

NDNs In the Age of Terror

A First Nations Perspective Paper
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NDNs IN THE AGE OF TERROR

As a result of the history bestowed on me, I arrived to the topical bandwagon of The Aboriginal cause late in my life. I am a Gross Ventre, Sarcee, Assinibone, Cree Ojibway/Saulteaux French Métis; I didn't know anything about all our respected Aboriginal people fighting the system. I did know the basic signification of "Indian". Living against the stereotype Indian ever since I could remember, I barely remember Chief Dan George in the movies or the AIMS incidents @ Wounded Knee in the seventies, because I never wanted to associate myself with Indians on TV, in Canada. I still had to deal with the cultural attributes of being an Indian in this country.

It was not until 1984 when I worked with Margo Kane, founder of The **Spirit Song Native Indian Theatre Company**, formerly situated in Vancouver, and now artistic director **of Full Circle Performance Society** that I became relatively proud of my heritage. With those years of assimilation, I attempted to fit into the white system, be like the white man, but it's just as much as the subtleties of racism as well as the blatant racism which reminds us who the "Indians" are when it comes to our school system, workforce, and leisure life which created the cultural lack in our families on the streets and roads of our cities and countries, We have transformed that lack into a new cultural forms digital filmmaking and new media. In Vancouver through the works of multi-media authoring, Computer generated imaging, and digital filmmaking, our history and the contact history is being retold by our young artists like Zoe Hopkins, Pamela Matthews, Helen Haig Brown, Derek Edenshaw, Ron Harris, Curtis ClearSky, and Vera Wabegijig.

Outside of the Pan-Indianism, which exploited First Nations people, our fore bearers quietly maintained pockets of their literacy in hidden rooms and secluded areas, where authorities figures were nowhere to be seen. From the banned giveaways and potlatches in the early years of colonialism, there was a legislative attempt to kill the Indian in the children and adults of all indigenous nations across Turtle Island. At the same time of this cultural genocide, filmmakers and photographers attempted to capture Native life on the filmic page, while indecision, racism, and cultural superiority separated the Native person from the lifestyle and social skills which, normal descendants of colonial North America took for granted. University was adamantly denied to Native people and our people were limited to less than high school educations and pushed into menial labor jobs throughout the continent

But we must not forget our previous generation of filmmakers, who survived the demise of their language and culture and embraced the analogue forms of filmmaking still used today. American Filmmakers like Phil Lucas, Arlene Bowman, Beverly Singer, Chris Eyre and Canadian Aboriginal Filmmakers like Alanis Obomsowin, Loretta Todd, Barb Cranmer, Shirley Cheechoo, Dana Claxton, Dorothy Christian, Greg Coyes and many other Native North American media artists have revised the old world view, where our people and non-natives can see a clearer and truer perspective of our collective history.

Today we can all share a common bond in the success of our artists, as our people fulfill Louis Reil's revitalization prophecies pertaining to the seventh generation of our people. At the **Native Education Centre** in Vancouver, we have created a successful digital media program, where our emerging First Nations people can learn all aspects of digital filmmaking, and as well embrace a unique perspective of the short history of filmmaking from an indigenous perspective. Our latest class collaboration paints a unique parody of the Legend of Bigfoot, called Little Foot. A light drama, which pokes a bit of fun at how the media embraces a story and forgets cultural protocol to ancient legends and folklore. Outside of the fantastical world view today, we are at the edge of a crumbling cultural empire, which has forgotten its humble beginnings.

NDNs in the Age of Terror"? Assumptions, Opinions, history, genocide, 911 and the rights of Indigenous cultures worldwide. With these ideas, we share a history of white power, black power, and red power, where the on-going surveillance and resistance mechanisms of the previous century have been intensified and magnified as a result of the events of September 11. We now as the four races helped create the fifth race, which breathes today in the Americas and indigenous cultures worldwide, and is helping develop the medicine wheel, for the sake of the color of all the bloods. Since 1492 the new colonialists coined the historical term, "The Age Of Discovery for the discovery of Turtle Island. After 512 years of the empirical invasions, our ancestors and we as indigenous people have experienced an Age of Terror and the abject denial of our territorial rights and cultural existence.

