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Editor
N. Russell

THE MIDDEN

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Next issue: April 1977

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THE LITTLE QUALICUM RIVER SITE: DiSc 1

1976 SALVAGE EXCAVATIONS

By Kathryn Bernick

Background

DiSc 1, known as the Little Qualicum River site, is situated on the east coast of Vancouver Island about 3 km. north of Qualicum Beach. A shift in the course of the Little Qualicum River some 25 years ago began a process of erosion which has claimed chunks of a waterlogged cultural deposit containing perishable materials. The deposit extends about 200 m. east-west along the beach, on the left bank of the river delta. It is visible only where it juts out into the water, but is present under the beach gravel as well. This portion of the site is completely covered by high tide.

A midden deposit lies immediately behind the perishable outcropping on a bench about 1.5 m. above the beach at the high tide line. This bench, which is relatively shallow (ca. 16 metres), is backed by a steep and densely overgrown bank.

During the summer of 1974, test excavations indicated a considerable cultural content in both portions of the site. That fall an attempt was made to stabilize the exposed waterlogged deposit with sandbags. While the effort retarded the disturbance, it did not prevent erosion of the site. The threat of destruction of a deposit containing remains which are normally not preserved established the priority of the salvage excavations in June and July of 1976.

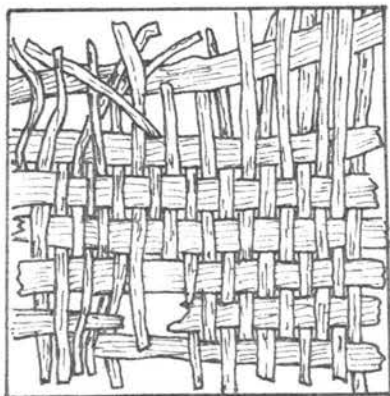
Excavation: Wet Midden

Access to the waterlogged deposit is limited to periods of low tide. The daily work schedule was varied to coincide as much as possible with optimum tides. Generally, half to three-quarters of each working day could be spent on the waterlogged deposit.

Two portable fire pumps, each fitted with a 2" hose and two or three $\frac{1}{2}$ " hoses with adjustable nozzles, provided water pressure used to dig through the clay and sand strata and flush the loosened matrix through $\frac{1}{4}$ " screens. Excavation proceeded in arbitrary 10 cm.

SAMPLES OF BASKETRY

FROM DiSc 1



Artifact No.443 (Detail)

checker weave

levels, maintaining horizontal and vertical control of the deposit as in "normal" excavation.

Eight 2 x 2 m. units were excavated using hydraulic techniques. The perishable-bearing matrix was excavated to about 1 m. below the surface of the raised deposit, when low tide water level was reached. Exploration in one of the units with the aid of a diaphragm pump and considerable shoring revealed that the cultural deposit continued another 20 cm. or more.

Excavation: Dry Midden

Excavation in the dry midden was conducted in arbitrary 10 cm. levels. All matrix was screened through $\frac{1}{4}$ " mesh and, except when dry, it was waterscreened.

Three 2 x 2 m. units were opened on the bench. Of these, two were excavated into sterile subsoil. One unit, on the bank of the midden, revealed a thick layer (75 cm.) of whole and broken clam shells. The other unit was characterized by a comparative scarcity of shell. This unit contained a child burial associated with an underlying hearth. Post molds (diameter averaging 15 cm.) encountered at the bottom of the deposit were evident on all four walls.

Material Recovered

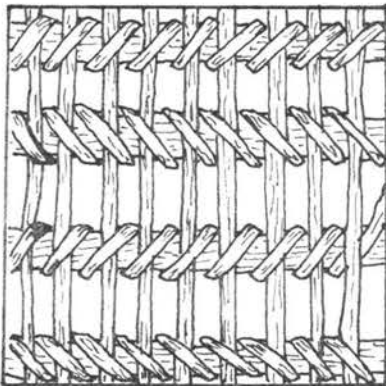
The following general comments are derived from a preliminary examination of the data.

Of the 182 artifacts recorded in the field, 43% are floral, 38% bone and antler, and 19% are lithic. No chipping detritus was encountered and only two chipped stone artifacts were recovered.

The most frequent lithic artifacts are ground slate (knife and point fragments) and abrasive stones.

The waterlogged deposit yielded four stone artifacts and 13 of bone/antler. Most of the latter are points and bi-points recovered from the sand matrix underlying the major perishable-bearing clay strata.

