



Tsitsak'alam

(News)



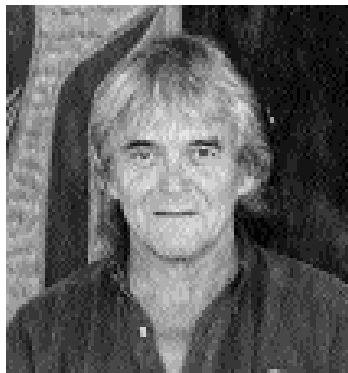
Photo: Royal BC Museum

Weka'yi

Tsakwa'lutan

Cape Mudge

Gilakas'la 'Nał'namwayut, 'Ni'namukw. Greetings relatives and friends. I hope this newsletter finds you all in good health.



Chairman

William Cranmer

As I am writing my contribution to this newsletter, I am sitting poolside at the Holiday Inn, Puerta Villarta, Mexico.

Tłisalagi'lakw's father is alive and very powerful down here. I went to Guido's restaurant last night; Louisa and Guido send their best wishes to all. You may recall, Guido was very helpful when we were fundraising for our Bighouse reconstruction.

The most recent event in which I represented U'mista was the "Listening to Our Ancestors" exhibit opening at the National Museum of the American Indian (NMAI) in Washington, DC, February 10th, 2006. Barb Cranmer and Andrea Sanborn are to be commended for their work in making this Kwakwaka'wakw exhibit what it is. Other people to be commended is the group who traveled to Washington, DC to take part in the official opening ceremony. From oldest to youngest they were; Henry Seaweed ('Nak'waxda'xw), Bill Cranmer ('Namgis), Stella Beans (Mamalilikala/'Namgis) Vera Newman ('Namgis/Mamalilikala) Calvin Hunt (Kwagu'ł), Maxine Matilpi (Ma'amtagila), Barb Cranmer ('Namgis) James (Moose) Glendale (Da'naxda'xw), Rande Cook ('Namgis), Kodi Nelson (Dzawada'enux/Da'naxda'xw), Kevin Cranmer (Da'naxda'xw/'Namgis), Ernest Alfred (Mamalilikala/'Namgis), Wedlidi Speck ('Namgis/Ławit'sis) Eli Cranmer ('Namgis) Donna Cranmer ('Namgis) and our youngest star Gwi'mo'las (Donna's 16 month old daughter). The dances we performed were related to pieces on exhibit from our language groups so that when people visit the exhibit they will know that they weren't just lifeless pieces. As our old people used to say "we come to breath life into our treasures". As the MC for our dance performances, I made reference to the title of the exhibit "Listening to

Our Ancestors" and how our group was a great example of how people are listening to our ancestors, learning songs, dances, art, language and history. There were many other groups representing the First Peoples of the Pacific North West Coast; The Tłingit, Haida, Nisga'a, Tsimshian, Bella Coola, Heiltsuk, Nu-Chan-Nulth and Makah of Neah Bay. They performed during the opening where each group was allocated 15 minutes. Our group was the only one to stay within the time limit. I met our friend, Aldona Jonaitus of the University of Alaska who attended the opening, her remark was "You guys are always so professional."

I thanked Rick West, Executive Director of NMAI, for inviting us to take part in this very exciting and special exhibit. Thanks to all NMAI staff who helped us during our stay. I would like to thank our group for agreeing, in short notice to do a ceremonial opening for Premier Campbell's press announcement of the completion of the first phase of the Central Coast Land Resource Management Plan. Our singers did an entrance song to lead the Premier and all Chiefs of the Coast Nations who were part of the plan. They also did a Tła'sala (Peace Dance) to ask for a blessing for the event.

Gilakas'la to Dallas Smith for inviting us to be a part of this significant event. I'm sure I can speak for all the Chiefs in thanking our group for another great performance and in doing so recognize the Coastal First Nation participation in this process.

All of my other activities on behalf of the U'mista and the Kwakwaka'wakw are ongoing in the Provincial, National and International arenas and I will report on these activities in the next newsletter.

The election of the Conservative government under Premier Harper will of course delay ongoing activities for awhile but I am sure we will continue to move forward under the leadership of our National Chief Phil Fontaine.

Gilakas'la Bill Cranmer, Chairman of the Board

Notes from the Executive Director's desk:

Here we are already at the end of our fiscal year and ready to start the next. It

is always an ongoing process to develop all the proposals for funding, then wait until the various jury committees review them and finally and hopefully receive their ap-

proval and soon after, the cheques. Unfortunately we spend too much time having to justify ourselves to funders, gain their support and then get on with the job. What a wonderful world this would be if we were able to be self sufficient and able to devote all our time to public programming, education and enlightenment. In the meantime, we do appreciate the support of all our funders and they are a group that is very helpful when we are preparing our proposals. They have their job to do, as we do, and accountability is ever so important.

Since the last newsletter we have been very busy doing many different things. Final details were completed for *"Listening to our Ancestors"*, our exhibit, with the National Museum of the American Indian (NMAI), travel arrangements were worked out for a group of 15 dancers to attend the opening of our exhibit in Washington, DC and to represent the Kwakwaka'wakw, the U'mista Cultural Centre and Alert Bay, photos were being scanned and sent for use in their posters for educational purposes. Our friend Sharon Grainger attended the opening of our exhibit at the NMAI and photographed the event for us. Sharon has been photographing many events and projects for us since 1999 and is always donating her time and materials as well. Thank you Sharon, for sharing your photography with us. We were also busy prepar-



Andrea Sanborn

ing for William Wasden Jr. to go to the British Museum to conduct research as part of his Internship program and to participate in a small Film Fest while there. William also visited the Canadian Museum of Civilization in Ontario on the way home and finally on to the Museum of Anthropology in Vancouver to participate in a presentation by a group of visiting Maori from New Zealand. We were fortunate enough to be able to invite Darryll Dawson of Kingcome to accompany William on this trip. We wanted to make the most of the trip by offering an opportunity for learning to a budding researcher from within the Kwakwaka'wakw.