The hands of time are getting heavy, as our earthly existence begins to endure the hysteria of flu pandemics, bird flu, mad cow disease, anthrax scares, ricin sabotage, dirty nuke bomb scares, exact terrorist strikes, and heavy handed militarism, all to kill the innocent and the guilty, while the masses are seduced by the propaganda of the media waves. From the Christ child to Allah to Buddha to Jehovah to Kitchi Manitou, we now have Bin Laden, G W Bush, The Axis of evil, and the continuation of The New World Order. All newspeak for the researchers of our fragile times. We must turn this ideology around and utilize this information age, so that our artists of these prophetic times continue to expose the manifest destiny of a few who thought they had good intentions. Politicians and capitalistic entrepreneurs, who initiated their malicious desires against heathens abound, as racial cross breeding and racial blood counts heated up the Aryan child-person and ratified the built-up hatred of centuries of cultural conditioning, and positioning.

This paper is based on the experiential perspective of surviving the sixties scoop, as members and institutions of dominant society attempted to contain the aboriginal person to the lowest ladder on the social economic scale of success and failure in capitalist society. We can easily remember the many native women, who disappeared in the Downtowns of our cities, and were murdered by the hands of many non-native people, little alone from accused murdered Robert Pickton of Port Coquitlam, BC.

Teachers in my university years taught me the ideas of simplicity, necessity, and economy, with regards to my choices as a performer and artist to support my desires to become an artist in their cultural regime The theory became practice, practice became life, life became terror, and the death of the Indian become part of North American statistics and the main identity of the lack which haunts Canadian society to this day. We are ideologically seduced and manipulated by the cultural containment of the Hollywood Hallucination mechanisms, media conglomerates, as performers of pop culture hip hoppers “swirl wildly around a green Teepee [with] war paint, feathers, and fringe [singing] “Hey ya” at the 2004 Grammy telecast.”¹

1: The Province, February 13, 2004 Staff Writer, Vancouver, BC Hey Ya! OutKast André 3000, producer; Kevin "KD" Davis, John Frye, Robert Hannon, Pete Novak & Neal Pogue, engineers/mixers Track from: Speaker boxxx/The Love Below [Arista Records]

Love hurts, song hurt, pain hurts, and politics hurt, when it comes to religious desire, commercial success, and the words of the Almighty. Cultural icons and the dichotomy of good and evil define the western and the eastern philosophies of our leaders and iconic figureheads of mass culture. Systems collide as the heroes and prophets of our times walk on our borrowed ground, the holy becomes the unholy and multinational corporation and nation states battle over who creates the politics of the everyday. From defenders to the resistance, to the militarization and mediation of communities and language, to the terrorism of the consumer landscape and the madness of isolated remote northern communities; we have a tainted history. Capitalist culture workers hide behind the gas tanks of multi-national corporations as the self-imposed man of God, who writes “I am God”, shoots at pedestrians in the cities of this millennium. I also read recently in a local paper that Canadians were affixed to newspapers, as they read of one Inuit man, who kills his community in the last millennium. “I am Christ,” the Inuit declares then killing his whole settlement. From the mid 20th century civilization to the new millennium news, An Inuit man and Islamic man destroy people’s worlds for the lamb of they’re God and their own survival. Truly a twisted world as the media uses catch phrases to shape the new millennium as we move faster and faster towards the final burnout of civility.

From the macro of human history, Contact was the beginning of something else and the end of our way of life. From the micro of human history, “[t]he beginning of Film history is the end of something else...”² David Cook from the **A History of Narrative Film** makes reference to the technological achievements of the 19th century, regarding the transformation of optical entertainment toys to the technological advanced mechanisms of mass entertainment...From the melodramatic forms of dime novels, and simple camera guns, the artificial system of empires, imperial corporate land barons, newly defined republics, and constitutional states allowed its artists, inventors, scientists, and politicians to industrialize the natural world to reproduce life reminiscent of the words of natural law. Analogous to words of the omni-potent creator and the cosmos. Have we over stepped the natural laws of the universe? Have we assumed a position we ought not to covet in favor of power and immortal success?

