

BÁIKI

the Home That Lives in the Heart

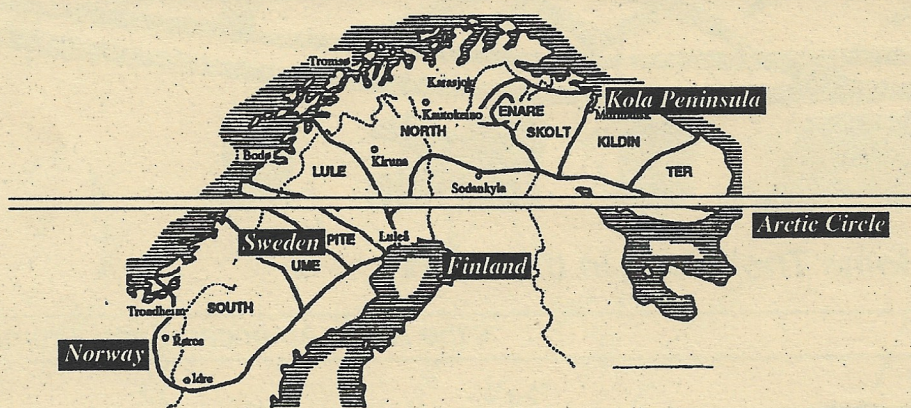
Issue #13, 1995

the North American Sami Journal



INSIDE THIS BÁIKI: SAMI HANDICRAFTS, NILS-ASLAK VALKEAPÄÄ, THE NORTH AMERICAN GAKTI QUESTION, SPORTSFISHING IN RUSSIAN SÁPMI, BUILDING A LAVVU, GREY EAGLE, KURT SEABERG'S INDIGENOUS PERSPECTIVES, PLUS HOW TO BRING THE SOUND OF THE NORTH WIND RIGHT INTO YOUR HOME AND MUCH MUCH MORE

WHO ARE THE SAMI PEOPLE AND WHAT IS "BAIKI?"



The Sami ("Lapp") People are the indigenous inhabitants of Norway, Sweden, Finland and the Russian Kola Peninsula. About 100,000 Sami live in the Nordic countries today, half of them in Norway. "Sápmi" is the name given to the areas where Sami People live and where the nine versions of the Sami [Finno-Ugric] language is spoken. We estimate that at least 30,000 people of Sami ancestry also live in North America. They are the descendants of Sami people who, due to cultural persecution and the closing of the borders in their homelands, emigrated to the United States and Canada as Norwegians, Swedes, Finns and Russians. This story has been completely left out of immigration history. The descendants of these immigrants are now seeking to reconnect with their culture in a meaningful way.

Báiki is the international quarterly cultural magazine that has grown out of the North American search for Sami identity. "*Báiki*" ["ba-hee-kee"] is the nomadic reindeer-herding society's word for cultural survival. It means "the home that lives in the heart" as one travels from place to place, the invisible bond that transcends linear time and physical space. *Báiki* began in 1991 as a simple eight - page publication. In three years *Báiki*, with the help of a growing staff of volunteers, has expanded to a twenty-eight page magazine. With little publicity other than word of mouth, our first twelve issues have generated a worldwide circulation of over 1000 that has become a loyal circle of creative support. We have also facilitated a host of cultural outreach projects.

Báiki has published the work of many cultural emissaries from both sides of the Atlantic: Artists and craftspeople: North America (13) Sápmi (5)
Journalists and writers: North America (26), Sápmi (14), American Indian (2)
Poets: North America (7), Sápmi (3), American Indian (1)
Photographers: North America (5), Sápmi (3)
Storytellers: North America (4), Sápmi (2)
Political figures: North America (4), Sápmi (5), Norwegian (1)

The success of this magazine is a sign of growing interest in Sami history and culture. *Báiki* is recognized as the major source of Sami information in North America. It is read and quoted by members of the academic community as well as by those who are seeking to reconnect with their Sami roots. To subscribe to *Báiki*, or for information about ordering back issues, please see page 27.

THE BAIKI STAFF

This issue was designed and produced by Faith Fjeld, editor, with *Karen Hilja Anderson, *Catherine Azora-Minda, *Jean Brown *Mark Iddings, *Clay Kark-French, *Nathan Muus, *Susan Salhus, *Kurt Seaberg, *Chris Sexton, *Barbara Esko Tan and *Jean Tweet. © *Báiki* 1995. Material published in *Báiki* cannot be reproduced, except for class room use, without written permission. Opinions expressed in articles and columns are those of the authors and not necessarily those of the staff.

BAIKI

Issue #13, 1995

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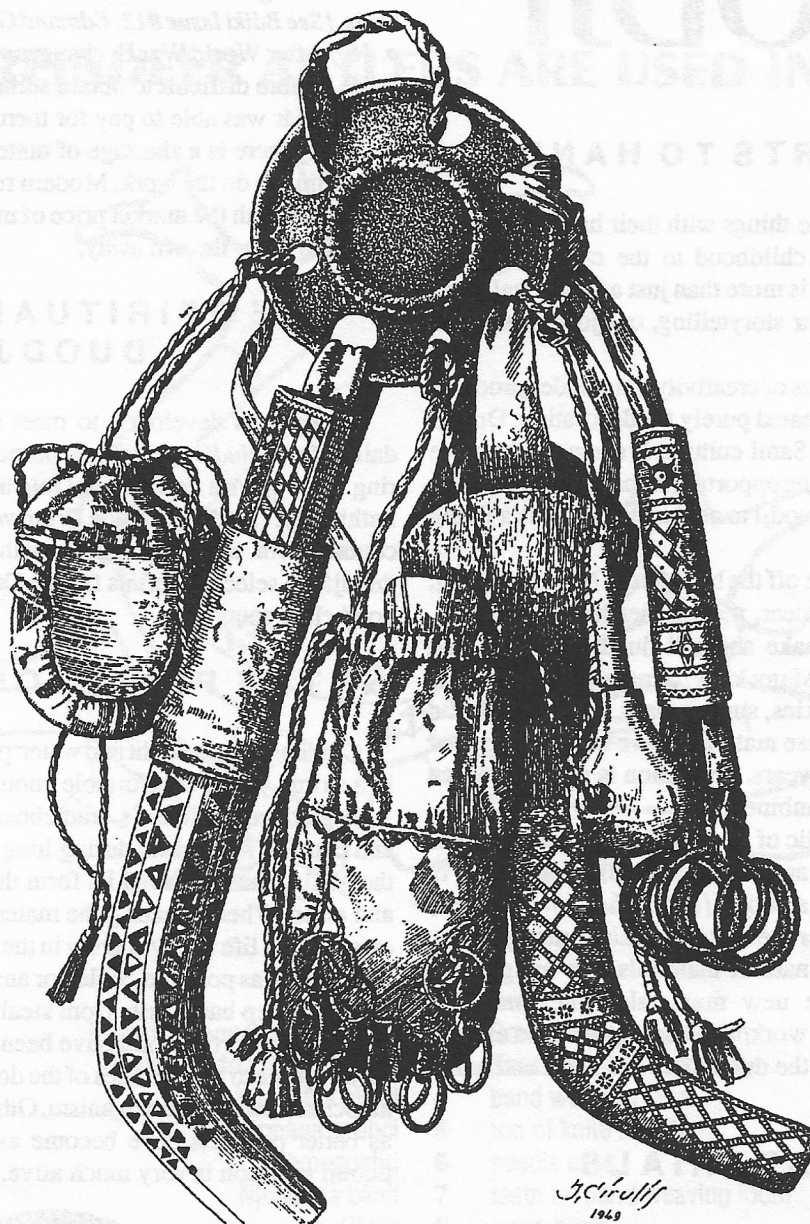
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ON OUR COVER

French woodcut from *Le Magasin Pittoresque*, 1834. Skolt Sami camp in Russia with people milking reindeer. But who is the visitor from the future?



A LIVING PART OF SAMI CULTURE:



DUODJI

SAMI HANDICRAFTS

Sami duodji [dwuh-djee], like all indigenous handicraft, developed from the need to make practical items for specific purposes from materials found in Nature. The following article is reprinted from *Giedaiguin Váimmus*, the catalogue that accompanied the Sami culture and art exhibition at the 1994 Lillehammer Olympics. This introduces the Báiki series on duodji. Future issues will include articles about Sami belts, knives, scarves, hats, shoes and other items. These articles will be written by Sami duodjars [craftspeople]. When possible we will include patterns. Summer Issue #14 will feature South Sami tin embroidery.

Illustration: Guoddátádk [utility ring to hang on belt]. Objects from left to right: purse for flint and steel, knife in sheath, purse for spoons, scissors in case, awl in bag and needle case.

[continued overleaf]

DUODJI

Gunvor Guttorm

FROM HEARTS TO HANDS

People have always made things with their hands, from the simple birchbark boats of childhood to the carved walking sticks for old age. "Duodji" is more than just a functional Sami art form; it encompasses our storytelling, our joik music, our drawing, etc.

Duodji embraces all forms of creativity. It includes products for daily use and articles created purely for decoration. Duodji is an important element of Sami culture. It shows us how we used to live, how we seized the opportunities provided by Nature and how we have adapted duodji to new materials. It is a living part of Sami culture.

Many of us Sami still live off the bounties of Nature, fishing, hunting, working with reindeer, picking berries and farming. All over Sápmi we also make and sell duodji products that utilize Nature's materials. Many kinds of natural materials are used in duodji - hides, legskins, sinews, bark, roots, wood, and growths on tree trunks. These materials have been used by our ancestors for thousands of years. Perfection is achieved when function and beauty are combined.

An essential characteristic of all duodji is that the materials are fully utilized and that nothing is wasted. Every piece of duodji requires the help of a duojár [a "mother" or "father"] who affectionately cares for the raw materials. Among Samis, duodji is not confined to natural materials. An imaginative duojár will also utilize new materials. The duojár's background influences the work, and the experienced eye can immediately identify both the duodji and the ideas and hands that created it.

THE MATERIALS

The seasons determine the amount and availability of materials and the duojár must follow the seasons closely, in this way becoming a part of Nature. Winter leggings and reindeer skin boots illustrate how the material itself influences the duojár. If a shorthaired skin is needed from a reindeer, the duojár cannot afford to wait until late autumn because the hair growth will be too dense and too long. And at slaughter time, the duojár must also know exactly how the leg will be skinned.

In the past, the production of duodji was to satisfy the family's needs for clothing, sleds, skiis, etc. But today the duojár must find techniques and forms that will result in items that will sell. People had greater access to materials in earlier times. Slaughtering methods and the utilization of the area around the settlements was different. Every Sami family was able to meet its own needs. Resources were distributed and

shared within families, with neighbors and with verdict - those with whom goods and services were exchanged on an ongoing basis. [See *Báiki* Issue #12, Edmund Gronmø, "Verddevuohta," p. 18.] After World War II, changes within reindeer husbandry made it more difficult to obtain suitable materials, even when the duojár was able to pay for them.