Darryll's report indicates that he feels it was a very worthwhile adventure for him, a good learning experience, and full of enlightenment. Other travelers on behalf of U'mista and Alert Bay were Pewi Alfred, Randy Bell and Lillian Hunt. They traveled



to the Netherlands where they participated in the Canadian Connections Fare in Arnhem representing 'Wi'la'mola to tour operators and interested public. William, Darryl, Pewi, Randy and Lillian all traveled on the same flight to London, with a seven hour delay in Vancouver, they were beat almost before they

started their work. None of these trips would have been possible without the support of the NMAI, who paid for 9 airfares and all other costs for 15 persons, the Museum of Anthropology and Canadian Heritage Internship program that sponsored William and Darryll, Walas Media in the Netherlands who sponsored Pewi, Randy and Lillian and Larry Garfinkel of Vancouver, BC who contributed the other 6 adult plus one child airfares for the group to NMAI. Moving 20 people through the air

(Continued from pg 3)

to various venues was a challenge that ended perfectly. Gilakas'la to all the sponsors. You will hear more from all the travelers in this newsletter. Special thank you to Barb Cranmer, Community Curator, for her work in the development of the NMAI exhibit "Listening to Our Ancestors". You will be able to see our part of the exhibit when it is returned to the U'mista after February 2007. As well as all mentioned above, we were invited to send a piece of art to be displayed at the Canada House during the Olympic Games in Turin, Italy. So, U'mista is being well represented around the world.

Some other projects we are completing are the mounting of the artifacts returned from the NMAI, and from Aube Elleouet in France, the *Native Dances* virtual project with Carleton University and a photo exhibit of some of our Elders that we hope to have ready by the end of April. The additional pieces for



Dortec Security reconnecting system.

the Potlatch Collection should be on exhibit by the end of March. Ongoing translations (kwak'wala by Lorraine Hunt and french by Guy Buchholtzer) for a new and improved brochure is also nearing completion. The Potlatch Collection project was made possible in part through a grant from the Museums Assistance Program, Department of Canadian Heritage.

Many travel writers have visited this winter and we have seen some of their work in various publications and newspapers, all good promotional material for U'mista and Alert Bay. In January, we launched Honey Jacobson's book *My Life in a Kwagu't Big House* with some 40 people in attendance at the U'mista. Congratulations Honey.

On February 19th we had Greek Consular George Aravositas of Vancouver, BC accompany Elena Korkas, Archaeologist, Head of Dept. of Greek and



**Elena Korkas
& Andrea Sanborn**

**Photo: Malcom Parry,
Vancouver Sun**

Foreign Scientific Institutions and International Issues in Athens, Greece visit the U'mista. Their purpose was to discuss repatriation and specifically the return of the Transformation mask to the U'mista from the British Museum on a long term loan basis. The Greeks have also been discussing repatriation of their Parthenon Marbles with the British Museum for a number of years. I was invited to speak at the presentation, *The Reunification of the Parthenon Marbles* in Vancouver with Elena on Feb.21st. Also with them in Alert Bay was Mr. George Kallas, President of Metropolitan Fine Printers whose company sponsored the Vancouver presentation and Kate, Fiancée of Mr. Aravositas. Mr. Kallas was pleased to discover that we have done business with his company in the past.

In February we had a return visit of Cultural Tourism students from North Island College (NIC) as part of their Coastal Adventure Program curriculum. A previous group from the West Coast village of Ahousaht visited in December. Many of these students are selected from their communities to participate in this capacity building program for Cultural Tourism as they recognize the future growth and opportunities this industry presents. We are happy to participate with NIC capacity building. Program coordination is

Continued from pg 4

led by Lillian Hunt who contacts local resource people to bring their skills to students.

We continue to participate as a member of the Steering Committee on the Reciprocal Research Network project in partnership with Musqueam and Sto:lo First Nations and the UBC Museum of Anthropology.

We had a gathering and dinner for a group of kwakwala speakers on Feb. 20th. The purpose was to not only get them together but to allow Pewi to record their conversations for use in her curriculum development project. We enjoyed the evening with them: lots of chatting and lots of laughter.

Museums are always short of storage space and we are no exception. I asked Dale Peterson to come in to increase our storage spaces with shelving which he did without delay. It sure makes a difference and almost allows us to be very organized. Dale decided to donate all his time to the U'mista to get this job done. We certainly appreciate his generosity. Dale said he appreciates being able to help people who appreciate his contribution. Gilakas'la Dale!

Our condolences to the families of the late Mary Scow, Tami Lynn Alfred, Billy Glendale III, Blanche Salmon, Thomas Henry Smith and Billy David Williams. All former members of the Kwakwaka'wakw First Nations, with their passing on to the spirit world they leave their footprint with us forever.

On Feb 14th, Valentines' Day, a fund raiser was held at the Nimpkish Hotel where a very splendid dinner was presented. Great music was played by Hunter Cook Jazz Trio, Jamie and Vickie Taylor.

The Lawrence Ambers Scholarship Fund committee and the Nimpkish Hotel are to be commended for all the hard work it took to bring the fund raiser together that resulted in \$700.00 to be added to the growing fund. Gilakas'la to all involved and thank you to all those who came out in support.

In closing my article I would like to extend on behalf of U'mista and the Board of Directors, our

condolences to the family of Dr. Michael Ames and his colleagues at the UBC Museum of Anthropology. I remember Dr. Ames as a very caring person, always willing to help people, encouraging even someone like myself to move forward with what you believe in to make things better. His gentle manner made things very easy to understand. He will be missed by many.



Canadian Connections Fair venue:

Eusebius Church, Arnhem c1796

Hosting this fair is one way the Dutch are preserving these spectacular and old (210 yrs) structures. The sizable crowd is there to watch the U'mista Cultural Centre presentation. Pewi made the front page of the Arnhem newspaper.

Wiwek'am (Notes from Wilson Duff)

The people on the present Indian settlement on Campbell River spit (IR 11 Tłamataxw, Salish name, "sandspit at mouth of stream") are predominantly Wiwek'am. The name is another plural form of Weke' the first Ancestor. This tribe seems to have absorbed the remnants of the Kuma'enuxw "Rich People" (Curtis) of Loughborough Inlet during the first half of the 19th Century. Later they were joined by what remained of the Kwixa and Ła'alwis.

Traditionally, they share the same early history as the Wiweka'yi, originating at Topaz Harbor and moving south to Kanish Bay and then Surge Narrows. The latter village, however, became predominantly a Wiwek'am village. In 1882, part of the tribe lived here, although another branch known as the "Awahu" were then living at the mouth of Campbell River (Report, 1882:64). By 1885, the Awahu (identified by James Smith as the "All-Chiefly" clan of the Wiwek'am) had joined the latter at "Tatapowis", Hoskyn Inlet. They lived in four houses and numbered 32 and the Wiwek'am also had four houses and numbered 52 (Dawson: 75). Thereafter the two groups were enumerated together.