2

David Cook from the A History of Narrative Film Emory University W.W. Norton & Company. New York, London © 1990. Page 1

In the words of John Fell from his book “Film and the Narrative Tradition [the 19th century was a time, where, there] remained a few Indian matters to clear up, the frontier was closed [and]...Washington, Idaho, Montana, Wyoming, and the Dakotas were admitted into the union between 1889 and 1890. The Okalahoma territory was open to settlement, buffalo[s] disappeared, and cowboys became ranch and working inside fences. The mines were now owned by the big operators.”...[By]”1911 – a narrative structure for film has more or less established itself...[The] device of any television thriller today are little different in essence from the one and two reelers which came from the old Biograph Studios just off New York Union Square...[Early] films...cannibalized the innards of the last century’s theatrical melodrama.³

With the dissection of nature, and the rationalization of man’s relationship to nature and the universe, humankind was able to expand their boundaries, their language, their sciences, and their economic and cultural base to conquer new lands and new worlds. It was through their art and culture, which enable them to portray and expose the tainted vision of their journey into their future, showing their history and their journey to the New World, which they assumed was India. Turtle Island would never be the same, when Columbus and the many Europeans after the new explorers “brought their artists, their artisans, and crafts [persons] to portray the [Sauvages] and the new Coke towns. Coal and the locomotive became the new link towards forging our land into the gold, and money, which still exists today.⁴

In Gerald Noxen’s Cinematic Studies “Pictorial Origins of Cinematic Narrative in Prehistoric and Ancient Art, Mr. Noxen tries to rationalize his desire to approach a series of monographs which address cinema’s relationship to ancient paintings of our ancient past. Even though the author “is fully conscious of the fact that he has taken...some...faltering steps into a vast unexplored territory ... [the author was] interested specifically in the origin and development of cinema narrative and dramaturgy [which] remain[ed] virtually ‘terra incogntac’”.⁵ He based his ideas on the cave paintings in Lascaux, Dogne France, where the discovery of cave paintings were seen as a reflection of primitive life and ritual 10,000 years ago. It would be interesting to take note of the many pictographs which exists throughout North America which exemplifies the theories, Mr. Noxen discusses in his essay.

3 John L. Fell, Film And The Narrative Tradition. The University of California Press, Berkley and Los Angeles. Fell’s book thoroughly examines the transformation of social, cultural and economic life of the Modernist period to its conclusion before the Contemporary period beginning in and around 1911. Page 9. © 1974

4. Ibid.5.

5 Gerald Noxen’s Cinematic Studies “Pictorial Origins of Cinematic Narrative in Prehistoric and Ancient Art, Page 3, Cinematic Studies #2, 1968 UBC PN199 3 C55 578 1968

On the other hand, any number of First Nations paper serve to refute such euro-centric clarifications and demonstrate that Canada's First People were culturally in control of their relations to the universe their traditions surrounding ritual and survival and were very grounded in the constructs of their socially defined systems. However, it is unfortunate that today, petroglyphs in North America are being chipped off their rock foundations by local people who are coveting important iconography of cultures more than 10,000 years old. From graffiti defacing of our historical rock carvings to Noxen's article, we must be concerned about the euro centric or American validation of historical development of civilization and progress. Anishnabe Kwe Artist "Janice Toulouse Shingwaak, during her MFA studies"⁶ correctly revised the euro-centric classification of art history, and showed realistically how European and North American artists borrowed, stole, and appropriated our cultural forms and re-positioned such forms in the works of their days. Such areas as the pictographs in Stein Valley, and Agawa Rock on Lake Gitchi-gami (lake Superior) very well stand out on their own in regards to the documentation of movement in the natural world and how such imagery related to the ritual and cultural development of The First People of this continent. Type <http://homepage.mac.com/jtoulouse> on the web, and you will find her site "Images From the Heart".