Today there is a shortage of materials because few people are willing to do the work. Modern reindeer husbandry is only concerned with the market price of meat. Sinews, legskins and hides are often thrown away.

THE SPIRITUAL SIDE OF DUODJI

Duodji was developed to meet specific needs related to daily life [including] spiritual purposes. For example, a brass ring often plays a supernatural role in Sami films such as "The Pathfinder." And the Noiade Drum was primarily used to make contact with the Spirits. It was therefore essential for the duojár to select materials for the Drum that would produce a good clear sound.

THE FUNCTIONAL SIDE

Clothing must be tight and water proof, providing protection in a storm, yet be comfortable enough to work in.

A gietkka, or infant's cradleboard, must provide security and comfort for a child during long migrations. The shape of the gietkka has achieved its form through the process of trial and error. When selecting the materials the duojár has to be aware of the life that will grow in the gietkka. Each one is made as beautiful as possible. Sielet, or amulets, are used to decorate it and to keep bad spirits from stealing the baby.

Some forms of duodji have been lost, and some have been given up due to the attitudes of the dominant society, which has associated duodji with paganism. Other forms have disappeared as better products have become available. Despite this, the duodji tradition is very much alive.

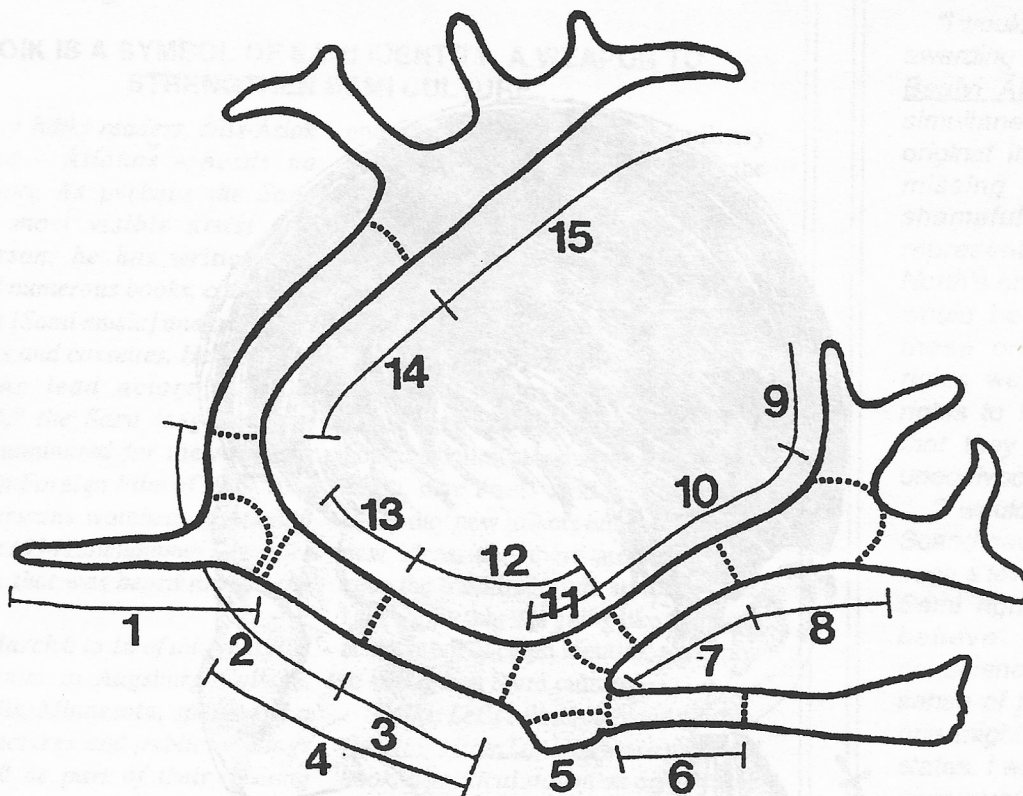


Buying duodji?

Make sure your Sami handicrafts are genuine.

This guarantee mark stands for cultural authenticity and indicates that the duojár was Sami.

HOW REINDEER ANTLERS ARE USED IN DUODJI



Náskal	1	Awl
Buvkku dohppa (Lulli-Sámis)	2	South Sami knife sheath
Buvkku nadda (Lulli-Sámis)	3	South Sami knife handle
Njuikuma cielgi	4	band weaving loom
Buvkonana geahci	5	top of knife handle
Áibmegoahti	6	needle case
Njuikuma bánít	7	teeth on band weaving loom
Giella	8	lasso hitch
I geavatuvo	9	(not used)
Baste	10	spoon
Giella	11	lasso hitch
Buvkku dogppa (Davvi Sámis)	12	North Sami knife sheath
Buvkku nadda (Davvi Sámis)	13	North Sami knife handle
Ceaveleidneriekkis, turistaid	14	bolo tie for tourists
I geavatuvo	15	(not used)

Source: *DAKKAN: en bok om Samernas Slöjd*. Ulf Hård as
 Sogerstad - Gosta Andersson, Pål-Nils Nilsson - bild og bildtext.
 Utbildnings förlaget, Uppsala 1971. Sámiigiella translation:
 Karen Elle Gaup.



NILS-ASLAK VALKEAPÄÄ DISCUSSES HIS WORK

Nathan Muus
with Kurt Seaberg

"JOIK IS A SYMBOL OF SAMI IDENTITY, A WEAPON TO STRENGTHEN SAMI CULTURE"

To many Báiki readers, Nils-Aslak Valkeapää - Áilohaš - needs no introduction. As perhaps the Sami Peoples' most visible artist and spokesperson, he has written and illustrated numerous books, composed many joiks [Sami music] and produced many CD's and cassettes. He was also one of the lead actors in "The Pathfinder," the Sami language film that was nominated for the Academy Award Best Foreign Film of 1989. And many Americans watched as Áilohaš opened the 1994 Lillehammer Olympics with a joik that was heard around the world.

From March 6 to 16 of this year, the Nordic Center at Augsburg College, Minneapolis, Minnesota, sponsored a series of lectures and public readings by Áilohaš as part of their Visiting Writer Programs, supported by a grant from the Nordic Cultural Fund. This included visits to seven Twin Cities-area colleges and universities, a high school, Suomi College, Hancock, Michigan and North Park College, Chicago, Illinois. On Friday March 10 he paid a visit to the Báiki office.

Báiki: You have played a large role in revitalizing joik. What was it like before this revitalization began?

Áilohaš: When I was a child, the Sami culture was being stifled by the dominant society, who said there were no Sami people anymore. The authorities were taking away our land and trying to destroy our culture. Joik was disappearing. Historically, joik was considered to be a sin. In 1619, under Danish rule, joik was forbidden by law, and if somebody joiked, the penalty could be death. The church called joik "the music of the devil" and said those who joiked were going to hell. The spiritual leaders, or noiade, also were

under attack. The kings and the military believed that if they destroyed both the noiade and the joik, they could take over our land and what we had. This situation continued for 300 years. People were ashamed to joik. That was the situation when I started to joik, but I didn't accept it. I loved the joik. Even now, some people are still against the joik. I have heard many times that I am going to hell. But because I love joik so much, here I am. And now I see that every day new joikers are coming with new ideas, and there are many who keep the traditional joik styles as well. I am happy that it is going like this. Joik is a symbol of Sami identity, a weapon to strengthen Sami culture.

Báiki: Let's talk about your writing. *Greetings from Lapland* was a powerful book, a political statement on the Sami today, something someone in America had never read about in English before. Do you think things have changed since you wrote that book in 1971?

Áilohaš: There has been some change. There were no Sami parliaments when I wrote it, or Sami politicians either. I hope that today they will try to create a united Sápmi for all the Sami living in the four countries. But I leave politics up to them.

Báiki: Maybe art, music and literature transcend politics and have a more powerful and long-lasting influence.

Áilohaš: It could be.

Báiki: The 1994 English translation of *Trekways of the Wind* has three sections. Did you have a trilogy in mind, or did you write each poem separately, not as part of this larger work?

Áilohaš: Before I started writing, I knew what I wanted to do, but it took fifteen years. It was not easy to find financial backing. When you look at

[Muus continued overleaf]

NILS-ASLAK VALKEAPÄÄ NORDIC COUNCIL LITERATURE PRIZE ACCEPTANCE SPEECH

"I would like to thank you for awarding a prize to my book, *Beaivi Áhčážan*. You have simultaneously honored the original inhabitants who are missing here today. It is shameful that there is no representative here of the North's original inhabitants. It would be more important if these original inhabitants' rights were recognized, the rights to land and water, so that they might be defined unequivocally by treaty.

"I would like to believe the Scandinavian morality is of such a level that it recognizes Sami rights. I would like to believe that the Nordic conscience and the Nordic sense of justice functions as one might expect of civilized states. I want to thank you for giving your prize to me this year, but you have awarded the prize to a writer who was never taught in the Sami language or about the Sami language.

"The Sami idea of a home is not contained within any walls. My home is found within my heart and it travels with me. All these mountains I have as my home. According to the authorities the place which is my home is called "Beattet." There is a little cabin there where I am happy, where I sleep, where I do my chores. And when I open the door and step out, I find myself in my living room, which is large and beautiful. There I can move about until I am tired.

"Often I go to the summer place of my childhood, to my friends the mountain birches,

[Valkeapää continued overleaf]

[Áilohaš continued from page 7.]

the dwarf birches. The reindeer. The fish. The wildflowers. The animals. And the birds. To an endless joik which gushes forth from the earth's wellspring. The stones, rocky mountains, barren. To a safe embrace, to the arms, to the cradle. The sky is my roof, like the sun in my life, my little father. Dare I say aloud what my heart joiks to: thank you, thank you to my home there!

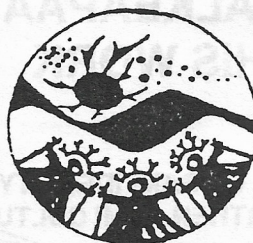
"The Dreams. I have dreams. A rich life. I believe that the dreams existed before me. I only know that I dream as I must, dream for them to come true. Of these, Beaivi Áhčázan was the last. But I had to dream my dream of The Sun, My Father, for it to be true, and this dream is my thanks, it is my praise to the People, to a small part of the arctic nature. I feel that I have been the Sun and the Earth's favored child, privileged for having my dreams.

"And I have often wondered how I might thank Life. Life, the master, the artist, the composer and leader of the orchestra and the World, the master's creation, narrative, beauty & counterpoint, played in space. I have been allowed to ring out and shimmer in Life's symphony.

"Autumn's winds rustle the leaves of my life. Perhaps some of them have already flown away, out across the fells. But even if it is so, with great humility, I am happy that even I was allowed to ring out. And even if Life should never again play me, I am thankful that I have resounded so."

Translated from Swedish by Mark A. Tasker.