In 1886 Reserve Commissioner O'Reilly found them living in a new village on Greene Point Rapids (IR 4, Matlaten, "calm bay" in Salish). He laid out the reserve for them and noticed their "new and substantial lumber houses" (O'Reilly 1886:220). The older village at Hoskyn Inlet, it is said was burned down by a traveling party from one of the northern tribes. Some of the dwindling Kwixa joined them at Matlaten, so that it was sometimes referred to as a Kwixa village. The next move of the tribe was southward, where they established on Campbell River spit by 1900. That area had been claimed by the Wiweka'yi for quite some time, but in 1908 they gave up their prior claim in favour of the Wiwek'am. *(as written by Wilson Duff)*

Traditions of Ligwiłda'xw, told by Chief Billy Assu

The first man came down at Taka, Topaz Harbor in the mainland. His name was Weka'yi. Lakatasa is the name of the mountain there. After some time, a long time, the great flood was to come. So the people made cedar rope from the top of the mountain down to the salt water at the ocean. With this long rope they made an anchor and tied it to the mountain to secure their canoes during the flood. They fastened two canoes together and lots of people came. The flood lasted for a very long time, and it is said the tides were really strong and the weather was very bad. Because of the rough weather the canoes started to bang together and he feared the canoes would split and they would drown. Therefore Weka'yi cut off the people in the other canoe and they drifted away and they are the Kitimaat people. Then the great flood went down and he looked around and realized that he was in a different place. He had drifted up into Knight Inlet.

There was a woman named Tłisdał and she had wings on her back. Weka'yi began to put stakes in the river to build a salmon trap and the woman asked him what he was doing. She told him that this was her river. Weka'yi argued and said it was his river and he had been there first. To test Weka'yi, the woman asked him, "If it is truly your river, then what type of fish return here?" Weka'yi replied and said, "Sockeye salmon, coho salmon, pink salmon, spring salmon, chum salmon and steelhead salmon". The woman told Weka'yi that if he really owned the river, then he would have known about the valuable eulachon that comes to this river. The woman and Weka'yi continued to argue over the ownership of the river and only in this version did Weka'yi win against her. She called them Dzaxwan or Candle Fish. She eventually allowed him to build a house there and make tli'na or eulachon grease every spring.



Eulachon catch date unknown. Photo: Collections Canada

After a while, people began to increase in numbers everywhere. Weka'yi called the people from all over. He put the grease into kelp bottles. He sold grease for slaves and became a great Chief. He also lived at Xwalkw at Gwa'ni or Nimpkish River where there are logs piled up for foundation for dwellings there. Weka'yi's wife was a woman from Gilford Island named Kixwaka'nakw. He married her and got a copper named Tlakwola.

The tribes of Weka'yi are the Ligwiḏa'xw or "Un-killable Thing", named after a great sea worm that could not be killed. If it is cut into pieces, they would wiggle away in the water and the part with the head would simply grow back. The Ligwiḏa'xw were a feared and war-like people. After being pushed out by the 'Namgis from the mouth of the Nimpkish River, they invaded territories to the south, pushing the border line of the Coast Salish farther south. From this history of constant warring on their Salish neighbors, they were given the name Yaxalta or "Flesh Eaters", by their Salish neighbors. The Salish dreaded their ruthless enemies the Ligwiḏa'xw and much feared their Hamaḥsa or "Cannibal" rituals. There are many tribes and clans amongst the Ligwiḏa'xw. They are mainly two tribes today, sharing common ancestry, beginning with Weka'yi and his family and their survival of the great Flood.

Wiweke'-the descendants of Weka'yi who now live

at Cape Mudge. Wiwekam-the descendants of Weka'yi's sister who now live at Campbell River. Recorded by Phillip Drucker

The Origin of the Xwixwi Dance. Told by Yakudḥas

Weke' was paddling about near Xwalkw. He went up northward until he came to Kwa'ni. There he went ashore, unloaded his canoe and stayed there for a long time. He built a small house there. One evening when he was sitting in the house he heard a rumbling noise and the talking of people. Then he purified himself because he thought that this was something supernatural. He heard it again and he went on to look for it. He came to Axwdam and saw a house. Sparks were flying out through the roof. The noise came from this house.



Old village site at Cape Mudge date unknown. Photo: RBCM

Suddenly it stopped and he heard people talking. He looked through a knot hole and saw the Xwixwi dancing. When a certain word was pronounced in the song they fell down and were transformed into red cod.

Their tails struck the ground and made the noise. They must have been secular because they did not notice when a stranger approached them. For four nights he went to look at their dance. Then he thought, "I am going in to see what they are doing". He went in. Nobody took notice of him. Then he stood up and said, "I have obtained you as my supernatural treasure. I want you for my supernatural dance". They agreed. The following is their song which is in a foreign language:

Hayaminey yeheheya yeheheya nugwa'am, hayaminey yeheheya yeheheya memekeya yeheya.

Note: According to the Fort Rupert people the Xwixwi dance came from Comox.

Told by Tłabid in 1912.

Weke' was living at Xwalkw. Then he wished to paddle at sea to Trail-Ahead-of-Inlet (Tsi'kwame') and to see the place where Ka'ni'ki'lakw had come down. And so he started paddling in the morning. And so it was evening when he came to Whale Beach (Gwi'gwakawa'lis) and he hauled up his canoe. Then he built a house. And so as soon as he had finished building his house he went in and built a fire when it was getting dark. Then he ate after his arrival. And so as soon as he had finished Weke' lay down and tried to sleep. Then he could not go to sleep, for something was troubling him with troubles. And so it was late at night when he was startled by a rumbling sound that was heard by him. Then the floor of his house was shaking as in an earthquake. But it did not last long before it became quiet. Then he heard the rumbling sound; then the floor of his house shook again. Then it was that way four times. Then Weke' arose, went out of his house and sat down on the ground in front of his house. Then he heard a sound of many people talking at Axwdam on the north side of his house. Then Weke' went into his house and lay down on his bed. And he heard plainly the sound of many people talking. Then he went to sleep. Then he dreamt of a man who came into his house and said to him, "Don't sleep, friend, but go and purify yourself and wash with hemlock branches in this river and try to get tomorrow night what was heard by you. You will go again into the water in this river when daylight will first come in the morning; and so, as soon as it gets dark you will go and sit down on the ground inland from Axwdam; and so, as soon as the ground has quaked four times go into the winter ceremonial house and sit down at the right hand side inside the door. Don't be afraid", said the man as he went out. And so immediately Weke' arose and went to the river and broke off hemlock branches and sat down in the water in the river and rubbed his body with hemlock branches. And so as soon as he finished he went into his house and went to sleep. And so as soon as daylight came in the morning he went to the river and was sitting in the

