Eagle Staff Bearers and flag bearers who lead the processions have entered the ring.

Dancing takes place in a clockwise direction following the path of the sun.

The Eagle Staff is the oldest of aboriginal symbols. Dog Soldiers of the Plains were given the honour of carrying the staff because of their warrior status. Only the highest ranked among them were allowed to carry the eagle staff.

Even today, Eagle Staffs are carried by First Nation veterans and are considered the flags for First Nations receiving the same respect as Canadian and American flags.

The host drum offers a special song for the Grand Entry procession. Dancers carry themselves with pride and dignity during the Grand Entry.

Once the dancers are all in the arena the flags are raised and the flag songs are sung.

A prayer is offered by an elder and the dancing begins.



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GRASS DANCERS

lead the way



The Grass Dance has been growing in popularity for almost a decade now.

And it's quickly attracting attention from young boys and teens.

The regalia is made with bright coloured yarn or ribbon fringe. Most dancers have stunning bead work but some are making the transition to coloured fabric.

The dancers require precise movements and

spectators get a chance to view footwork of dancers that they might not get a chance to see during some of the more elaborate dances. Each Grass Dancer is able to develop his own technique, giving each dance a unique look and feel. The dance comes from the west.



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FANCY FEATHER DANCERS

An explosion of colour

These dancers are dressed in brightly coloured regalia almost covered in feathers.

You can tell these dancers apart from others because they wear two feather bustles.

Many use neon or very, very bright colour combinations to stand out in the sunshine and huge circle of dancers.

They combine it with bead-work ribbon, fabric and head-dress.

Many boys and men begin their dancing careers as fancy dancers because the style requires a lot of energy, fast movement and stamina.

Fancy dancers begin their dancing at a very young age, perfecting their styles over the years. They are the ones you'll see come onto the arena grounds in a burst of energy almost exploding with style and speed.

Stamina and agility play a major role in their dancing and they have to be in excellent physical shape to withstand the dance that can, during summer months, be delivered in blistering temperatures.

Fancy dancing was introduced to the eastern provinces from the western tribes and is also recognized as a war dance because at one

time the dancers used their elaborate regalia to psyche themselves up for the coming battle.

Today these fancy feather

dancers are known for their high flying, spinning styles that combine with a series of steps that keep everyone fascinated with their skill and agility.



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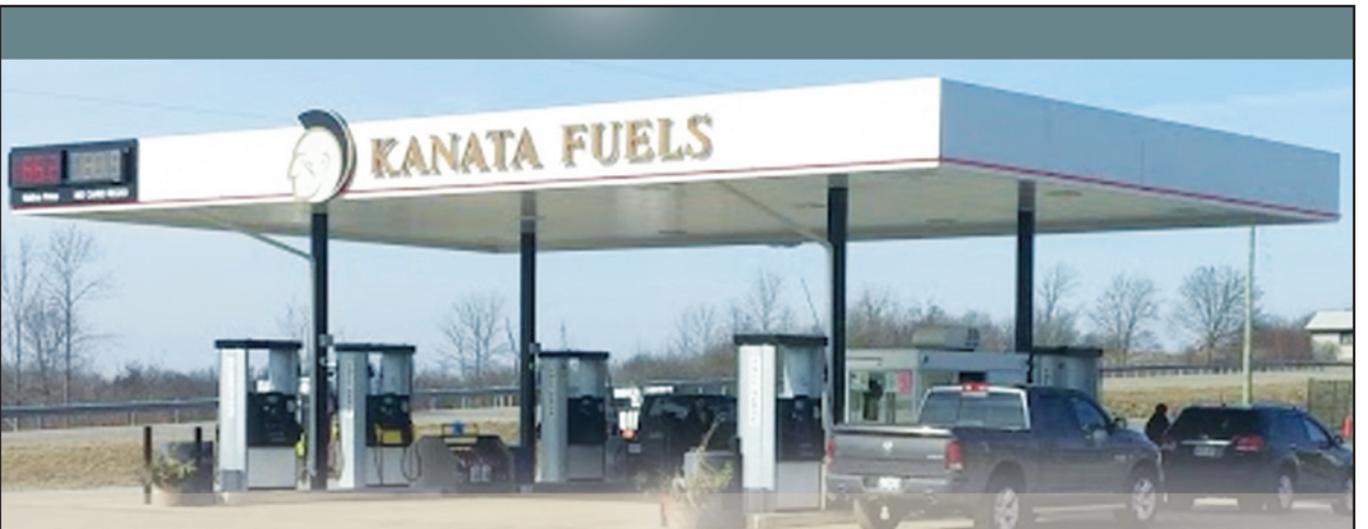
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FANCY *Shawl* DANCE

Shawl dancing may be the beginning of powwow dancing for many young women.