[Muus continued from page 7]



drawing: Nils-Aslak Valkeapää

"I BELIEVE THAT A CULTURE IS ALIVE SO IT MUST BE CULTIVATED"

Trekways you can see different levels. The first level is an individual living in the mountains in Sápmi. The second, the individual sees all the Sami people. The third, the individual sees the world and recognizes the many indigenous Peoples who are similar to him, and that they are proud. At the end of Trekways, the individual returns to the mountains and the woods.

Báiki: Beautiful. What about the illustrations?

Áilohaš: Some of the symbols in Trekways are noaide [shamanistic] drawings. For example, one symbol shows a reindeer being offered to the Sun, so it is a gateway or path to the Sun. I have changed the symbols a little so that they are done by me.

Báiki: In your latest book, Nu Buhkkin Dat Mii Lahka [Far Away Yet Near] there are illustrations of Sami ceremonies that remind me of the Lakota Sun Dance. Are there such ceremonies in Sápmi?

Áilohaš: There have been gatherings in the winter Moon light and although the meaning is the same, they are not exactly like the Sun Dance. The dark time is a difficult and dangerous time. The people need contact with the Sun, the Father. The Moon has special power in the dark time. [Editor's note: He refers to the long arctic winter period when the sun is always below the horizon.]

Báiki: Will this book be translated into English too?

Áilohaš: Maybe not. But I should mention that the English translation of Beaivi Áhčázan [The Sun My Father] was just completed. The photographs will not be included in the English

version. I think that the pictures belong only to the Sami People and other people must come to Sápmi to see them. [Editor's note: the English translation of Beaivi Áhčázan is by two of the translators of Trekways, Harald Gaski and Lars Nordström.]

Báiki: How did you select the photographs?

Áilohaš: I chose pictures that are like poems so that when you look at them you are reading a poem. They are arranged according to how the families were living, how they were working and how they were travelling all over the world. Before you know it, you know a bit more about the Sami.

Báiki: You are a traditional Sami, and you are also an artist. How do you resolve the tension that comes from being traditional and creating something new?

Áilohaš: I believe that a culture is alive, so it must be cultivated. Today traditional culture is in danger because of tv and disco music. Sami cultural traditions are good in the modern world too. I try to keep the traditional styles alive and borrow new things also, especially if they are good. Time will show if they are right or wrong.

Báiki: It must be difficult to always be explaining Sami culture to people and answering questions.

Áilohaš: I'm tired of travelling all the time. Travelling not only takes time, it also takes a lot of energy. I have been travelling for about thirty years. I came to Minnesota for the first time thirteen years ago. I hope that in the future I can stay home and paint and write. When I am at home I am able to lead a more normal life.

NUCLEAR SHELL GAME

HOW THE NUCLEAR INDUSTRY IS CONTINUING THE COLD WAR AGAINST INDIGENOUS PEOPLE

Kurt Seaberg

April 26 marked the 9th anniversary of the explosion and fire that ripped apart the nuclear reactor at Chernobyl in the former Soviet Union, sending a radioactive plume all over Europe. The fallout contaminated a large part of Sápmi and thousands of reindeer had to be destroyed.

Following the disaster the reactor core was buried beneath a wall of concrete - as well as a wall of denial - as the governments of the world assured us all that this incident was merely an aberration: that nuclear power was really "safe." But scientists are now reporting that the concrete wall covering Chernobyl's burned-out reactor is crumbling and another radioactive plume may be released - or worse, that another meltdown may occur. There are signs that the wall of denial may be crumbling as well.

Despite years of assurances to the contrary, the nuclear industry has never solved its most pressing problem, which is what to do with the deadly by-product of any nuclear chain reaction: nuclear waste. Nuclear waste is the most toxic substance known to mankind. The radiation it emits destroys the membranes of living cells and scrambles the DNA inside. The tiniest particle can cause cancer to hundreds of thousands of people. So it is vital that human populations are forever shielded from its effects: the slightest error - a faulty weld, a forgotten inspection, the wrong button pushed by a sleepy plant worker - can spell disaster for an entire region or the world.

But what makes nuclear waste unique among human inventions is that it's nearly impossible to capture. You can't burn it or bury it or render it inert. It contaminates everything it comes into contact with, creating more nuclear waste along the way. And it remains deadly for tens of thousands of years, long after any container (or any civilization for that matter) has - like the concrete wall at Chernobyl - crumbled away into dust.

Over 30 thousand tons of nuclear waste have accumulated in the U.S. alone (figures for the former Soviet Union and China are unknown), which until now have been stored in pools of water at the power plants where they are produced. But the pools are rapidly filling up and there is, as yet, no "permanent" site to house this deadly material. So the nuclear

industry has been forced to make a choice - find a place to "temporarily" store the spent fuel until a permanent site can be found, or shut down the plants. Unfortunately, the lure of profit (the nuclear industry is a multi-billion dollar venture) has

proven stronger than common sense, and now nuclear utility companies are seeking a fast and politically-expedient way to get rid of their waste.

VICTIMIZING NATIVE PEOPLES

Wherever the nuclear industry has tried to put its waste, local populations have banded together to oppose it. A "not in my backyard" attitude predominates: nobody wants it stored near their homes, nor do they want it transported through their neighborhoods. This is understandable, given the hazardous nature of nuclear waste. Yet the result of this shell game is that the politically weak and economically disadvantaged, (invariably the indigenous People of any given area), are the ones who

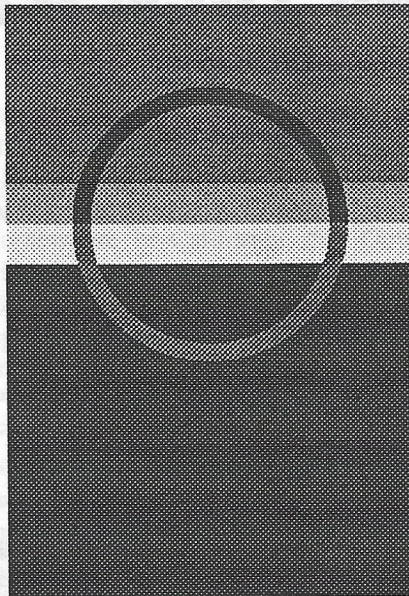
end up with it.

Most of the uranium - the material used in a nuclear chain reaction - in the U.S. is extracted from mines located on Indian reservations with blatant disregard to the health and safety of local residents who live and work there. The occurrence of cancers, birth defects and miscarriages is often 2 to 8 times the national average in these areas. Where the nuclear cycle begins - with the mining of uranium - appears to be exactly where it will end, with the dumping of nuclear waste on Indian land.

The nuclear industry has dangled vast sums of money before the eyes of tribal governments (where unemployment has soared to 80% on some reservations) to take its waste, and while some of them have rejected the offer, others have taken the bait. In a remote area of southern New Mexico, ironically just a few miles from the site where the world's first atomic explosion occurred 50 years ago, lies the Mescalero Apache Indian Reservation. On March 9, 1995, Mescalero Apache tribal members agreed to build a "temporary storage facility"

[Seaberg continued on page 20]

Illustration : Sami flag, symbol of Nature and the land of the Sami People without borders. The Sami colors are red, blue, yellow and green. The circle stands for the Sun and the Moon, the bands for the gakti, the Sami regional clothing.



SPORTSFISHING:

HELPING THE SAMI OR HELPING THEMSELVES?

Ljubov Vatonena

In 1992, Gary Loomys Outdoor Adventures rented the Ponoï River on the Kola Peninsula. Today, three years later, the company he started, now called Outdoor Expeditions, is the complete master of the big river. During this period, the Minneapolis-based firm has never once met with representatives of the Kola Sami Association in order to learn about the needs and rights of the Kola Sami.

On June 12, 1994, the Finnish newspaper *Lapin Kansa* stated that the inhabitants along the Ponoï could now fish, thanks to Gary Loomys. We Sami have always had the right to fish in this river, not only for our own use, but as a livelihood. But now, thanks to Gary Loomys, two Sami fishing companies have had to close down, people have lost their jobs and we have no fish.

Outdoor Expeditions has said that they have tried to get jobs for the local inhabitants, working directly with the town of Lovozero, but the ones who have benefitted from this are bureaucrats and politicians. During the Gary Loomys period, Lovozero has had three mayors. The first two received money and the current mayor is investing in real estate.

At one time we Sami of the Kola Peninsula had a tourist company of our own on the Lumbovka tributary of the Ponoï River. By 1992 we had built a camp and were planning tours. Unfortunately, our camp was located close to the Gary Loomys territory. Tourists had not yet started to arrive but we were often visited by Loomys employees, whose own camp was located on the Pacha tributary. In June I met with the Gary Loomys representative, a Mr. Pettersson from Finland, and asked that they stop visiting our camp and fishing in our river. The camp director, Mr. Shamyshv, lied to the Russian fish and game authorities, saying that they had reached a legal agreement with us. The result was that Outdoor Expeditions began to use the Ponoï and we Sami paid for it.

The following year the mayor of Lovozero forced us to rent the river to Mr Pettersson after demanding that we pay the equivalent of \$20,000 to use the river ourselves. We agreed to do this on the condition that Sami workers would get jobs in the Gary Loomys

camp. At the end of the season, however, Pettersson refused to pay the salaries we had agreed on. Six months later, the Sami workers finally received one third of their money, this after we threatened to take Loomys to court.

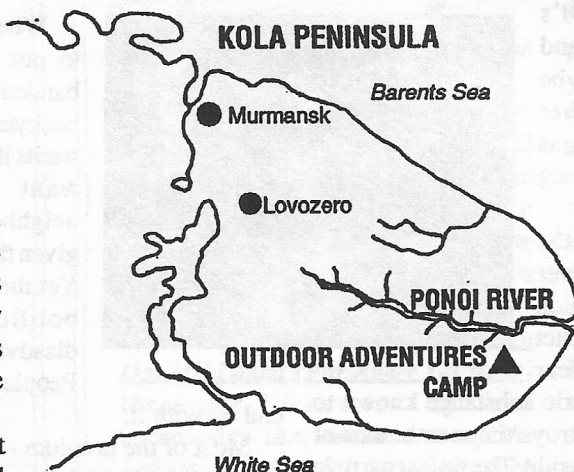
The Sami presence on the Ponoï River also bothered the Russian military. Our workers had fought against their stealing our fish and we had cut their nets, closing the river completely. One day the soldiers came in with helicopters and took away the personal belongings of the Sami workers, along with their portable electric generator, furniture and bedding. One week later the helicopters came back to the camp and removed the workers by force.