water while he was rubbing his body with hemlock branches. And so as soon as he had done so he entered his house and lay down on his bed and went to sleep when it was daylight. Then he dreamt of a man who came into his house. Then the man spoke to him. Then he said, "I come again, friend Weke' to tell you that there is no reason to fear us; and just go right into our winter ceremonial house tonight, when the fire in the middle of the house is not yet built, and sit down at the right hand side of the door; for you have really succeeded in purifying yourself immediately when I told you last night to go and sit in this river and to rub your body with hemlock branches", said the man as he went out of the house. And Weke' never ate that day. And so, as soon as it was evening he went into the river and sat in the water and rubbed his body with hemlock branches. And so, as soon as he had finished he started to go to Axwdam. And so, as soon as he had arrived at the cleared ground he sat down among the bushes. And so he had not been sitting there very long before it came to be dark. Then Weke' saw a large house built on the ground seaward from him, and there was no fire on the floor. Then Weke' arose from the ground at the place where he was sitting on the ground and went into the doorway of the house and he sat down on the right hand side inside the door. And Weke' did not hear one man walking about in the house. Then he saw glowing coals. Then the fire blazed up in the middle of the house. Then many men and women came walking in; and the men sat down in the rear of the house, and the women sat down on the sides of the house. And so as soon as all had sat down on the floor a man came in and stood on the floor in the rear of the house. He was the speaker of the house. Then he spoke. Then he said, "We have all come in, supernatural ones, now take care when the supernatural power comes to you, women, for I'll call it", said he as he sang the sacred song which said:

A a ha a a ha Magic spirit,

a a ha a a ha Magic spirit,

said he as he ran around the fire in the middle of the house reaching the place from which he had come.

Then all the women became red codfish and kicked about. That made the rumbling noise all over the ground. But it was not very long before they turned again into women, those who had been red codfish. Then the speaker of the house sang his sacred song again, the same again as he had sung first. And so, as soon as it was again ended, the women turned into red codfish and kicked about. Then he had done so four times, when four men came into the door of the house, on their faces Xwixwi masks. They had long tongues and eyes standing out of the Xwixwi masks. And four times they went around the fire in the middle of the house walking with quick steps, and those who were now red cod women just kept on kicking about while the four Xwixwi went with quick steps around the fire in the house middle, so, as soon as they went around four times the song leaders sang their songs, which said:

*Ha'yamena ye ne he ya ye he hi ya ha'yamena,
ye he he ya ye he he ya ye he ya he he.*

*Ha'yamena ye he he ya he I am ha'yamena,
ye he he ya ye he he ya he I am ha'yamena.*

And the four Xwixwi danced carrying in each hand the scallop shells strung on a ring of cedar withes. And so as soon as the song was at an end the song leaders sang again one song which said:

Go away, ugly ones, go away ugly ones, ha ha ha'a

Ha, ugly ones with lolling tongues, ugly ones with lolling tongues, ha ha ha ha ha'a

Ha, ugly ones with protruding eyes, ugly ones with protruding eyes, ha ha ha ha ha'a

And the Xwixwi danced around the fire in the middle of the house and they danced out of the door. And the singing stopped after this and all the red codfish turned into women again in the house and they sat down on the floor. Then the speaker of the house spoke. Then he said, "Oh friends, now you have done well for this one who came here to sit among us, our great friend Weke'. Now you have obtained as supernatural treasure this great ceremonial, the Xwixwi, for I am the Red Cod and this is my house

which has black sea lions as the carvings of the four posts. Now you will have the name Weke', friend. What are you going to do with this house? Do you wish it to remain here or do you wish it to go to Xwalkw where you come from?" said he. Then Weke' said to him, "Thank you, friends, I really got a supernatural treasure. In the past could not be seen the great ceremonial, the Xwixwi and this winter ceremonial house, for I wish this house to be on the ground of my village site Xwalkw", said Weke'. Then the speaker of the house said, "Now go, friend Weke'. Go home tomorrow morning. I and my tribe will follow you after four days. Your house will be taken and put up where you wish the house to be



**Xwixwi mask,
Potlatch Collection**

put on the ground in the night when I arrive. And so, as soon as the house will be finished I will tell you, and go at once and call your tribe that all may go into this house to sit down on both lower sides of the house in this manner and I will sit at the upper end of the house, and you will stand at the place where I stand in the rear of the house when you sing my sacred song for calling the spirits, for you will not see me and my tribe, for we shall be invisible when we come", said he. Then Weke' said, "Now I will go home in the morning and I shall be expecting you. Thank you for your words, friend", said he as the fire in the middle of the house disappeared. Then all the men and women and the house disappeared. Weke' just went back to his house and slept a little while. And so, as soon as it got daylight in the morning he started by canoe and so it was not yet evening when he arrived at Xwalkw, and so he went right into his house and lay down on his bed. Now he was lying down for four days. And so, as soon as he had stayed in the house four days he arose early in the morning to invite his whole

tribe with women and children to go and eat breakfast in his house. And so, as soon as they had all come in, Weke' gave them food, and so, as soon as they had finished eating Weke' spoke. Then he said, "Welcome, tribe, and all of you listen to what will be my word to you, for I wish all of you to go into the water of this river today. Don't ask me what I mean, just guess it", said he. And so immediately his whole tribe went out of the house and went into the water in the river while Weke' also went into the water in the river and rubbed his body with hemlock branches. And his tribe guessed that he had obtained a supernatural treasure where he had been. And so, as soon as the whole tribe had washed themselves Weke' said to his tribe, "Oh tribe! Now you are ready for what I am expecting tonight. Take care and stand up right away when I call you; and that, do not be afraid of what will be heard by you, tribe", said Weke' to his tribe. And so, as soon as it was evening the whole tribe was ready, and so as soon as it was dark in the night Weke' heard whispering which said, "Come, friend Weke', and go into your house", said it. And so immediately Weke' followed what was only heard walking; for he did not see a person. They went into the house and there were only glowing coals in the fire in the middle of the house. Then the noise of talking asked Weke' to invite his tribe, that all should come in. And so, immediately Weke' invited his tribe. And so all came in and sat down on the floor at the lower sides of both sides of the house. Then Weke' stood up in the rear of the house. Then he said to his tribe, "Now come, tribe, and look at my supernatural treasure", said he as he sang the sacred song of the speaker of the house. And so, as soon as the sacred song was ended, there was a rumbling sound on both sides of the house and the floor was shaking. But it was not very long before the rumbling sound stopped. Then also the shaking of the floor became quiet. Then it was a while before Weke' sang again the sacred song. And so, as soon as the sacred song was at an end there was again a rumbling sound and the floor was shaking as in an earthquake. Three times it did