It is fast, requires a lot of movement and stamina.

Don't be surprised to see a lot of high stepping, twirling and lifting and almost flowing of the shawls.

The shawl dance brings with it two teachings. One is that shawl dancers symbolize a butterfly and that is why she is supposed to move her arms

with her shawl draped over them in movements representative of a butterfly in flight.

The other teaching is that shawl dancers represent women warriors and they're dancing that of the women's warrior dance.

Women's shawl dancing came to the east from western tribes where the dancers are also called women's Fancy Shawl Dancers.

Traditions in the east say that shawl dancers are similar

to grass dancers in that their dances represent warriors. It is said that one of the reasons that women were given their right to dance a war dance is because long ago the women were runners who ran from village to village warning of danger which in return earned them the title of "warrior."

Shawl dancers' regalia is made of colourful fabric and ribbons, adorned with beads.

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JINGLE DRESS *...a healing tradition*



The Women's Jingle Dress is a very special dance, because the dress itself is as much a focus as the dance.

The Jingle Dress is a Medicine Dress and when a woman takes on the responsibility of her dress it is treated with ceremony and a great deal of respect.

She fasts prior to putting on the dress to wear in public for the first time, and a feast follows the fast.

She is then prepared to take on the responsibility of being a Jingle Dress dancer.

Teachings tell us this dress came from a man from an

area now known as the Lake of the Woods area in Ontario whose daughter was ill.

In a vision he saw the Jingle Dress and was told how it was to be used to make his daughter well.

The vision told him to give this dress to his people to be used for the purpose of healing.

The "jingles" originally were made of shell then over time cones were made from the metal in European snuff tins and they replaced the shells.

Today the metal

cones are ready made just for the purpose of putting them on Jingle Dresses and giving them their unique sound.

There are two types of Jingle Dress dances, the side step and the higher stepping straight step.

Jingle Dress dancers are respected for the special status their dress and teaching gives them and they are given tobacco at a gathering and asked to dance for a member of the community who may be ill or in need of healing.



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HOOP *Dance*

Hoop Dancing is done by either men or women.

Some dancers start learning to use the hoops when they are just tiny tots.

To become a master or world champion Hoop Dancer it takes years of work, stamina, and persistence.

Top dancers can work with between 20 and 30 hoops.

There are many different dances with the hoop dancing styles. But most of them are

interpretations of the life cycle of the Eagle and the Creation Story.

Many Hoop Dancers spend a lot of time working out new themes and dances that may represent different animals or stories.

It is becoming more and more popular so expect to see the Hoop Dance demonstration at most Powwows as many dancers take the opportunity to demonstrate the dance style to better their skills.

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TINY TOTS CARRYING ON A PROUD Tradition



There is nothing cuter, or that brings more smiles to everyone's faces than when the Tiny Tots enter the arena for their competition.

You may see some looking around at the spectators more than dancing, or forgetting steps or checking out their regalia but remember they are at the beginning of a long dancing road and they like to look around to watch adult dancers and learn from them.



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Fatty Legs

Tuesday November 7 | 7:00 PM | \$35.00
School performance Wednesday November 8, 10 AM & 1PM. Call for details.
This show uses music, dance, and narration to tell the story of one little girl's experience in "Indian" Residential School. Based on a true story, it brings to light great suffering while celebrating the deep strength of a child who refused to be broken by her experiences.
Performed by Xara Choral Theatre and Sarain Carson-Fox.



Buffy Sainte-Marie



Sunday November 12 | 8:00 PM | \$55./\$45.
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PROTOCOL & Etiquette

Protocol and etiquette at a powwow is a signal of ancient times, an ancient way to honour traditions and acknowledge the ancestors, animal spirits and the Creator.