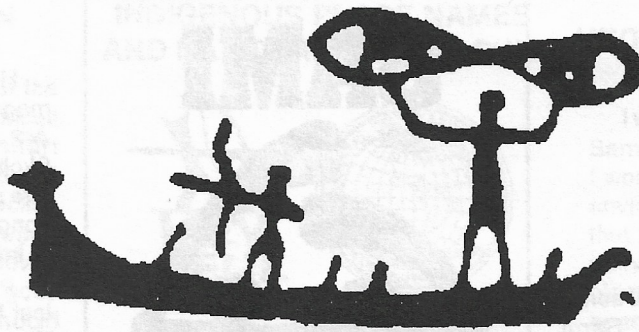
The commander, Major Dudarev, even gave us a receipt for the workers, his way of showing who was boss on the river. He also threatened to burn down our camp.

Last year, 1994, an agreement with the military was signed that guaranteed fuel for the helicopters landing at Ponoï. Then, just before tourist season, our camp burnt down. The mayor did not even take our application to fish in the river, saying we had no agreement with Gary Loomys.

We Sami have no power to fight against this American firm, the Russian military and the government authorities. Decide for yourselves: is American tourism and sports fishing helping the Samis?

Ljubov Vatonena is chairperson of the Lovozero section of the Kola Sami Association. She is founder of the grassroots corporation Valt Free [Free Life], which markets Sami arts and crafts and gives employment to those Sami who would otherwise have no income.





SAMI PETROGLYPH: 6000 BC:
Netting salmon

OUTDOOR EXPEDITIONS ON THE PONOI RIVER

Nathan Muus / Faith Fjeld

The 2000 indigenous Sami people who live on the Russian Kola Peninsula have always struggled to maintain their self sufficiency. Under Soviet rule they have been forcibly removed from their villages and relocated in cities. Reindeer herders have been forced onto collective farms, and outsiders, including Russians and tribal Komi people, have moved in to control Sami livelihood in the area. Indeed, the Kola Peninsula has been another front line in the Cold War. [See *Báiki* Issues #7 and #8, Sergei Dyakin, "The Sami of the Kola Peninsula"].

With the recent political changes in Russia, the Kola Sami have organized under the leadership of Nina Afanasieva and Nina Pianova. There is a sense of renewed pride in being Sami. The Sami village of Lovozero has become a center for cultural activity.

But severe problems remain. The area has been devastated by the effects of industrial pollution from the Soviet era and people struggle for economic survival on a daily basis. Vast social problems prevail, such as unemployment, alcoholism, lack of self determination and short life expectancy. [See *Báiki* Issue #8, Ljubov Vatónena, "What's Happening to My People?"]

The Vatónena article describes a situation which has infuriated the Kola Sami. Fishing rights on the Ponoí River have been sold to a private firm, Outdoor Expeditions, which flies rich tourists in from North America to fish the Sami waters. The Sami find themselves squeezed out of their traditional livelihood, their basic survival sold to the highest bidder.

Vatónena blames travel executive Gary Loomys and Outdoor Expeditions for

creating this crisis. Outdoor Expeditions is a Minneapolis-based travel agency that specializes in fishing and hunting trips. Gary Loomys, its founder, is now somewhere in California. "At Outdoor Expeditions we utilize what he started," *Báiki* was told by Jay Anderson, the firm's spokesperson. Anderson sent *Báiki* a slick mailing piece titled "The Incomparable Ponoí: Russia's Greatest Atlantic Salmon Fishing." The fourteen-page brochure is loaded with color photographs of the Sami area. There is no reference to the Sami presence at all.

Charges for one week fishing trips range from \$6,750 to \$7,990, which includes roundtrip helicopter fare from Murmansk to the Ponoí camp. Airfare from North America is additional. A Finnair logo appears on the rate sheet and there is a statement that Frontiers International Travel/Fish and Game Frontiers, Inc. of Wexford, PA is responsible for the terms and conditions of the trip.

According to the brochure, each person can expect to catch an average of twenty six fish during one week. Food of "the best quality and freshest ingredients" is flown in from Helsinki every week, and there is a heated drying tent for waders and wet clothing and a medical clinic with a resident physician. The twenty six guides are not Sami. Instead they are American, British, Canadian, Russian and French.

Given the ancient history of sustainable fishing by the Sami and the pristine condition of the Ponoí River basin before it was discovered and polluted by Russian factories and the tourist industry, it is interesting to read in the brochure a report

about the "Ponoí Scientific Project." Not surprisingly, the Project report finds Outdoor Expeditions to be environmentally correct. While suggesting that the Ponoí River is a potential "salmon factory," the Report condemns the netting of salmon. Netting is a method of sustainable fishing that has been used by the Sami to feed themselves for thousands of years [see *petroglyph*]. All netting has now been outlawed in the Ponoí area. The Ponoí Scientific Project Report is a classic example of the use of scientific research to justify the colonization and economic exploitation of an indigenous "wilderness" area:

"On July 16, 1994, Dr. Fred Whoriskey, natural resources scientist for the Atlantic Salmon Federation, arrived with his assistant, Stephan Poulin, to begin a long-term research project in collaboration with Russian scientists at the Ponoí. Smolt and parr counts were taken and all released fish were tagged by the Ponoí guides."

"The scientists expect to produce data that will help Atlantic salmon, not only on the Kola but throughout the North Atlantic range. Russian authorities agreed that no nets or obstructions of any kind will be at the Ponoí River, another first in a region where commercial netting has been the norm since the last century."

"When sport fishing was opened in 1991, Ponoí netting was immediately curtailed by about 90% and [is] now eliminated. Interestingly, when viewing

[Muus / Fjeld continued on page 20]

PARMU SAMI COMMUNITY GARDEN



We would like to offer the use of some of our farmland to our local Sami community. We have sunny, open grassland to cultivate veggies, flowers or... All we ask is the respectful use of the land (no non-organic techniques, no "illegal" crops) and that you share a portion of your bounty with us. We have some seed packets to share, and a rototiller that folks can use. Hoses won't reach any fields, so watering, outside of Mother Nature's gifts, will be a consideration. Hungry rabbits, gophers, skunks, moles and voles are around, so fencing may be needed. The good news is that there is also an abundance of helpful bees, butterflies, hawks and hummingbirds! Let us know if you're interested. Call (715) 247-3763.

D'Arcy and Tony Teasley
667 200th Ave.
Somerset, WI 54025

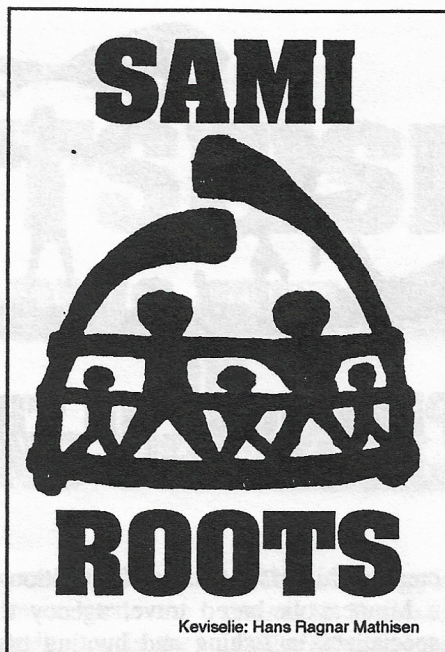
[Parmu, the Teasley farm, is a frequent gathering spot for the Sami community in the Twin Cities area. It is a 45-minute drive from Minneapolis.]

THE SECOND NORTH AMERICAN SIIDASTALLAN AND REINDEER FESTIVAL

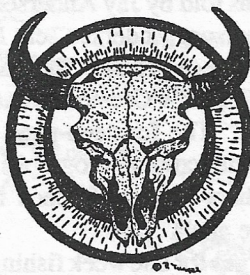
What a wonderful weekend and so many nice people! The reaction here in New York Mills was tremendous. They enjoyed every part of it. Individuals I have run into are wondering if they have Sami roots. The Mills librarian said "The Pathfinder" will be available from now on through the Viking Library System. The demand has been very great.

Alyce Ruikka
Rte. 3 Box 128
New York Mills, MN 56567

[Alyce Ruikka is a respected elder of the Sami-American community. She is a founding member of the Baiki Advisory Council and a specialist in Finnish and Sami-American genealogy.]



SEVENTH GENERATION TRADITIONAL SUN DANCE



On behalf of myself, the Wesaw family and the Eastern Shoshone Nation, we are inviting the Sami People to come to our 2nd Annual Sun Dance Ceremony, Wind River Reservation, Fort Washakie, Wyoming, July 13-16. Purification is July 9-12. Special events are Horse Ceremony, Name Giving and Adoption. There will be Sweat Lodge Ceremonies. Evening meals will be served. We hope to build stronger ties in unity with Sami people, to pray with you and share cultural awareness. I hope that we can join together in this sacred time for healing and praying to help our Mother Earth and the people and the next generation. For information call the Baiki office (612) 722-3844, or "the Rez," (307) 332-5851.

BeDeaux R. Wesaw
209 Trout Creek Road
Fort Washakie, WY 82514

[BeDeaux Wesaw is a stained-glass artist specializing in native impressions. He calls his studio "Rez Glass."]

SKOLT SAMI

Here are some excerpts from VI, a magazine for Swedish Co-op movements, #42, October 20, 1995, p. 16-23, about the Skolt Sami, "*Skoltsamer: Ett härjat folksome inte slutat längta.*" ["A Sticken People, Still Longing to Return."] I thought this would be of interest to Baiki readers.

p. 17: "Through a stroke of the pen they lost their land to the Russians after WWII. They fled in haste with their reindeer. Some ended up in Finland where they managed to establish themselves, but they still wish to return to the paradise they were forced out of. Others remained, but not in paradise. Today the lands of the Skolt Sami are ravaged by industry and Russian military bases, the environment destroyed."

p. 21: "How the Skolt Sami got their name is not clear. One theory is that they were stricken with a disease a long time ago, which made them lose their hair. 'Skolt' would then be the Sami name for 'bald.' The name 'Skolt Sami' is what others call them. They call themselves 'East Sami.'

"The origins of the Skolts were in the border regions between Norway, Finland and Russia. There were four communities, Njaudam, now in Norway, and Pattsvei, Peätsam (Petsamo) and Suenjel, all in Russia. During the Middle Ages the Skolt Sami were taxed by Russia, Sweden and Denmark. The Greek Orthodox monastery in Petsamo abused them and the Skolts lost a lot of the use / access to the natural resources.

"Until WWI the Skolt Sami could move freely with their reindeer across the borders. After WWI the winter grazing lands came to belong to Russia and the summer lands to Finland. Many Skolts then chose to live in Finland. But the main part of this region was ceded to Russia in WWII, at which point most fled to Finland. Those who remained have been forcibly moved to other parts of the Kola Peninsula. Today some 2000 Skolt Sami survive."

Désirée Koslin
116 West 29th St.
New York, NY 10001

[Désirée Koslin translated these excerpts from Swedish. She is a textile historian, educator, weaver and designer with nomadic Swedish Sami ancestry. Her article, "A Sami Drawstring Pouch Out of Reindeer Leather" appeared in Baiki Issue #10, p. 12.]