Today, we are curtailed with the leftover visions of a mechanical age and the transcendental vision of binary mathematical equations, and computations. Much has changed since the Indian wars; however, the form and process of our deepest insights remain the same due to the standardization and syndication of cultural and social development of the modernist period. Prior to Dances with Wolves, Tonto and The Lone Ranger, Little Big Man, Smoke Signals, Skins, Graham Greene, Will Sampson, or our involvement with this sordid business of the North American culture industries, Native people were slyly coerced with initiatives, which liberated them from their societal nightmare. (E.g. racism, reservations, alcoholism, skid row).

6 Janice Toulouse Shingwaak. Indigenous Culture and its influence on Contemporary art. MFA paper during her tenure in Canada.

They entered into that arena of cultural creation and portrayed the Noble savage, the Indian, or any cultural signification, (Costume versus regalia, bit part, extra, or actor.) Buffalo Bill Wild West Show (1886)⁸ bringing back their relative glory days of their people, during contact. The Noble Savage, the Stoic Indian was the byproducts of new mechanisms of production distribution, and exhibition.

The marriage of sound and image was not fully developed until the advent of sound in motion pictures during the twentieth century, yet the juxtaposition of sign and text created from the newest technological mechanisms of the modernist age created an incitement of growth, opportunity, and wonderment, as the new frontier of America continued to unfold. “During the development of the dime novel, “[m]any stories were published first in the story paper and then reprinted as novels Both forms pirated material...During 1860 Number one of Irwin P. Beadle & Company Dime novels was published: Anna Sophia Winterbotham Stephen Malaeska: The Indian Wife of the White Hunter”. It contained the phrase “bit the dust”.⁹

With my own damnation from years of systemic racism, and the feeling of worthlessness, I endured as a child, I attest to being NDN in the Age of terror. Have I gone beyond my experience, my intelligence, my physical body, my foolishness or the temperance of my being? A few years ago, Charles Wasakase told me near Main and Hastings, “that we will get our land back, it says so in the good book”. With a twinkle in his eye, he looked at the misery of Skid row and wondered out loud why our people fight among themselves. I wondered too, as I performed the Indian Character in Judith Thompson’s Play, The Crack walker. Today, Crack is killing our people, as the past and present collides in the artist’s dream. Two different worlds, exposes the scars of The Canadian Nation State. From the fictional to the imaginary, and from the abstract, and to the real, from the native to the Non-Native, the duality of cultures exists for life and death of the every person, black, red, yellow or white. Relevant words in this age of global consciousness? Maybe so, maybe not. Blood quantum remains a worldwide issue.

7 John L. Fell, Film And The Narrative Tradition. The University of California Press, Berkley and Los Angeles. Fell’s book thoroughly examines the transformation of social, cultural and economic life of the Modernist period to its conclusion before the Contemporary period beginning in and around 1911.

© 1974

8 Ibid.

9 Ibid.

In the terror of 911, to the terror of being snatched away from ones family or culture; what is the difference between being arrested in ones country and removed to no-man's land in Guantanamo Bay or being snatched from one's family and placed in the no-man's land of residential schools and orphanages? None, as the imperial states attempted to defend their actions on behalf of creating a safe and better world for democracy. 911 many have brought the terror of genocide to center stage, and for once the western world experienced a consciousness, which affected us all. The Notion of Terrorist or Rogue States existed long before September 11, Wounded Knee, Oka, Gustaferson, Ippiswash, Sun Peak resorts, and the cultural history of the last 500 years. From the time Columbus the Wage of Terror began for Indigenous People worldwide. Outside the state of grace of our Kitchi Manitou, colonialism destroyed the essences of our being. Today it continues as genocide changed its tools of persuasion to utilize every tool of deception to propagate the politics of terror and containment. From the clandestine CIA supported movements which fuels the North America drug markets to the crack infested allies of North American cities to the decadence of uptown private parties of immoral decay, the system perpetuates the existence of class and social economic divisions of race and power.