so. But that was now the fourth time when the four Xwixwi masks came. Their song was sung by the invisible ones and the four Xwixwi danced. And so, as soon as the song was ended their other song was sung. Then the four Xwixwi danced again and danced into the bedroom. Now they finished. And Weke' spoke. Then he said, "Oh tribe, now you have seen the supernatural treasure which I received from the Red Cod and the great winter ceremonial house with the carved posts which are black sea lions (which are pictured on page 379, Figure 20, the four posts of the house and the four Xwixwi)", said he as he went into the bedroom. And he saw the four Xwixwi masks and four large drums and also four notched round cedar poles, one fathom long, (in this way: these are sawed along the tops of the drums for making the rumbling sound of the floor); and that, the four scallop shells strung on a ring of cedar withes which are carried by the Xwixwi when they are dancing. These were put into the room, for there is no food and property that was obtained as a treasure by Weke' from the Red Cod. That is the reason why it is said that the red codfish are stingy.

That is the end.



Street scene on Quadra Island date unrecorded Photo: RBCM

Xwalkw—"logs placed crosswise" the old 'Namgis village site at mouth of 'Namgis River.

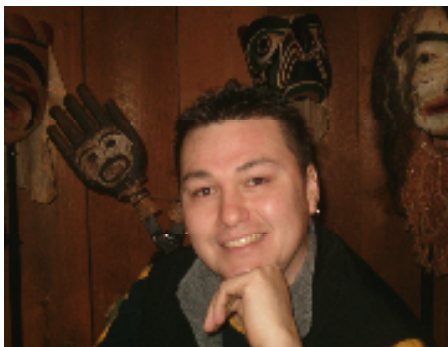
Axwdam—"place of foam" near Cape Scott.

Kwa'ni—no translation, near Cape Scott.

Tsi'kwame'—"trail on surface" near Cape Scott.

Gwi'gwakawa'lis—"whales between on beach" near Cape Scott.

"Kwagu't Tales New Series Vol. 26, by Franz Boas".



**William Wasden,
Cultural
Research Intern**

Gilakasdaxw'la Nał'namwiyut, Hiłamastłan.

Greetings friends

I have been busy preparing to travel to the British Museum and also represent the U'mista at a film festival in London, England.

On my way home I stopped at the Canadian Museum of Civilization in Ottawa to gather information about our people and bring it to U'mista.

I wish to say "Thank You!" to so many family and friends for helping and supporting my family at our Potlatch. I will always remember your help and it will truly take a lifetime to give back; this is how our culture ties us together in this lifetime.

Very special thanks, to the Museum of Anthropology for allowing our family to borrow two of our great-grandfather Ben Alfred Sr.'s artifacts to



Photo U'mista Cultural Centre

show at Potlatch meetings. Thanks, to Judy Hoffman and her husband, Theo, for coming all the way from Chicago; with the help of

Barb Cranmer, to film the entire occasion. I will forever remember your kindness and friendship.

Thank you, Sharon Grainger for photographing the whole two days, I am forever grateful and look forward to working with you again.

Many thanks to Donna and Norman Stauffer and the gang in the kitchen; you always create such great food, it fills our souls and our guests leave spiritually satiated.

Gilakas'la to our U'mista Cultural Center, for allowing me to research on behalf of my family while I am working here. It is greatly appreciated to have the support of our resource center and the staff.

Once again, thank you everyone who came to support and wit-



Photo U'mista Cultural Centre

ness; you will forever be in my heart and I will give back with the same kindness and generosity that you all have given to me and my family.

Gilakas'la, gilakas'la, gilakas'la, Gilakas'la, William (also on behalf of the I'nis Family)

Throughout the years of providing our Tsitsakalam (Newsletter) we receive special requests which we follow to the best of our abilities. The following request is from Phyllis Leach, of Oshkosh, Wisconsin who came to Alert Bay for the Potlatch hosted by William Wasden (Wa) on November 25-26th 2006. Phyllis has made several generous donations in the past and most recently this one for \$ 1,000.00 US. Phyllis has asked that it be in recognition of our Executive Director, Andrea Sanborn's dedication to the U'mista Cultural Centre. Thank you Phyllis for your continued support!

Email: asanborn@umista.ca

I am working on our Kwak'wala language curriculum development. I have a lot of activities, and ideas that I have put to paper (computer). I need more resources and students to help me achieve my goals.



Pewi Alfred: Curriculum

Development Trainee

I know we are going to see our people become fluent again. The planned strategies I am moving forward with are the Total Physical Response (TPR) strategy. This means that we will be working with pictures from clipart, pictures we have taken on our own, actual objects such as, buttons, balls, apples, plate, forks, or actually doing the movements! A strategy that works towards fluency is "Immersion." For this to become successful, we need volunteers who speak fluent kwak'wala and who may know of other strategies that can be incorporated into the program. This will be very much appreciated. The dream is to eventually enable our program to be hosted in an isolated area, and hear, speak and write fluent Kwak'wala on a daily basis. I also think that our Elders or fluent speakers need to know that they're important, cherished, and are the keepers of our future. Everyday when I speak with an Elder whether in a store, at a potlatch or walking down the street, I learn at least one Kwak'wala word. I then take the meaning, pronunciation and repeat it back to see if I heard them correct and attempt to write it down. Picture it, here I am running around, finding paper, and a pencil or constantly saying the words over and over so that I can remember, and put it on paper for future use. I am referring to our growing Kwak'wala dictionary, so useful when I am looking for an unfamiliar word. While sitting with my Gran Pauline Alfred, she always says a few words in Kwak'wala to teach my Aunt Trish and me. Sometimes it gets frustrating and confusing to me because my Gran is from Cwa'yasdām's, and my Grandpa is 'Nām̄gis and I notice that they have different dialects. This doesn't mean one of them is right or wrong. For example, my Grandpa says: olā'e?–is that,

right? and my Gran says: olā'a?–is that right? Can you see the two small differences? Also, when I learned the Lik'wala/Kwak'wala, the phonetics are completely different. My Grandmother Daisy Sewid-Smith wrote the book using the International Phonetics Alphabet (IPA) and I took the course in grade 11 at Carihi Secondary School, Campbell River which was offered to all students, grade 10/11/12. Daisy taught that when you say :Yo 'wiksas? Hi how are you? The reply would be "ix u'mān– I am fine. Here in Alert Bay we say "Ik'mān– I am fine. Again, these two sentences are not wrong, they show a few of the many dialects within our language. I have always been very interested in learning more. We will be hosting more community events here at the U'mista. We are planning a community Kwak'wala class. This is all inclusive; including beginners and Elders. We will meet with volunteer resources to develop a class event with a lot of kwak'wala, activities, and fun! We will keep you posted on the dates.