SAMI PEOPLE IN SWEDEN

Thinking of rights' violations and of the Swedish Sami in particular, very difficult questions remain indeed. Lennart Lundmark, a professor of history at Umeå University, whose essay, "*Under strecket, ett enda Samiskt perspektiv Finns inte*," ["*There Isn't a Single Sami Perspective*"] published in *SV.D.*, 8 November 1994, goes right to the heart of the matter and should be translated into English and published.

Your wonderful initiative is to be applauded by all. If *Báiki* can get a less commercial typeface I think it would be even more attractive to the eyes of your supportive readers. Eventually *Báiki* should be a good topic for National Public Radio.

Leif Sjöberg
Orevägen 2
S-16140, Bromma, Sweden

[Dr. Sjöberg is a translator of Scandinavian and comparative literature and poetry.]

AMERICAN GAKTI?



I have recently heard about reactions that some Samis from Sápmi have had toward the authenticity of our "American gakti." There has been criticism of our lack of knowledge about styles indicative of region, as well as attention to detail. Some Sápmi Samis feel we are being ignorant, like Sami impersonators to charm tourists. Here is my response.

In relation to American Samis, one aspect of this issue is that many of us are "misplaced children," searching for who we are. We are doing our best with what we have. So Sápmi Samis, please educate us.

Another aspect is that we as American Samis are making our gaktis as American interpretations, e.g., I am Karen Hilja Anderson and this is my St. Louis Park, Minnesota gakti!

Karen Hilja Anderson
3159 Texas Ave.
St. Louis Park, MN 55426

[Karen Hilja Anderson is an artist, writer and storyteller. She is graduating from high school this spring.]

INDIGENOUS PLACE NAMES AND NATIONAL GEOGRAPHIC



Greetings from Sapmi! Congratulations on a steadily improving *Báiki*. It now has the quality that rivals any of the similar Sami publications here.

I have written to the National Geographic Society suggesting they use more of the original indigenous place names around the world, e.g. Denali for "Mt. McKinley," Uluru for "Ayers Rock," etc. Perhaps you can use some of my letter in *Báiki*.

"As a Sami artist and cartographer I am concerned about indigenous place names. They are the real and correct names, used by the local people, with a proper meaning. The 'international names' are put there for political reasons and are meant to replace age-old indigenous names, as if these had never existed. For me it is a moral duty to correct this abuse.

"The world is changing rapidly. This offers some opportunities for cartography. Now would be a unique chance to correct the many wrongs of superficial and incorrect naming and at the same time honor the indigenous people, a fitting gesture in view of the United Nations Decade for Indigenous Peoples; e.g., the term 'Lapp' is 'international.' As a 'Lapp' myself I refuse, like the rest of my People and their representative organizations, to accept that term, not least because it is derogatory. We prefer the name 'Sami'."

Hans Ragnar Mathisen (Keviselie)
Romssavárdu Varden 193
N-9018 Tromsø, Sápmi, Norway

[Hans Ragnar Mathisen is the designer of many maps of Sápmi without political borders which use the original Sami place names - see *Báiki* Issue #2, Faith Fjeld, "Keviselie: Maps without Borders," p. 5. One of Sápmi's foremost and prolific artists, he designed the Oktavuohta symbol we use as the "Sami Roots" logo. He is currently working on a Sami atlas.]

One time advertising rates for *Báiki*:

2 x 1" \$25. 2 x 2" \$40. 2 x 3 1/2" \$50.

Quarter page \$75. Half page \$140.

Full page \$275.

Price is for camera-ready copy.

Ads can run horizontal or vertical.

SAMI HEALING AND AGENT ORANGE

I was impressed by the knowledge the Sami healers have of human psychology. I wonder how "modern" Sami deal with environmental toxins such as the one that has harmed my father's health and damages the chromosomes of some of his girls, Agent Orange. I have just had open heart surgery. I wish I knew how to heal my father from the Vietnam War's emotional effects. How do Sami healers cope with illness caused by war, poisons and other modern ills?

Kimberley Renee Oliver
301-745 West 7th Ave.
Vancouver B.C. Canada V6J 1B9

[Kimberley Oliver is an artist whose whimsical illustrations frequently appear in *Báiki*. She refers to *Báiki* Issue #12, Elina Helander, Ph.D: "Sami Medical Concepts and Healing Methods, p.6."]

SAMI CAMP IN THE NORTH WOODS IN JUNE: A WORKING VACATION



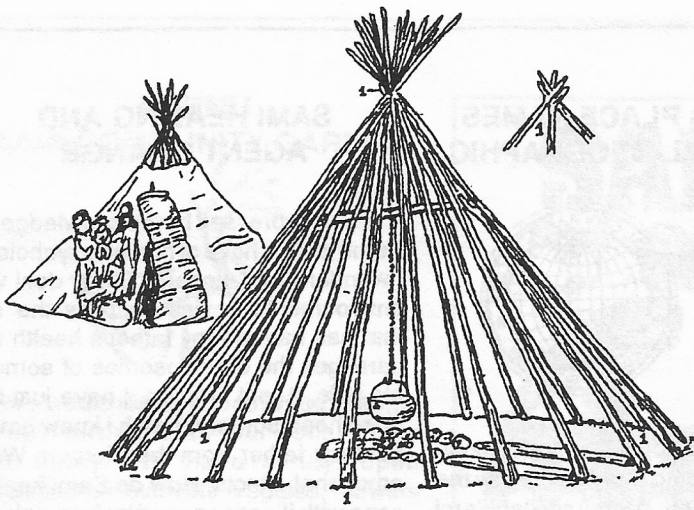
Finland, Minnesota area will celebrate its Centennial this summer. Most of the festivities will occur between June 26 and July 2. Our homestead, "Meidän Maa Farm," is one of the original ones. We still live in the original log house, which will be part of a tour. Our reindeer will draw a crowd also.

As an added attraction we plan to begin building a small, useable Sami camp with the help of Karen Elle Gaup from Sápmi, Charlie Mayo, Georgetown, MN and others. We welcome any friends of *Báiki* who could use a working vacation and help us build lavvus. We can provide food, a place to sleep and beautiful scenery. Volunteers should let us know in advance. Call (218) 353-7772.

Tom and Elli Scheib
155 County Road Six
Finland, MN 55603

[The Scheibs are popular participants in Sami cultural events. They are members of the Reindeer Owners and Breeders (ROBA) which, with *Báiki*, sponsored the First North American Sliddastallan and Reindeer Festival.]

BUILDING

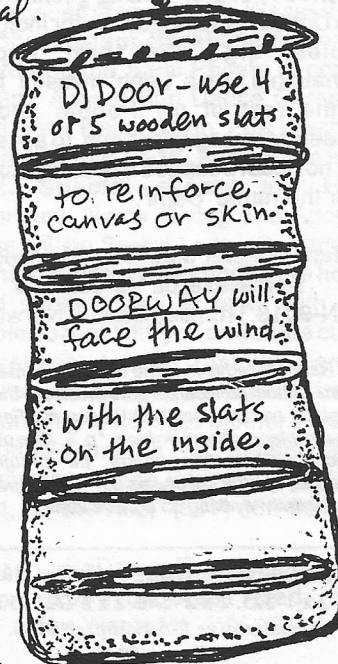


A) CANVAS

- Select a 10 to 12 oz. canvas, military green, gray, or lt. brown. These are Sámi lavvu colors. Hold the canvas up to the sun to see that no light shines through the fabric. Is the weave thick enough?
- Traditionally reindeer skin was used by the Sámi, and still is today by related reindeer peoples in Russia.
- Canvas is often sold in 4' or 5' width rolls by the yard.
- Canvas can be waterproofed and fireproofed when your lavvu is sewn.

B) SEWING

- Allow at least 1" seam for overlap sewing both sides of the panels together either vertically or by sewing horizontal strips. Both ways are done in Sámi, although horizontal strips will save canvas.
- You may use a regular sewing machine if your canvas is light. Use a heavy needle with help pulling the material.
- This particular design will give you a lavvu with generous floor space of about 10' diameter, and a slightly squat appearance.
- If you want a lavvu with less space use one less panel, or omit the end panels.
- Modify height to your needs.

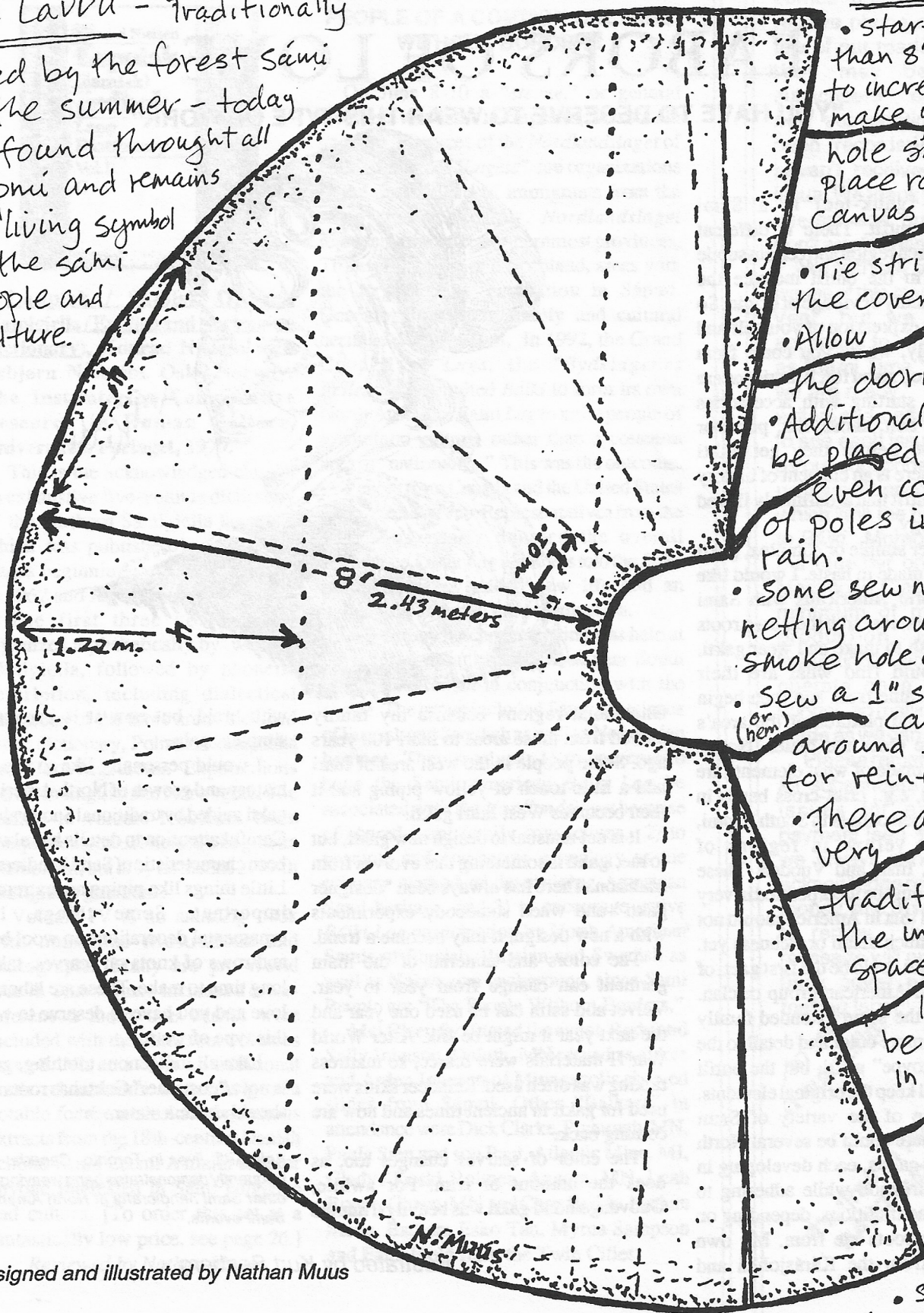


C) Poles

- Poles are cut as straight as possible, 14' or longer (4.26 meters) as you need.
- Birch is traditional, poplar, cedar, spruce and tamarack poles will work.
- Make a frame cutting and placing 3 forked poles in place first.
- Add about 20 poles to the frame, or more as needed. A cooking kettle pole can be added inside.