Today, we must watch out for the echelon system, which surveys the analogue and digital modes of mass communication. We are enslaved by the global body of persuasion, illusion, control and the consumer lifestyle which confronts us today. Through the cohesive and ideological repositioning of aboriginal thought and ideas, the world system has supported the economic marginalization of Indigenous cultures worldwide as capitalist social sanctioned institutions use indigenous human rights to encroach on the sovereignty of indigenous territories and justice. Post 911 legislation only compounds existing policies of containing the aboriginal cultures of North and South America which in turns magnifies the divide and conquer mentality which pits Native communities against each other and allows personal hidden agendas to manipulate the courts of justice and public opinion. For example, the existing Leonard Peltier outcome has been magnified within the realm of public consciousness as a result of the current media coverage of First Nations Canadian John Graham Patten and US Native Arvol Looking Cloud, who have been arrested for the death of Micmac woman Anna Mae Acquash, although perhaps in reality we need to look more deeply at this as a familiar tool used by vested uranium and land grab interests at the end of a long trail , in tandem with subversive justification for cointelpro tactics. Let us ask what justice is being served here...

When scholar Dr. Taiaiake Alfred, in his open presentation at the University of British Columbia March 2, 2003, stated that there is a leadership crisis in Native communities across Canada, I would agree with his thinking in relation to how economic, social, and political initiatives are implemented by governmental legislation and multi-national corporations to buy off Native leaders with respect to cash deals, and band council favoritism. Was this all to appease the aboriginals in the federally appointed band council system, which sees the traditionalists, the native youth and some of our contemporary artists as the instigators, who are embellishing the problems of our communities? May the Great Spirit help the spirits of the many Native women and Anna Mae Acquash -women who were murdered as a result of the patriarchal values of a dominant system, which wants to control the matrilineal aspects of Aboriginal cultures.

Global politics of Terror since September 11 played on the emotions of uncertainty, doubt, and fear in the same way that the old system prior to 911-used fear to create distrust between Native and Non-Native communities. Today the instilling of fear is still used to enforce those old historical positioning with new methods of control through thermal imaging, bio-metrics, and the invasion and capturing of our bodily fluids; all to protect our way of life, to suppress free will, religious momentum, and define the freedom and unfreedom of the individual in capitalist societies.

From the moment INSET (Intergrated National Security Enforcement Team) officers broke down the door of a first nations family on Vancouver Island in October 2, 2002 and accused them of being part of a terrorist organization, we must be vigilant in the protection of our rights and freedoms as this continent's First People. We must be watchful of the legislative manipulation and covered actions of the US, and Canadian governments regarding the initiating of the US's Patriot I and II acts, and Canada's Anti-terrorism legislation and the Security of Information Acts, which can infringe on our rights and freedoms as the original inhabitants of this continent.

This Age of terror has existed since the new world invaders spilt blood, and we as humans learned to love and kill for our survival. From the Augustine Discourse of Caesar's time, the corporal real of the Father, the Son, The Holy Ghost and The Holy Spirit has governed the laws and currency of Emperors, Queens, Kings, Prime Ministers, and Presidents with a rein of death, repentance, banishment, acute and symbolic crucifixation, and the mechanical reproductions of currency, art, and propagated history. With Walter Benjamin's Berlin Chronicles and The Work of Art in The Age of Mechanical Reproduction, and perhaps my notion of The Age of Technological Authenticity, we've created images in relation to the events we remember as a child within the environment, plus how we utilized such moments to constructs human value and cultural exchange.

From either authentic or counterfeit reproductions, we have enforced the creation of our images into history for our ideological survival. To find balance in this truly more terrifying world of geo-politics de-constructed by individuals and traditional religious independence, or fanaticism, depending on the definer of truth within media forms, we must continue each day with honesty, humility, and respect.

As a media artist, I strived to understand, what is killing our people to understand our people's pain and the worthlessness bestowed on the Indian.