I travelled to Europe! William Wasden, Darrel Dawson, Randy Bell, Lillian Hunt and I travelled to Amsterdam, Arnhem, and London, England to research, sing, dance, and also to attend a Tourism Fair. I was very honored to represent our Kwakwaka'wakw. It is was a great experience, and I am happy to share the knowledge of my cultural life with others. Hālakas'la for now. Kaminawadzi



Canadian Connections Fair



Leading children in Am'lala (Grease Trail Fun dance), Canadian Connections Fair, Netherlands Phtos: Walas Media



Lillian Hunt

As the part time gift shop clerk and tour guide I like to keep up on tourism news as it pertains to us. I have included an excerpt from the Canadian Tourism Commission article that describes a project that I participated in as a Director on the Board of Aboriginal Tourism BC.

ABORIGINAL TOURISM GETS BOOST IN BC

Canada's first comprehensive strategy for aboriginal tourism development was recently launched in BC, with a view to making the most of a growing demand by visitors to see aboriginal tourist products.

The Aboriginal Cultural Tourism Blueprint Strategy sets guidelines for growth of the industry over a 10-year period, ensuring that benefits will be gleaned from the BC tourism buzz created by the 2010 winter Olympic Games in Vancouver and Whistler.

Key initiatives include improving access to tourism educational programs for aboriginal people, assisting communities in identifying appropriate tourism business opportunities, mentoring young aboriginal entrepreneurs and assisting existing aboriginal tourism firms break into new markets. There are currently about 200 aboriginal tourism companies in BC, but just 30 to 40 of them are fully "market ready," says the blueprint. Brenda Baptiste, chair of Aboriginal Tourism Association BC states, "By working with our partners to implement this strategy now, we will be able to help develop a richer cultural program for the 2010 winter games... and create new employment and economic opportunities over the long term"

Partners include federal and provincial agencies like Indian and Northern Affairs Canada, Aboriginal Business Canada, Western Economic Development Canada and Tourism BC.

The value of aboriginal tourism has been proven by the demand expressed by European visitors for aboriginal-oriented experiences, says Tourism BC. "About 52 per cent of British travellers and 44 per cent of

German tourists say they want to include aboriginal activities in their vacations to BC," says Rod Harris, president of Tourism BC. Some 30 per cent of Brits and 20 per cent of Germans actually go through with their aboriginal vacation plans, adds Harris, who attended the strategy launch. In comparison, just one to three per cent of Canadian tourists take part in aboriginal

activities. Applying the guidelines of the strategy is expected to increase BC aboriginal tourism revenues from about \$30 million per year at present to \$50

million a year by 2010—a growth rate of 10 per cent per annum. However, implementation of the strategy is still contingent upon the acquisition of adequate funding. "The key now is to give this strategy a lift-off, to bring it into action," says Harris. To do so will require between about \$3 million per year in the first three years of the strategy, an initial stage which will be spent on training aboriginals on the opportunities presented by tourism in the province. "We have to focus on 'capacity building,' building an awareness of tourism as a career option," says Baptiste. "Our young people have to know that tourism can be more than a summer job." **Author:** Baxter Travel Group

For more information:
www.aboriginalbc.com



The U'mista Cultural Centre provides the ultimate in cultural experiences that our visitors often request, such as: local First Nation guided tours, traditional dancing, singing and foods are available upon request. Our traditional bighouse is a powerful place to visit; canoe, marine and fishing experiences are also frequently requested. Contact us:

info@umista.ca

**We will be happy to help plan your cultural
adventure!**



Lawrence Ambers Memorial Scholarship Fund

Immediately following the sudden death of Lawrence Ambers in March 2005, citizens in Alert Bay began exploring ways of perpetuating his memory and of creating ways to acknowledge his values and give support to some of the goals he strove for all his life on behalf of his community.

One of Lawrence's most cherished visions was to inspire our youth to strive for the very highest education level they were capable of achieving. He knew that knowledge inspires both confidence and creativity, and that equipping young people to participate fully in the knowledge-based work place of today was an essential key to fulfillment and financial independence.

Accordingly, a committee has been formed and has already started to solicit contributions for the Lawrence Ambers Memorial Scholarship Fund. By simply approaching community members individually his father, Basil Ambers on behalf of the committee was able to present a scholarship award to a graduating student at North Island Secondary School in June 2005.

Encouraged by the response to this modest beginning, the committee has taken steps to expand the fund-raising efforts year round. One very effective revenue source has been donations of gold and silver jewelry that can be raffled at the various community events (June Sports, Sea Fest, etc). We have by no means reached the full potential of good will and generosity that simply mentioning Lawrence's name inevitably generates.

The intent of the Fund is to award an annual scholarship to a qualifying student who has graduated from Grade XII. The money will be payable to an accredited post-secondary institution (college, university, Trade/technical school) of the student's choice, and to which he or she has obtained admission, to cover tuition, books, and other costs related directly to the expense of attending school.

The U'mista Cultural Society (which he was Vice-President for many years) has been asked to be the named recipient of monies collected and issue charitable tax receipts to donors if requested.