A LAVVU

The Lavvu - Traditionally used by the forest Sámi in the summer - today is found throughout all Sápmi and remains a living symbol of the Sámi people and culture.



Modifications

- Start with more than 8' if you wish to increase size, make your smoke hole smaller, or place rocks over canvas on ground.
- Tie strips to attach the cover to the poles.
- Allow space for the doorway.
- Additional canvas can be placed at top or even cover top of poles in heavy rain.
- Some sew mosquito netting around entire smoke hole area.
- Sew a 1" strip of (or hem) canvas all around the cover for reinforcement.
- There are many very specific traditions about the internal floor space of the lavvu to be discussed in a future Issue:
 - Fireplace
 - Entrance
 - Who sits where?
 - Kitchen,
 - Sleeping and
 - Sacred areas.

designed and illustrated by Nathan Muus

NORTH AMERICAN GAKTI

LABORS OF LOVE

"YOU HAVE TO DESERVE TO WEAR THIS TYPE OF WORK"

Anja Kitti

Gakti [gahk-tee] is a Sami traditional outfit. There is different gakti for each region and certain subtle elements in the outfit indicate the specific family or village of origin. So gakti is an expression of yourself and your family, where you come from and what you stand for. Americans are better off starting with accessories such as a belt, shoes, hat, purse or Sami cape before they get gakti because there is an element of history in every outfit that is definitely linked to genealogy.

Whether simple or complex, gakti cannot be made in haste. I would like to see North Americans with Sami ancestry first research their own roots if they wish to make and wear gakti. They should find what are their ancestors came from and then begin to collect old pictures of the area's gakti - the older the better. Notice should be made of what elements are carried on, e.g., criss-cross bands in Tromsø, open collars in South Sápmi, the color yellow in regions of Nessebue, Inari and Vuodso. These elements could be incorporated in very plain gakti that in America should not have too much detail or richness yet. Simple gakti could be the first gakti of your North American group or clan. Others in the same extended family could add more color and detail to the first "prototype" gakti, but the outfit should still keep the original elements.

Because of the variety of Sami origins, there could be several North American gaktis, each developing in its own direction while adhering to some of the traditions, depending on where the roots are from. My own gakti is from the Kárásjohká and



Ohcejohká regions because my family moved from those areas to Inari 100 years ago. Some people in the west area of Inari add a little touch of yellow piping and it then becomes West Inari gakti.

It is not unusual to design new gakti, but to me, gakti is something that evolves from tradition. There has always been "designer gakti" and when somebody experiments with a new design, it may become a trend.

The colors and material of the main garment can change from year to year. Velvet and satin can be used one year and the next year it might be silk. After World War II materials were scarce, so mattress ticking was often used. Reindeer skins were used for gakti in ancient times and now are coming back.

The color of scarves changes too, as does the amount of trim. For awhile, Guovdageaidnu gakti was heavily trimmed

with braid, but now it is becoming simpler again.

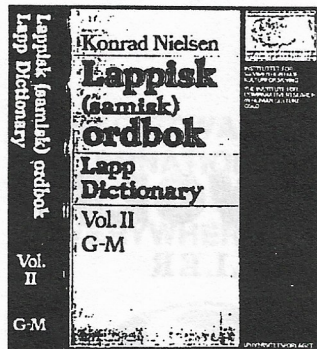
I would personally like to see the history and growth of North American gakti guided by traditional Sami values. Careful attention to details has always been characteristic of Sami handicrafts. Little things like piping are extremely important. Some things, like ornamental decorations on wool belts and rows of knots on scarves, take a long time to make. These are labors of love and you have to deserve to wear this type of work.

Like all indigenous clothing, gakti is not a "costume." Gakti has roots and should make a statement.

Anja Kitti lives in Toronto, Canada. She frequently demonstrates band weaving and other Sami handicrafts at North American Sami events.

illustrated by Kurt Seaberg

BÁIKI REVIEW



Lappisk / Samisk Ordbok (Sámigiella/English and Norwegian Dictionary), Konrad Nielsen with Asbjørn Nesheim. Oslo, Norway: The Institute for Comparative Research in Human Culture, Universitets Forlaget, 1979.

This is the acknowledged classic, an exhaustive five-volume dictionary of the northern Sámigiella language which was published in successive stages beginning in 1932, completed in 1962 and reprinted in 1979.

The first three volumes are organized alphabetically by word in Sámigiella, followed by phonetic description, including dialectical variations of the three areas included in this dictionary, Polmak, Kárásjohká and Guovdageaidnu. Explanations follow in English and Norwegian. The preface in volume I outlines basic comprehension of Nielsen's linguistic symbolism, but is by no means a North Sámigiella grammar.

Volume IV is an amazing book with numerous illustrations and photographs. Many are pre-World War II. This volume includes a cross-referenced index one wishes were included with the other four volumes as well. Volume V is an additional book of addenda and corrigenda notable for the inclusion of generous extracts from the 18th-century Danish scholar Knud Leem. A major tool for anyone interested in Sami language and culture. [To order this set at a fantastically low price, see page 26.]

Reviewed by Nathan Muus.

BÁIKI LAG

PEOPLE OF A COMMON CULTURE WITHOUT BORDERS

On June 8-10 a "stevne," or general meeting, was held in Superior, Wisconsin under the auspices of the *Nordlandslaget* of North America. "Lagets" are organizations of the descendants of immigrants from the same area of Norway. *Nordlandslaget* represents the three northernmost provinces, Troms, Finnmark and Nordland, areas with the largest Sami population in Sápmi. Genealogy research, family and cultural heritage were stressed. In 1992, the Grand Council of Lags, the "Bydelagenes Fellesraad," invited *Báiki* to form its own North American Sami Lag to unite people of a common culture, rather than a common area or "nationality." This was the outcome.

People from Canada and the United States attended the *stevne*. Representatives from the *Báiki Lag* nearly doubled the overall attendance. Other Lag members told the *Báiki* group that they added new life and an indigenous focus to the organization.

A Saturday luncheon meeting was held at the lakeside farm of Mel Olsen near South Range, Wisconsin in conjunction with the *stevne*. The group included Sami Americans of Finnish and Swedish as well as Norwegian heritage. They resolved: 1) to continue to have the Sami American *Báiki Lag* be associated with the *Nordlandslaget* because of shared Sami family connections, 2) to promote and emphasize genealogy as the primary method of determining American Sami heritage, and 3) to encourage active *Báiki Lag* participation by North American Samis of Finnish, Russian and Swedish as well as Norwegian background, since Sami People are "The People Without Borders."

Mel Olsen facilitated the event. Rudy and Sally Johnson, Duluth, MN served as elders and Arden Johnson of Minneapolis showed slides from Sápmi. Other "Báikers" in attendance were Dick Clarke, Plymouth, MN, Paula Sten and son Paul, Atlantic Mine, MI, Gladys Koski Holmes, Angora, MN, Leah Rogne, Gheen, MN and Chris Pesklo, Nathan Muus, Barbara Esko Tan, Myrna Sampson and Faith Fjeld from the Twin Cities.

"WHERE'S MY BÁIKI?"

Just before each *Báiki* comes out, we begin to receive phone calls from a few of our readers thinking they may be "lapsed subscribers" or that their new subscription has not been recorded, since they haven't received the next issue. We thank you for your interest and are glad you don't want to miss one *Báiki*.

We faithfully produce four issues of this magazine each year, but we come out according to what is known as "Sami Time," i.e., "when we are ready." The artists, writers and staff are as eager to see each issue come out as our subscribers. Most of us have other commitments which limit the time devoted to *Báiki*. Moreover, *Báiki* is put together on an elderly Macintosh Classic II with a minimum of memory, so production is always frustratingly slow. And we operate on a very tight budget, so mailings are often made as we can afford them.

Please remember that: 1) all subscribers receive four issues for each year's payment (see page 27), 2) we always send a card to acknowledge receipt of your money, and 3) when it's time to renew, the following message will appear on the back cover next to your mailing label:

to re-
subscrip-

It's time to renew your
BÁIKI subscription.

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the

HOW MANY REINDEER ARE THERE IN SÁPMI?

(a question that is
frequently asked)

As of April 1, 1992, there were 207,681 Sami-owned reindeer in Norway, from Finnmark in the north to Hedmark in the south. There were 2830 people involved in reindeer herding in this area with an average of 312 reindeer per family unit. An additional 9770 reindeer were owned by non-Sami Norwegians.

In Sweden, reindeer husbandry is reserved for the Sami alone. About 2400 people are involved and there are nearly 300,000 animals.

In Finland 1500 Sami own 45% of the total of 250,000 reindeer, most communally.

In Russia there are about four million reindeer worked by many indigenous Russian reindeer Peoples including the Sami, Chukchi, Yakut, Nenets and Komi. Reindeer are raised on state farms and collectives, including some on the Kola Peninsula.

Source: Bjørn Aarseth, *The Sami - Past and Present*. Oslo: Norsk Folkemuseum, 1993.



HEAR THE WOLF: GREY EAGLE STORYTELLER

Grey Eagle (Ken Jackson), Anishinabe/Danish storyteller and regular *Baiki* contributor, has recently released a cassette, Hear the Wolf, which features traditional Native American and Sami stories about the things our relative, the Wolf, has to teach.