To help the less fortunate, to seek the truth and light of my creator, these are some of the notions which helped to prevent This Age of Terror from destroying me from the time I was ripped away from my siblings and parents, to surviving sixteen foster homes by the time I was four, to the time I was raped as a child. What's done is done to my body, because history can provide meaning to our lives, if it is written truthfully, and not revised to propagate the superiority of race and class relations. Unfortunately, the latter statement took precedence. As a Métis filmmaker, it is important to improve our worldview with continuous education so that we can all live together in harmony, not distrust. With the relative short history of film exhibitions (Paris 1895) nine years since the 100 anniversary of that Parisian premiere, the principles of actualities programming, documentaries, dramas, and comedies have not changed since that Parisian night, except for the fact that the media that very year in 1995, portrayed Canada's First People as terrorists, militants, saboteurs, provocateurs, and radicals in maintaining their cultural and traditional existences as the descenda humans of this continent.

Cultural propagation has been historical events resulting from the exploitation of culture by mechanisms of the state. Examples of these mechanisms are illustrated.

- 1 Triumph of The Will "...Even though Ms. Reifentahl had an amazing career as a filmmaker, her most scarring project came under the German government film board "UFA studio. Opening credits stated: Produced by Order of the Furher Directed by Leni Reifentahl
- 2 The CIA and U.S invasion of Guatemala in 1954 against Jacob Arbenz. CIA created a radio station and propagated information to the Guatemalans to encourage dissent against Arbenz's government. Arbenz died in exile. The result of direct corporate and governmental complicity with the coup. From Theatre In the Raw production of Herschel Hardin's play, The New World Order, 1999
- 3 The Gustafson and Oka incidents are further illustrations of how cultural apparatuses were used in favour of producing a negative reaction against the First Nations people. Inaccurate RCMP reports given to reporters. Television, radio, and print media (including CBC) dutifully created biting, jarring, and inciteful images of Native/Non-Native relations. When does a story stop being "news" and becomes a political tool in a media promoted event?
- 4 The Bin Laden War and the Bush war. Both adversaries utilized the media machine to propagate their will of destruction against the evil of this world.

From Avante Garde to German Expressionism, popular culture was being formed and shaped by this new technology. From between the 19th. Century, twentieth century and now the twenty-first century, modernity and mass culture evolved from the Grotesque, the Phantasmagoria, to the "Age of technological Authenticity" Where class war became war of States, Total war, and now Terror wars. Where Struggle in the 19th century dealt with violence in terms of social warfare, the 20th century, struggle involved genocide and monumental violence, and now today struggle involves again genocide, the protection of indigenous territories, and the exploitation and devaluation of religions and cultures within the mass media

Where the media is used to uphold the authoritarian personality and class structure re-defines and compresses capitalist societies. Where the melodramas depicted the marginalization and trivialization of fantasy, and today the illusions between these forms are diminishing, while the ludicrous, the playful, and the fearful trilaterally exist side by side within the private and public spheres of individuals and collective groups. Whereupon artists such as 19th century Richard Wagner epitomized that Poverty can be educated out of existence, and that we accept self-sacrifice and self-renunciation. With the 20th century, it became an annihilation of differences and denial of classes. Alien images assimilated into style, D.W. Griffith saying poverty can be wiped out by democracy. Today, we are invaded with sound, viruses, pornography, fantastical terror and death images from all forms of conventions which exemplify the failure of these notions, while the gap between classes is becoming wider and wider. With the 20th. Century, it became a matter of control. Science controls, technology applies science, and determinism is located in “history” not in the autonomous individual. Today, it has become a matter of chaos re-defining control. Politics applying technology, and determinism being located in economics, and not in history.

19th. Century civil society was swiped aside with 20th century ideals. Society became the ideal producer of normative truths, not culture. Where there was a freedom from the state, cultural authenticity and questions of who I am? How much consciousness does a person need, when there is no grand purpose? Only a need to justify oneself to pathological social forms. The enjoyment of the boss, the pleasures of life, commodities feeding the soul. Where mediation was not possible in language but in images. Self-expression becomes a source of truth. 2,001 transformed the ideals of the 20th century ideals, where now society is contained and the State becomes the ideal producer of normative truth. Where there is limited freedom from the state, authenticity becomes questionable without legal clarifications and technological ratification. Questions of who I am, becomes who is he, who is she? He becomes she, and she becomes he. Where consciousness becomes electrified through the Internet, grand purpose becomes mass entertainment, and everyone justifies themselves in relation to media forms, not historical forms. Where mediation is only possible through legal language, not images. Self-expression becomes a source of alienation, and truth turns to economics. The realization of the 20th century [of the] self being exchanged, bought, sold, [and existing] in an atomized state has now become in the new millennium fragmented, alienated, and constructed by globalization, cultural authoritarianism, and bio-mechanical notions of containment.