For further information and donations

Contact: U'mista Cultural Society @

Ph: 250-974-5403

Box 253, Alert Bay, BC V0N 1A0

or e-mail asanborn@umista.ca



Lillian Hunt of U'mista Cultural Centre and Tourism Councillor for the Village of Alert Bay at the official opening ceremonies of the Canadian Connections Fair, Arnhem, with Randy Bell, 'Namgis First Nation, Mr. Rob Gast, Deputy Mayor, Arnhem, David Gill, First Secretary, Embassy of Canada, Gerben Van Straaten, CEO of Walas International. We were very honored to be invited to officiate the opening ceremonies. As is our custom, we presented gifts to the hosting delegates. *All photos: Walas Media*



U'mista/'Wi'la'mola

Lillian, Randy and Pewi at the U'mista/'Wi'la'mola booth provided by Walas International. Gerben Van Straaten and Luis Netter also assisted with visitor inquiries.



The welcoming delegation assists the Hoop Dancer of the Laura Vincent group from Edmonton

Tourism is an important way to educate people about our culture. The Canadian Connections first annual fair will lead the Dutch to Alert Bay. During the 5 day fair, Randy & Pewi presented songs and dances twice a day, Lillian presented the workshop "How to be a Super Host". Customer Service is the number one reason stated for returning to or recommending a business or destination to others.

Opportunities (like this fair) to partner and participate with tour operators and organizations are often presented to U'mista Cultural Centre. We must take advantage of these opportunities. As a not-for-profit, our marketing and advertising budget is limited.

We recognize the importance of tourism growth for our community and the spin-off value for all Cormorant Island businesses. Visitors that come for tourism, cultural events, potlatches and for other business, require many services in town: accommodation, restaurants, caterers, traditional dancers, cultural guides, shops, banks, fuel, and entertainment to name a few. We all benefit from tourism. We all depend on the hospitality of our community.



Photo:
Sharon Grainger

Left to right, back: James (Moose) Glendale, Henry Seaweed, K'odi Nelson Chief Bill Cranmer, Calvin Hunt, Ernest Alfred, Barb Cranmer Front: Kevin Cranmer, Rande Cook, Eli Cranmer, Wedlidi Speck, Stella Beans, Maxine Matilpi, Vera Newman, Gwi'mo'las and her mom, Donna Cranmer.

Submitted by Sharon Eva Grainger, Photographer

On the morning of the 2nd of February, I stepped out of the front door of my hotel located in the heart of Washington D.C. and looked to the right and left up and down Pennsylvania Avenue. Excited by all the monuments in this national capitol, I began a slow walk heading towards the Smithsonian Mall. After walking twenty minutes east along this broad avenue, I glanced to my right, and could not miss a gorgeous sandstone building, of dramatic design and adorned with a fountain, bringing the sound of water as a welcome. Today, for the first time I would see the National Museum of the American Indian. Outside the museum, banners and posters were displayed for the current show, *"Listening to Our Ancestors."* Representatives from eleven Native Nations in Washington State, British Columbia, Canada and the state of Alaska traveled

across North America to "breath life" into an exhibition consisting of over 400 objects. After completing a very long journey, this exhibition marks the first time the peoples of the Northwest Coast have come to tell their story at the National Museum of the American Indian. As I entered the front doors, my vision was drawn up the spiraling central hall; level after level marked each floor and created vantage points for visitors to spend a moment in reflection. For me the most immediate thought was about this building and what is housed inside it. The exhibitions inside are only partially for the general public, they hold enormous importance for all the Native peoples of the Americas....it is a building about who those people are, and a way to say they are still here....they are still listening to their Ancestors, they have come here to sing, dance and share stories that will welcome and honor the objects that will go on display for the next year.

My part of this traveling group was as a photographer. I would be attempting to capture, on film the special moments of the Kwakwaka'wakw First Nations visit to Washington D.C. and I had to wonder to myself, "does Washington D.C. know who is coming to town?" On the evening of the 3rd of February, approximately seven hundred people were invited to a private viewing and reception of *Listening to Our Ancestors*. During the evening guests were invited into the exhibition area of the museum, for the first viewing of many sacred and treasured objects. Eagle down was still on the carpet from the many blessings held by each nation exhibiting in the show. During the evening, the hosting nations also presented a special series of dances and speeches commemorating the opening of *Listening to Our Ancestors*.

Looking up into the Potomac Atrium I could see spectators on each level looking down to the central floor, watching as each Nation came forward bringing a part of who they are and where they come from into the museum. The Kwakwaka'wakw First Nations were scheduled about half way through the evening. As the singers began filling the Atrium with their drums and powerful voices, the din of the reception began to soften...until, the only sound heard were those ancestral chiefs and their family members who entered and circled around the main floor of the Potomac Atrium. Button blankets, chilkat blankets, cedar head pieces, decorated aprons, abalone, carved silver and painted drums all added to the first impressions made by this outstanding group of people from British Columbia! Chief Bill Cranmer stepped forward to give his thanks and express his appreciation for an exhibition in this fine museum that would show off the complex and beautiful objects that belong to his ancestors and continue to connect his community to their land and traditions.

During the next three days the Kwakwaka'wakw continued to present dances that reenacted their interpretations of human relationships with animals, sea life, and supernatural beings. The next morning I arrived for the first general public performance. It was a gloriously sunny day. As I approached the museum, I saw several hundred school children lined up to visit this new exhibit at the National Museum of the American Indian. The light coming through the Atrium was lovely, and I foresaw great photos about to be made! The dancers entered onto the main floor and circled while at least two hundred children

sat awestruck. To add to the singing and dancing today, a drum log had been provided for the performance. The Atrium was filled with the voices of the Kwakwaka'wakw, accompanied by the steady rhythm of the drum log. Each member of the group has inherited privileges that allowed some very special transformation masks to be displayed and danced, much to enjoyment of this group of spectators. At the end of the performance the audience was invited to participate in the Am'lala or fun song and dance. As many members of the Kwakwaka'wakw circled the dance floor, they were followed by a large and happy group of dancing spectators...it is with joy that this gift of story, song and dance is given and to watch and photograph the sharing, with new people was wonderful. During the next two days the Kwakwaka'wakw returned to the Potomac Atrium, bringing an air of celebration that was enjoyed by many different groups of people. Each day a little something new was added as the blankets swirled around the dancers, and the singing and drumming filled the museum. In talking with spectators, I found it was often their first experience with the peoples of the Northwest Coast. The performance led many people to revisit the exhibit, examining with new eyes the beautiful pieces carved and painted, that all tell a very specific story. Each time I lifted my camera to my eye, I also saw a slightly different nuance to a dance or story I had heard or seen many times before. I also returned to the exhibit hall, at the end of the day on Saturday... about one hour before the museum closed, and made my way back through *Listening to Our Ancestors*, walking slowly, in the dwindling crowd, listening and watching. There were still just a few pieces of eagle down on the carpet, yes, the tiny feathers had been stepped on by many visitors, but the message had been carried from the Northwest Coast to Washington D.C. The objects in the exhibition were full of life, carrying the breath of all the people who had traveled there, from British Columbia, Washington State and Alaska to this great building, to honor a life that continues.



