

business of issuing shares to the public and buying properties was mostly fraudulent. The RCMP descended on Life Investors International and charged various persons with conspiracy to defraud the public in a distribution of company shares. . . . And Ontario Premier William Davis, upholder of cleanliness and far from scandal himself, has ordered a Royal Commission into violence in TV and the movies. Seems he's concerned about its effect on our youth, especially. Liberal Judy LaMarsh will be paid \$250 a day to walk up and down blind alleys. The province has no direct control over TV — and the CRTC is pursuing a similar study anyway — but can censor movies. And with the Conservatives' record with regard to film censorship, club censorship through the fine eighteenth century minds at the liquor control board, and grandstanding in an election year with the party in disfavour in its rural Ontario bastion, the signs are ominous.

That should leave you on a good note. Enjoy the weather, anyway.

They Shoot Indians, Don't They?

— Mary M. Oman

Alberta ACCESS shoots Indians with regularity. However, their weapons are not guns used to destroy the Native People but cameras used to educate and inform.

By using film and TV they help in the education of the Indian people but, more importantly, many of their works inform and educate other Albertans by showing us the skills, talents and the life of our Indian Brothers.

Recently, Garth Roberts of ACCESS wrote and produced a beautiful 21 minute color film entitled *Tailfeathers* which is available through ACCESS Central Service Marketing Division, Ste. 400, 11010 142nd Street, Edmonton, Alberta.

In *Tailfeathers*, shot in Southern Alberta and Montana, Gerald Tailfeathers tells the story of his life as he progressed from a gifted Indian boy moulded into the whiteman's image to a mature Blood Indian artist who has returned, as much as possible, to the old ways of his people.

Against a background of sun and sky, lake and plain, mountain and river, the artist narrates his story as his young son Laurie re-enacts incidents from his father's boyhood.

Gerald Tailfeathers has the usual anecdotes to tell of blind ignorance and stupid discrimination on the part of white officialdom. For instance, in 1943 when he graduated from South-

ern Alberta Institute of Technology covered with honour and distinction, he sought a work permit (as was necessary at that time) to work in a store display department. The government agency involved in granting the permit tried to send him to do manual labour in a warehouse. Only the discrete intervention of John Laurie, head of the art school of S.A.I.T., a white school teacher who recognized Gerald's great talent, got the young artist into work which utilized his genius to some extent.

This was most fortunate, not just to the artist himself, but to all of us who admire his paintings of the history and life of his people and give proper credit to his Indian heritage as set out so well in Mr. Roberts' vivid film *Tailfeathers*.

The Calgary studios of ACCESS are located in the basement of the Calgary Foothills Hospital. Riding down in the elevator one might worry, "What if there is a morgue down here?" However, finding the studios you will find 'morguelike it is not', it is bursting with youth and activity.

Garth W. Roberts, Public Information Producer, who supplied the information for this article between video tapings and interviews, is an energetic, charming, young Albertan born at Rocky Mt. House and raised on a farm south-east of Innisfail. He attended rural schools until graduation in 1962 and then went to Mt. Royal College School of Broadcasting. In 1965 he went to San Diego State College where he graduated with a B.Sc. in 1968. He worked in California as a photographer and writer till 1970 when he returned to Calgary to work for CARET which became ACCESS in early 1974.

Currently, he is working on *Indian Schooling* — as it pertains to four of the five bands of Treaty No. 7. This project came about as a result of his attendance last May at the University of Lethbridge when the Canadian Council of Christians and Jews sponsored an Indian Awareness, Post-Secondary Education Conference. Mr. Roberts became interested in the history and current states of Indian Schooling in the Treaty No. 7 area, so he and a film crew visited four of the five reserves — the Blood, Blackfoot, Stoney and Sarcee. The filmings on Native schooling made on these reserves will be broadcast on the ACCESS Come Alive program.

Thirty years ago, filming on the reserves would have been impossible as few white men were allowed to cross the "Buckskin Curtain". Also in those days the Indians did not wish to be



photographed because they felt you gave up some of your soul to the camera.

Then came 'Hollywood' and the film *The 49th Parallel* which broke the barrier down and the Indians would allow themselves to be photographed.

In 1961 the National Film Board made *Circle of the Sun*. This film was of a gathering of the Blood Indians of Alberta performing the exciting spectacle of the sun dance. This film also reflects the predicament of the young generation — those who have relinquished their ties with their own people but have not yet found a place in a changing world.

Between and after these two works other films were made, such as *Little Big Man*, in which many Indians worked as actors and extras. While working on commercial films Indians expect payment, but for educational purposes they will allow themselves to be photographed without pay, as a public relations gesture.

When the ACCESS crew were filming *Native Schooling* they were treated most hospitably. Filming at Gleichen they were invited to a school Christmas party at the Old Sun Campus. In Morley they were filming some children working in Primary Readers in the Stoney language. The children enjoyed helping audio-man Doug Maynard awkwardly learn to say words in Stoney. His best was 'pussy cat' but his pronunciation threw the children into fits of giggling.

Mr. Roberts believes they are so well received on the reservations because the Indians are pleased to know that other people are interested and want to get to know them and that gives them a feeling of worth.

Let's hope filmmakers keep on 'shooting' Indians. □