From a century of abundance to a beginning of scarcity, the self had to adjust to the politics of exact terror. Nevertheless the filmic devices and their productions of meaning throughout the 19th. 20th., and now the 21st century encompassed highly charged conditions of social, cultural, and political change. There were forms of collaborations during the film age, but Film was seen as the dominant literacy. From the urban gothic to the spokesperson of justice and persecution, We have become instigator and destroyer of worlds, as capitalist expansionists instigated the exploitation of resources, and now religious terrorists, became the destroyer of resources as a result of two planes crashing into the former World trade centers. Semiotics returns with a bigger bang than the colonial symbols of the last millennium. John Berger popularizes the science of semiology with his literary forms. "Ways of Seeing." His work extrapolates on the theories of Ferdinand Saussure. The founder of the science of semiology. Saussure created "[a] science that studies the life of signs within society". His theories were compiled by his students after his death in 1913."⁹

The divide and Conquer mentality exists in Native and Non-Native communities, and the media has reflected this reality in its programming. Us versus them, Confrontational issues exploited for news, dramatic posturing, and sympathetic voyeurism. Oka may be over, but recent media presentation involves gun caches, Mohawk warriors and Chiefs, and the reeking poverty of First Nation's reserves, all in the name of dealing with the "Indian problem". Race politics has transformed to race survival with the language of blood defining our present day of suicide bombers and terrorist schemes.

Canada must resolve its relationship to the aboriginal people of this country, if we are to continue to grow as a people. With this new millennium, new technologies, and cultural forms, we must utilize endurance, perseverance, assertiveness, entrepreneurial skills, a sound and realistic education, and create a new literacy to bring closure to the ideological differences between Native and Non-Native discourses. We must continue to develop our work even though we "can't" understand our closest thoughts, but are told to understand the thought of others"¹⁰ Aho, all my relations.

10 Peter Wollen, Signs and Meaning in the Cinema. The Cinema One Series is published by Martin Secker & Warburg Ltd. 54 Poland Street, London W1V 3DF in association with The British Film Institute. © 1969, First published 1991, re-issued 1972, 1982. Page. 116

11 Donald Morin, "Grey day In Wonderland." © 1987. Unpublished play about inter-racial marriages and abortion.

FOOTNOTES

- 1: The Province, February 13, 2004 Staff Writer, Vancouver, BC Hey Ya! OutKast André 3000, producer; Kevin "KD" Davis, John Frye, Robert Hannon, Pete Novak & Neal Pogue engineers/mixers Track from: Speaker boxxx/The Love Below [Arista Records]
- 2 David Cook from the A History of Narrative Film Emory University W.W. Norton & Company . New York, London © 1990. Page 1
- 3 John L. Fell, Film And The Narrative Tradition. The University of California Press, Berkley and Los Angeles. Fell's book thoroughly examines the transformation of social, cultural and economic life of the Modernist period to its conclusion before the Contemporary period beginning in and around 1911. Page 9. © 1974
4. Ibid.5.
- 5 Gerald Noxen's Cinematic Studies "Pictorial Origins of Cinematic Narrative in Prehistoric and Ancient Art, Page 3, Cinematic Studies #2, 1968 UBC PN199 3 C55 578 1968
- 6 Janice Toulouse Shingwaak Indigenous Culture and its influence on Contemporary art. MFA paper during her tenure in Canada.
- 7 John L. Fell, Film And The Narrative Tradition. The University of California Press, Berkley and Los Angeles. Fell's book thoroughly examines the transformation of social, cultural and economic life of the Modernist period to its conclusion before the Contemporary period beginning in and around 1911. © 1974
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