In our Umista Gift Shop

Canvas Tote Bag with

Salmon Design by Maynard
Johnny Jr Salish/Kwagiulth

\$ 20.00



As community curator for the Kwakwaka'wakw section of the exhibition, "Listening to Our Ancestors," I would like to thank the U'mista Board of Directors, Chairman Bill Cranmer and Executive Director Andrea Sanborn. There were sixteen of us that made the journey to the opening celebrations, we created a great impact and lasting memory for everyone that attended. I enjoyed being involved in the project, learning more about our own culture through the masks and regalia at the National Museum of the American Indian NMAI. I would like to thank the community group that helped along the way, Emma Tamin, Jack Nolie, Roy Cranmer, Kodi Nelson, Donna Cranmer and Vera Newman. I would especially like to thank Wa Wasden for all his help and knowledge that he was so willing to share. Gilakas'la Barb Cranmer

Being able, not only to see, but to handle those old artworks of our ancestors made me proud of how great our Ancestors were in keeping our culture alive for us today and the future. Man'idas, Maxine Matilpi

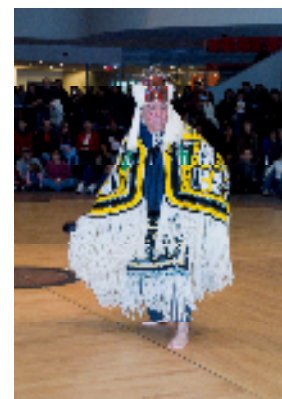


My spirit danced with joy as our group deepened in its resolve to represent our people with dignity, pride, honor and creative expression. As we blessed our treasures with song, prayer and shared our light and love with the people of Washington DC. I was able to witness the purest form of "Community Building", a coming together of culturally diverse Kwakwaka'wakw in a common purpose and intention. Wedlidi

I was very proud of how our part of the exhibit was displayed. Our treasures truly came alive. I'd like to commend Barb Cranmer for her work on the exhibit, she has done us proud. It was also wonderful to see all the other First Nations from the Northwest Coast share in their songs and dances. I was also happy to see all our friends from the other Nations who believe in the same things we believe in, preserving our language, dance, song and also willing to educate the world about our people. Gilakas'la, Gwi'mo'las, Vera Newman



The museum is incredible, and I thought Barb and her crew did an awesome job on picking the pieces for the show, which must have been a difficult job because there is so much to choose from in their collection. It was good to travel with Bill and Wedlidi and I had great fun with my old friend, Henry Seaweed. Calvin Hunt



As an artist it was nice to see some of this amazing stuff in person and up close. we are blessed as a people and we come from a great nation. Our people paved a beautiful path into history for us. Lets pick up where they left off at the time of contact and bring us ahead as a nation pure and true as our spirits take flight. Thank you to all that made this trip a success. Rande Cook

Nugwa'am U'magalis gayutlan laxa 'Nāmgis dlu Kwa-gu'ł. Hello I am Eli William Cranmer. We represented our people very well over in Washington Dc. There were also other dance groups from up and down the coast and the states. There was a full house at every one of our performances. Eli



It is very hard to describe the feelings you get when you are in the presence of these very precious treasures. Kodi Nelson



The opening of the exhibit was something to behold; I was honoured, happy and grateful to have been asked to have been a part of this wonderful, memorable event. T'suxt'sa'esagame', Kevin Daniel Cranmer



**WHO
STOLE
THE
SHOW?
(Gwi'mo'las)**

Much like U'mista belongs to us, the Kwak'wala speaking people, so does the National Museum of the American Indian belong to all of us.

It shows people that even though our nations have all gone through harsh times, we are here in this day and age carrying on our traditions.

Donna Cranmer



Our group had the honor of blessing this event for the opening ceremonies. We performed a thank you song and placed eagle down as we entered the building. The song was very powerful and could be heard throughout the building. We performed for 600-1000 people at each performance and an additional 800 students from Pittsburgh at one performance. On our journey home we were invited to perform for Premier Gordon Campbell in Vancouver for a land use planning ceremony. Thank you to Barb Cranmer and U'mista Cultural Centre for making this trip possible. Gilakas'la Max'ma'widzamga, Stella Beans.



Endangered Languages:

How do researchers know when a language is dying? Does "endangered" mean "doomed?" Summer Institute of Linguistics (SIL) is concerned for languages, the people who speak them, and the cultures they express. Many factors contribute to a language becoming endangered. SIL makes concerted efforts to survey languages, evaluate their vitality, facilitate language development, and where possible, prevent loss of language and culture. The danger of languages dying out is real, but SIL believes every language and culture is part of the mosaic of humanity. www.sil.org



Raven headpiece carved by Rod Stadnyk, Ma'amtagila, Kwakwaka'wakw artist, displayed at BC Canada Place, Turin, Italy.

Photo courtesy of Aboriginal Tourism BC

BC/Canada Place was the talk of Turin, a log building in the middle of a 3000 year old structure—it really stands out. Also the fact that the house was constructed in a BC town called Bella Coola earned much recognition. Definitely the house gained great recognition for many reasons—the beauty of the art was certainly one reason. Thank you. The house received an overwhelming number of visitors achieving over 3000 curious guests (many from Turin itself) in its initial weekend of opening, far exceeding the expectation of 300 visitors a day. Many industry and social events were held at the facility, attracting worldwide media and tourism connections. Your print materials were also distributed during specific events and to select media. A feature of the art with a local TV show on location in Turin was also planned by the BCCP Media Relations team (Paul Welsh of Karyo Communications being the key contact). Thank you again for your generous loan of the art.

Beverly O'Neill, 2010 Olympic Aboriginal BC

Thanks from the Board of Directors of the U'mista Cultural Society:

We would like to take this opportunity to thank all the Elders, fluent kwak'wala speakers and resource people that give so generously of their time and knowledge to ensure the preservation of our language and culture.

Thank you also to the many people making donations of artifacts, photography, art work, money and their time. Thank you to the federal, provincial, local and First Nation governments and organizations for supporting our funding proposals.

Your support continues to inspire the Board and staff in our work on your behalf.

Gilakas'la