While attending a Powwow, positive respectful behaviour is expected at all times.

There is zero tolerance for drugs or alcohol anywhere on the powwow grounds.

The powwow is an annual celebration of song, dance and ceremony that comes full circle each year after a whole year of careful planning and hard work.

With an eye to honouring Native tradition, part of that work and planning involves a deep regard and acknowl-

edgement of the elaborate etiquette and protocol that binds Aboriginal people together. There is a fine line between protocol at traditional and competitive powwows. The hospitality differs slightly and so do what is public and what is considered private ceremonies. Competitive powwow, by its nature, is fast paced and high pressured.

A marketplace gives aboriginal crafters and sculptors, designers and others a chance to show off their wares and participate in one of the oldest of aboriginal activities... trade.

Today's competitive powwows draw large crowds and boast commercial midways that include food, concessions, craft booths, some have bingos and handgames tents,

and even helicopter rides.

The pressure of dealing with thousands of visitors, tourists, dancers and drum groups has created a need to separate sacred and public ceremonies.

Pipe ceremonies and prayers which used to be held in the public dancing arbor now take place in a separate lodge, keeping sacred objects like pipes and rattles away from crowds, children and women on their moon time.

A traditional powwow, on the other hand is more relaxed and family oriented.

The protocol of old time traditional powwows demand that guests, visitors and Elders be fed and looked after by the host community.

This includes honoura-

riums to all drummers and dancers to help with travel expenses and wood and food delivered right to the campfires.

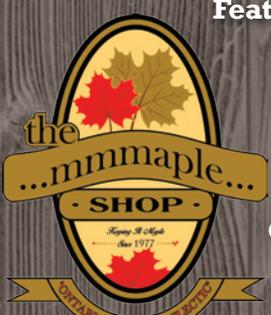
Protocol and etiquette for a dancer is the same at both types of powwows.

From the moment you take on the role of an initiated dancer, a lot of pressure is on you. Not only to perform but to be a role model, to be honourable.

When you put on regalia, you take on the essence of the sacred animal, honour culture, teachings and the Creator.

Being humble should be the number one priority for any dancer, thankful that they are allowed to dance with the animals you wear, showing your respect because you represent them.

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HOT POINTS

TERMS OF REFERENCE

The HCCC have assigned certain individuals to provide a process and an institution to ensure that Haudenosaunee rights are protected. That process is currently called the HDI.

NO AUTOMATIC APPROVAL

Approval is not automatic. Currently where a project is recommended for approval by the HDI, final approval must be provided by the HCCC and its processes.

NO SURRENDER

No HDI land use agreement will ever surrender or relinquish Haudenosaunee title to the land.

FUTURE DIRECTION

The HDI is preparing to appoint a Community Advisory Board.

Understanding the



Haudenosaunee Development Institute

OUR LAND OUR LAW OUR PEOPLE OUR FUTURE

In 2007 the Haudenosaunee Confederacy Chiefs Council ('HCCC') was swamped with developers seeking approval of projects within areas of Haudenosaunee jurisdiction including the Haldimand Tract.

The developers were approaching the HCCC because of recent Canadian legal decisions and because the Crown has completely failed to deal with Haudenosaunee rights.

The problem of 'development' on Haudenosaunee lands is not a new problem for the Chiefs to address. Historically developers were simply called squatters – and the solution at that time was to ensure that lands were leased rather than sold. This was done for the perpetual care and maintenance of the Haudenosaunee people and consistent with one of the mandates of the HCCC which is to protect the interests of the Haudenosaunee people.

The HCCC have now decided that a process for dealing with the modern day squatters is necessary because of infringement on Haudenosaunee rights and damage to the environment caused by the squatters. The HCCC have assigned certain individuals to create a process and an institution to ensure that rights are protected. That process is currently called the Haudenosaunee Development Institute ('HDI'). It is understood that the HDI must function and operate in accordance with Haudenosaunee Law.

The HDI is not about any individuals – it is about establishing a process and structure that will protect Haudenosaunee rights long after any individuals are gone.