The Wolf has given us many lessons and these lessons are retold on this tape in Grey Eagle's own words. The first thing heard is the wonderful sound of a crackling fire accompanied by the howling of wolves. Native American People believe we are related to all other creatures and when the relationship is sensitive, respectful and balanced, it forms a sacred circle. The stories, told in Grey Eagle's soothing voice, contain a wealth of positive messages about community, working together, and family. We are reminded of the connections and parallels between the Sami and the Native American worldview. The stories are arranged side by side in such a way that the similarities can easily be seen.

Grey Eagle's performance work as a storyteller has taken him all over the world and in his travels there have been ongoing connections with the Sami People. In 1988 he lectured on oral tradition at the University of Tromsø in Norway where he made contact with a few Sami students. The next summer his presentations were full to overflowing.

In 1991, Grey Eagle, in conjunction with the Seattle Indian Service Committee, ceremonially presented a Talking Stick (a symbol of storytelling) to the Sami nation. It was brought to Seattle's sister city, Bergen, Norway, by delegates to an international language conference. The gift was an acknowledgment of the international voice that Sami people are providing for Native Peoples everywhere.

Grey Eagle is director of the Sacred Circle Storytellers and a founding member of Red Eagle Soaring, a Native American Theater group that has produced "Story Circles," his AIDS-

written by Karen Hilja Anderson
illustrated by Kurt Seaberg

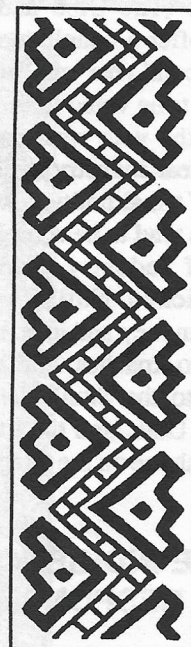
THE GIFT WAS AN ACKNOWLEDGMENT OF THE INTERNATIONAL VOICE THAT SAMI PEOPLE ARE PROVIDING FOR NATIVE PEOPLES EVERYWHERE.



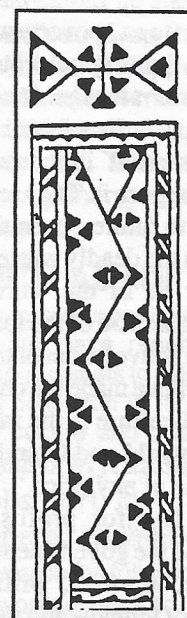
awareness and substance-abuse play. His book, Hear the Raven (DAT 1992), ten Native American stories about the misadventures of Raven, published jointly in English and Northern Sámi, was reviewed in *Báiki* Issue #5. It is a popular seller at all the major Sami bookstores in Sápmi.

Grey Eagle, a retired Professor of Communications at the University of Washington, lives in Seattle with his Norwegian-born wife Mari-Ann. He recently received the Gordon Tracy Award for Excellence in Performance from the Ethnic Heritage Council of Seattle.

Recorded as an artist-support project by Jack Straw Studios, Hear the Wolf was produced in cooperation with Wolf Haven International of Tenino, Washington. To order cassettes, see *Báiki* Market, page 25.



ANISHINABE MOTIF. Source: Le Roy H. Appleton: American Indian Design and Decoration.



SOUTH SAMI MOTIF. Source: Gunnar Holt: Bovtsen Giejesne i Reinens Spor.

[Seaberg continued from page 9]

for nuclear waste - the accumulated waste of 33 U.S. nuclear utility companies - in a vote that was largely perceived as manipulated. (The tribe had previously rejected an offer a couple months earlier, but then a second vote was "arranged" and this time the tribe voted in favor of it.)

Whether the vote was manipulated or not, the nuclear industry is clearly taking advantage of tribal politics, where corrupt governments tend to be compliant with the demands of industry, while enticing poverty-stricken Native people with promises of money and jobs. In addition to the Mescalero Apaches, similar offers have been made to the Skull Valley Band of Goshutes in Utah, and the Ft. McDermitt Paiute - Shoshone on the Oregon - Nevada border.

THE INDIGENOUS RESPONSE

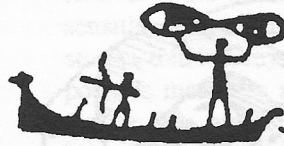
A growing coalition of Native Americans and environmentalists are opposing these deals. Over 20 other tribal government and tribal grass roots members have said "no" to nuclear waste on Indian land, in spite of the temptation to end poverty with the stroke of a pen. In the original vote to stop the nuclear waste storage facility on the Mescalero Apache Reservation, tribal elders were instrumental in convincing band members to oppose it. They reminded them of their duty to future generations who will be stuck with the deadly waste with nothing to show for it. In the words of Joseph Geronimo, grandson of the famous Apache leader and an active leader of the opposition, "Our People have made the choice that their tradition and culture is the most important thing in the world and Grandmother Earth is not for sale at any price."

In their lust for profits the nuclear industry - and the governments that support them - have, in effect, written off future generations of humans and the health of the planet as irrelevant. But Indigenous Peoples have always understood that material gains for the present generation should never be the sole criterion for basing a society's decisions. Instrumental to the Indigenous view is how future generations - both human and non - will be affected by those decisions. The decision to pursue a technology whose by-product will retain the capacity to kill for 10 thousand years, with no solution as to

how that by-product can be safely housed, makes no sense to the Indigenous perspective.

Perhaps wisdom is not to be found in a People's ever-expanding technology, but in their decision to limit technology - or rather to subordinate that technology to a harmonious relationship with Nature. Indigenous people, like the Samis - though not technically "advanced" - have nevertheless created a rich, cultural life in their art, their poetry, their language, music and song. Is this not the true measure of wisdom?

Kurt Seaberg, Minneapolis, Minnesota, is a member of the Báiki staff. Sources for this article are: "Radioactive Colonization and the Native American," Ward Churchill and Winona La Duke; "Mescalero People say NO to Nuclear Dumping Ground Plan-But Will Their Voice Be Heard?" Circle, March 1995; "Nuclear Strong-Arming, a Yes Vote on the Mescalero Apache Reservation," Circle, April 1995; "Don't Worry, Be Hapless," Monika Bauerlein, City Pages, April 12, 1995.



[Muus / Fjeld continued from page 11]

commercial catch statistics first made available to us last April by Russian scientists, we saw that the Ponoï produced the same number of salmon in 1990 as it did in 1880!

"We'll keep you posted as findings emerge. In the meantime Dr. Whoriskey stated in camp: 'No mining, no clear-cutting, no agricultural runoff, no grazing, and no dams. This is the way salmon rivers used to be. If you had asked me to design a salmon factory, it would look a lot like the Ponoï River'."

Thus Russian Sápmi once again falls prey to the economic and military clout of exploitive outsiders. In April 1991 Outdoor Expeditions published a newsletter that stated: "We work for you. Your interest is our only interest." This was the same year that the Ponoï River operation began. We wonder who the "you" is, and where the real "interest" lies.

Outdoor Expeditions is located in the Northstar East Building at 608 2nd Avenue South, suite 166, Minneapolis, MN, 55402. Or call (612) 339-5003.

BÁIKI BENEFITS



TRADITIONAL SAMI DESIGN:
The Grandmother Spirits who guard the home.

THANK YOU!

Recently in the Twin Cities area, Báiki benefits have sprouted up as a way of getting to know each other while eating good food and listening to music, poetry and stories. We mail out cards to our local subscribers and they bring their kids and their friends. While enjoying one heck of a spontaneous party, we have helped keep Báiki afloat. The first two events, one at the New Riverside Cafe and the other in the home of storyteller Maren Hinderlie, have attracted over a hundred people each time. Here are some of the "Báikers" who have made these get-togethers so special:

RECORDING ARTIST:

Cherokee Rose

ACCORDIAN PLAYER:

Dennis Halme

POETS:

David Salmela, Will Lahti,

Ray Salvella, Jean Brown

PIANIST:

Steve Kimmel

WASHTUB BASS PLAYER:

Barbara Esko Tan

JOIKER / MUSICIAN:

Nathan Muus

STORYTELLERS:

Maren Hinderlie, Chris Sexton,

Kathy Matalamaki,

Karen Hilja Anderson

ARTIST:

Kurt Seaberg

TRADITIONAL CRAFTSMAN:

Marvin Salo

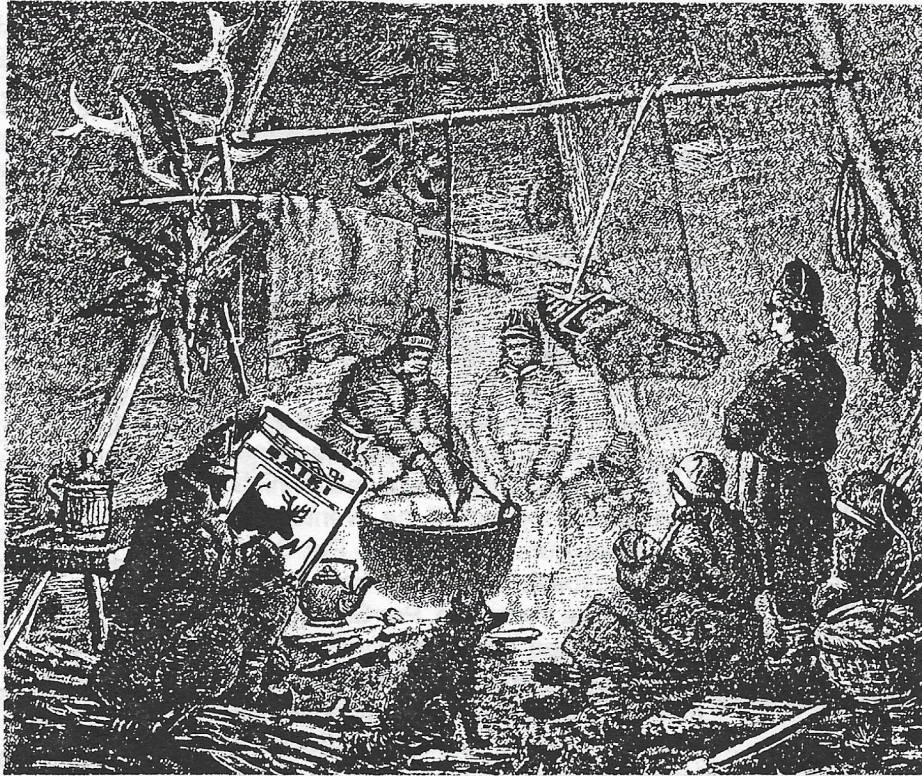
LEADER OF CHILDRENS' GAMES:

Mary Hanf

POSTER ARTIST:

Susan Salhus

KEEPING THE HOME FIRES BURNING



Thanks to you, our sponsors and subscribers. Some of you are going on your third year! You keep the home fires burning. The growth of Sami awareness at all levels in North America is directly traceable to the appearance of this little magazine. The Báiki office has become the internationally recognized grass roots Sami communications and cultural information center. We operate on a shoestring budget with all-volunteer help. Báiki's survival through thick and thin is due to your ongoing spiritual and material support and the dedication of our staff. Thanks to your generosity we have been able to keep our phone and fax lines open and defray the costs of printing and mailing each issue. For information about becoming a Báiki sponsor or subscriber please see page 27.