Currently the HDI process asks developers, individuals or governments to submit an application for a project to be considered for a land use agreement. The land use agreement is simply renewing the original intent of the Chiefs in terms of providing for the perpetual care and maintenance of the Haudenosaunee people. At no time will any land use agreement surrender or relinquish Haudenosaunee 'title' to the land.

Approval is not automatic. Currently where a project is recommended for approval by the HDI, final approval must be provided by the HCCC and its processes.

The HDI is not about past injustices or the current negotiations. The HDI is about protecting lands and resources going forward and allowing us to become self sufficient and truly independent.

We look forward to providing you with our next press release on our accomplishments to date and thank you for your understanding, patience and support as we work towards protecting the rights and interests of all Haudenosaunee people.

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THE ARENA DIRECTORS...

keep the events moving...

A powwow is usually organized by a powwow committee, a dedicated group of members of the hosting band. This involves bringing together the drums, dancers, entertainment, food, craft booths and the management of the powwow grounds.

Once the powwow begins, it is run by the master of ceremonies, and the

arena directors, who are sometimes called the Stickmen.

Different emcees have different styles, and the choice of emcee greatly influences the feel of the powwow. The emcee gives a running commentary on events, announcements and most importantly background information about the dances, ceremonies and

the spirit of the powwow. They also bring into the proceedings humour that is appropriate to the atmosphere and people.

The arena directors keep the events moving and manage the flow of activity in the arena. They may tell the drummers who will play next or what kind of song we will hear next.

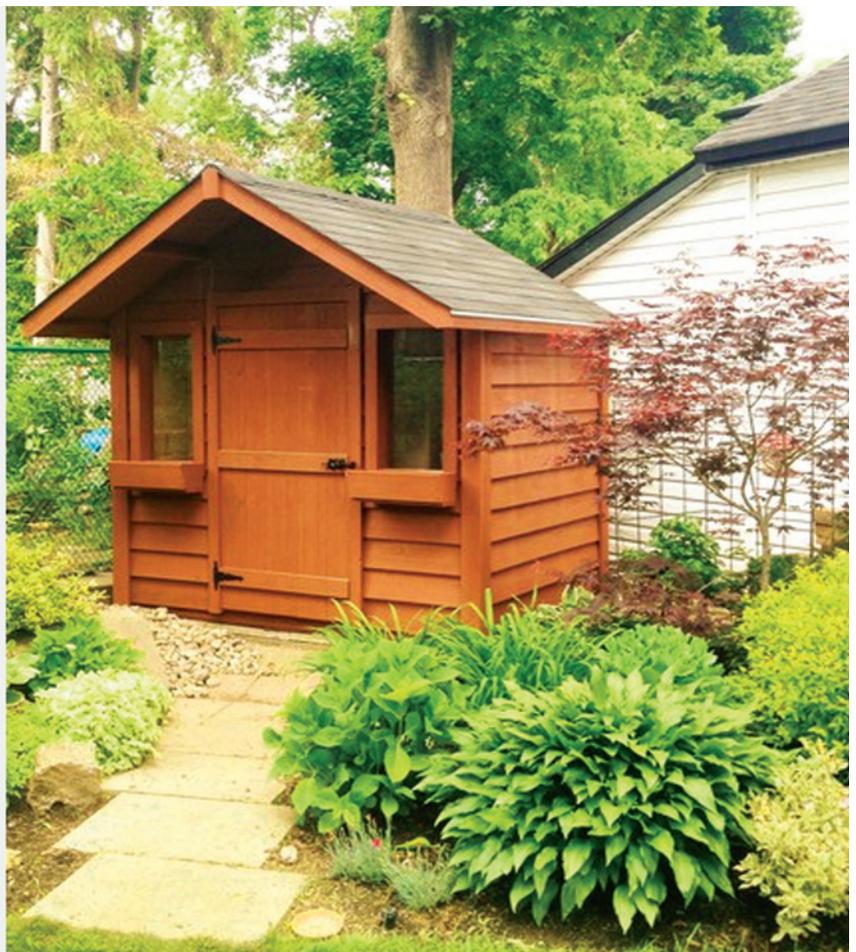
The arena director also serves the judges or organizes the dancers. They are very busy and the job is very important to a smooth running powwow.