BAIKI SAYS "GIITU" TO OUR ALMOST 1000 AVID READERS!

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Stockholm, WI

Leif Sjoberg
New York, NY

GIITU AGAIN!

In response to our urgent plea in the last issue, we have received two wonderful filing cabinets to help contain our growing collection of information about Sami culture and oral history. We are grateful to: **Myrna Sampson, Minneapolis, MN, and June and Albin Seaberg, Highland Park, IL.** Thanks also to the following people who have worked hard to organize these new files so we can help our readers (and staff) find things: **Karen Hilja Anderson, Nathan Muus, Susan Salhus and Barbara Esko Tan, all of the Twin Cities.** And thanks to **Mark Jung, Minneapolis** for his computer expertise and patience.

THE BÁIKI COMMUNITY

THE SECOND NORTH AMERICAN SIIDDASTALLAN AND REINDEER FESTIVAL

Nathan Muus: The Second North American Siiddastallan and Reindeer Festival was held in New York Mills, Minnesota, in the heart of the "Finnish Triangle," home to a large group of Sami Americans.

The *Báiki* community has participated in three previous Reindeer Festivals, including two sponsored by the Sons of Norway at the Minnesota Zoo in 1992 and 1993. In 1994 the expanded First North American Siiddastallan and Reindeer Festival was sponsored jointly by *Báiki* and the Reindeer Owners and Breeders Association [ROBA] with the help of grants from the Finlandia Foundation and the Sons of Norway.

This year's event was sponsored by ROBA, the New York Mills Regional Cultural Center and the Sami Association of North America (SANA). It took place the weekend of February 24.

On Friday a host of storytellers lead educational activities for school children from the area. This included Karen Hilja Anderson, Chris Sexton, Kathy Matalamaki and Maren Hinderlie. Mary Hanf coordinated the events and was also a storyteller. Other educational presenters included Siiddastallan organizer John Blood, Arden Johnson and Carl Lundin.

The now-famous Dakota Kota [the Sami tent that debuted at Høstfest] was a focal point for the weekend's activities and served as a setting for the storytelling. Other events took place in the New York Mills Regional Cultural Center Building and the City Hall.

Charlie Mayo, builder of the Dakota Kota, held a "hands on" crafts demonstration to the delight of both children and adults. Anja

Kitti demonstrated band weaving and served as Mistress of Ceremonies for a gakti style show on Saturday. Other highlights included an exhibit by artist Albin Seaberg, whose work is frequently featured in *Báiki*.

ROBA was well represented. Tom and Elli Scheib brought some of their reindeer and gave sleigh rides that were helped along by a weekend snowfall.

The annual SANA meeting was held Saturday night, presided over by President Susan Gunness Myers with extensive input from lawyer Christine Hansen. On Sunday afternoon a Finnish *Laskianinen* topped off the events.

Visitors from Sápmi were Per Sara from Kautokeino, Norway and Johan Mikkel Sara from Oslo. Per Sara joiked and explained about the livelihood of reindeer herding. Johan Mikkel Sara, a member of the Sámediggi (Norwegian Sami Parliament) also lead participants in joiking and gave a talk on Sami government and politics.

The *Báiki* exhibit was designed by Chris Sexton and Karen Hilja Anderson. A large montage of photos showing the scope of *Báiki's* activities over the past three years illustrated the variety of activities and presentations that now involve our growing community.

IMPORTANT SUBSCRIPTION NOTICE

As of their May board meeting, SANA will no longer offer a subscription to *Báiki* as part of their one-year membership. If you paid for a SANA membership before May, you will still receive four issues of *Báiki*. Your next renewal must be made through the *Báiki* office, however, and not through SANA. If you have questions, or wish to check on the status of your *Báiki* subscription, please call us at (612) 722-3844. To subscribe, renew and to order back issues, please see page 27.

DAVVI MÁÐII AT CLV: AN UPDATE

Chris Sexton: Davvi Máðii, the proposed Sami program at Concordia Language Villages (CLV) in Bemidji, Minnesota will operate this year as an extension of the Swedish Village, Sjölundén, during July and August. The name of the Sámi program, Davvi Máðii, means "Northern Path Waiting to be Discovered." The program at Sjölundén was given a budget of \$450. to purchase teaching materials and realia, including a Sámi flag.

The Finnish and Russian Villages meet during the first half of the summer, so many logistics need to be worked out before a cohesive summer Sámi Village can get underway. Possibilities also exist for Sámi cultural involvement at the Norwegian Village, Skogfjorden, which is in session all summer.

CLV is also considering the development of the Sámi idea as a winter miniprogram or elder hostel, instead of a summer village, a positive step toward expanding their off-season offerings.



BÁIKI CONNECTIONS

Want to meet other "Báikers" in your area? Here are some people who aren't long distance:

BAY AREA
Marilyn Jackson
(510) 654-5693

NEW ENGLAND
Erik van Lennep/Kim Rheinlander
(802) 765-4292

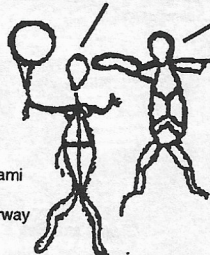
PUGET SOUND
Debra Sund
(206) 525-5770

A SÁMI PASTIME

HEY, MAN, I'M TIRED
OF PLAYING TENNIS!

ME TOO. LET'S KICK
BACK IN THE LAVVU
AND

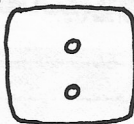
traditional Sami
petroglyphs,
Tromsø, Norway



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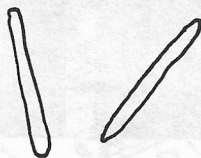
1. You'll need a flat piece of wood, dried birch bark, stiff card board or whatever else is handy - about a quarter inch thick and two inches square. Punch or drill two holes in the center.



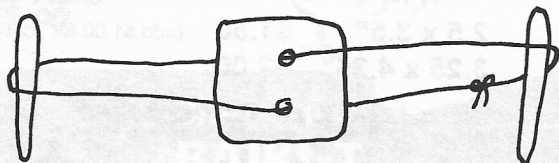
2. Thread a 30" length of really strong string or reindeer sinew through the holes. Tie the loose ends of the string or sinew together with a square knot.



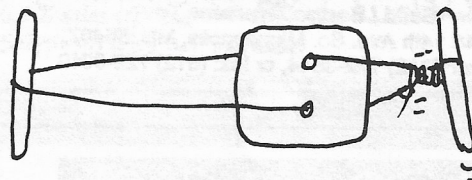
3. Find two little sticks or dowels about three inches long and a half inch in diameter.



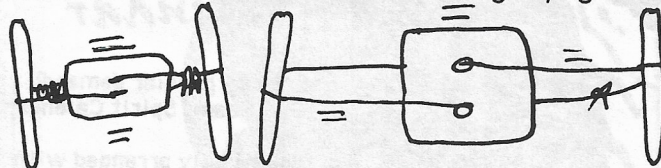
4. Loop the string around the sticks, one on each side of the square piece, making sure the whole thing is balanced in the middle.



5. Hold the string and the stick on one side and twist the other side until it is taut. Make sure the taut string is straight.



6. Working fast, pull, then loosen up, on both sticks so that the square piece spins. Continue to pull and loosen up, pull and loosen up. Your creation is supposed to make the sound of the wind. Be careful. It can go flying off!



7. Sami people always decorate the things they use. You can paint or draw a design on your square piece: a sun, a smiley face, a heart, or whatever you feel like.

8. Write a letter to *Báiki* and tell us what you used and how it worked.



Thanks to Máret Sára and Ingá Sára, Kárásjohká, Sápmi.



SAMILAND at MIDSUMMER 1996 TOUR

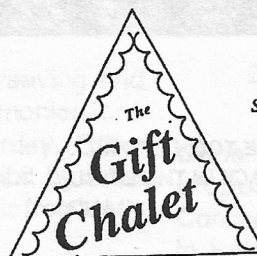
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Spend the last two weeks of June 1996 in the mountains and forests of central Norway and Sweden learning about traditional Sami ("Lapp") basket making, leather work, pewter embroidery, knife making and weaving. Visit the village studios of South Sami artists and craftspeople who work with birch, metals and reindeer. Stopover at the Ajtte Mountain Sami Museum in Jokkmokk, the Saemien Sijte Sami Cultural Center in Snåsa, and the Arvidsjaur Lappstaden, a traditional Sami wooden-hut goahtti settlement. This tour is being planned and lead by Faith Fjeld, the editor of Báiki, whose ancestors came from this area. Travel arrangements are being made by Borton Overseas, the Scandinavian and Finnish travel specialists in Minneapolis.



For additional information about the Samiland at Midsummer 1996 Tour send a postcard or letter with your name, address, questions and comments to:

Baiki / Borton Overseas Tour
3548 14th Ave. So. Minneapolis, MN 55407
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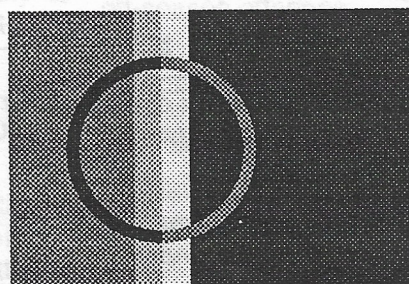


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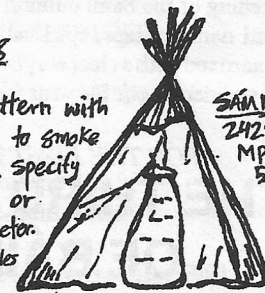
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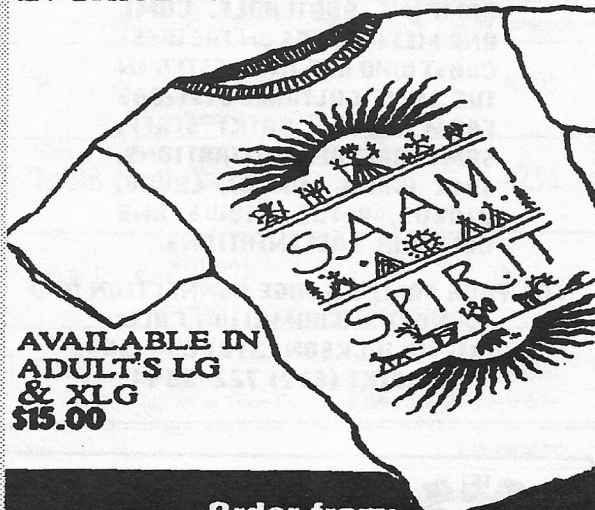
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Pencil drawing: "View from the Doorway of the Lavvu," Sher Ly (Hmong), 11.
Cherokee Heights Elementary School, St. Paul, MN 1994.



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