Judges are chosen for their knowledge of the dance style and drum songs. They judge dancers on their style and form, regalia and ability to stay in time with the drum and stop on the final beat.



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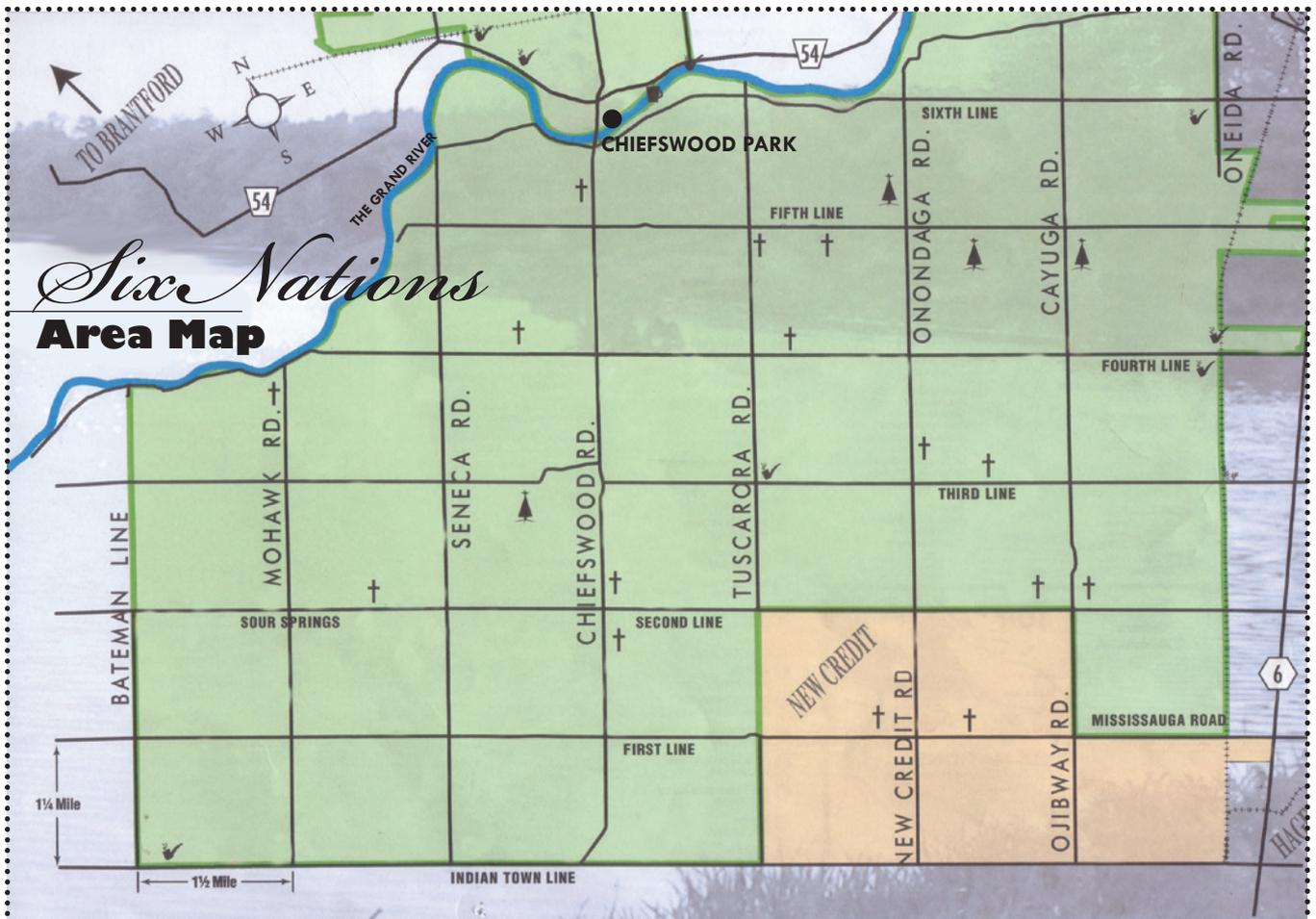
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