The perishable floral artifacts resemble those recovered from other wet sides on the Northwest Coast. All of the basketry was fragmentary and in poor condition. Two different weaving techniques have been identified: plain checker weaving, and open wrapped twining. Most of the cordage and basketry is



Artifact No. 461 K8
(Detail)
Open wrapped twining

coarsely made and is suggestive of fishing equipment. The bone and stone assemblage corroborates an assumption of concentrated fishing activities.

Faunal remains were present throughout the cultural deposit, particularly shell, fish and mammal bones, and some bird bone. Quantities of associated floral material were also retained as level samples. Material includes cones, miscellaneous pieces of wood, split root and bits of basketry elements.

Age Determination

Dates from C¹⁴ samples are not yet available. Preliminary comparison of diagnostic artifacts places the assemblage within the Gulf of Georgia Culture Type. Accordingly, the estimated period of occupation would be no earlier than 1,000 A.D.

Acknowledgements

Salvage excavations at DiSc 1 were conducted during June and July 1976 under my direction, with funds provided under contract from the A.S.A.B. Field forms were provided by the Archaeology Division of the B.C. Provincial Museum, and equipment by A.S.A.B. and the University of Victoria Department of Anthropology. The Conservation Lab of the B.C.P.M. processed the perishable artifacts. Mr. Andrew Pearson of Parksville granted us access to the site, and permission to camp on his property. The Qualicum Indian Band supported the excavations and has cooperated with the project throughout.

Special mention and thanks are due my crew: Jennifer Berry, Lyle Isenor, Kathy Kimble, Richard Mackie, Frances Recalma, Ingrid Recalma, Tana Reid and Jane Watson. In addition, I should like to acknowledge the assistance in various aspects of the project received from Bjorn Simonsen, John McMurdo, Phil Ward, Barbara Kennedy; Graham Beard, Arnie Recalma, Rick Rollins, Becky Smith, David Archer; and Dr. D. H. Mitchell who handled the contract and is supervising my M.A. thesis which will be based on the data recovered.

* * * *

"CONFERENCE ON LITHIC USE WEAR"

A workshop conference on first uses of man's tools will be held March 16 to 20 at the Four Seasons Hotel in Vancouver. It will be open to the public with a \$5.00 registration fee for students and \$10.00 for non-students. To register write to

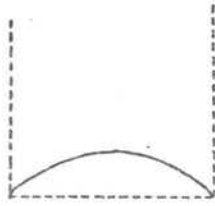
Brian Hayden
Dept. of Archaeology
Simon Fraser University
Burnaby, B. C.

before March 1st. Participants from the U.S., Australia and Europe will be in attendance.

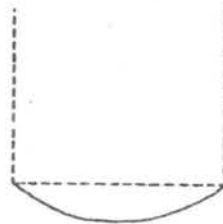
Describing Artifacts, No.5

(Part of a continuing series on artifact description, reproduced from the handbook for archaeological staff working on the National Inventory Project in B.C. *The Midden* extends thanks to Tom Loy of the Provincial Museum for permission to reprint.)

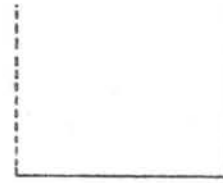
Base Shape



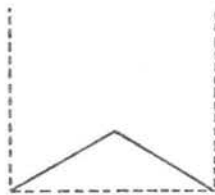
A. concave



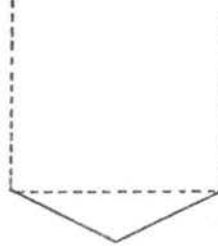
B. convex



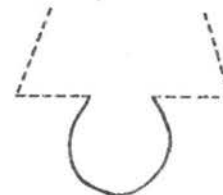
C. straight



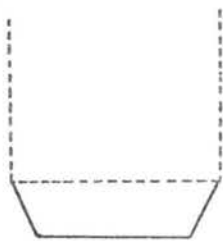
D. pointed-concave



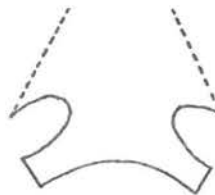
E. pointed-convex



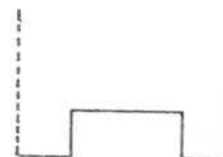
F. rounded



G. faceted



H. faceted-concave



I. recessed

- A. concave base: when a line is drawn through the tips of the base, the base line curves toward the interior
- B. convex base: when a line is drawn through the tips of the base, the base line curves towards the exterior
- C. straight base: when a line is drawn through the tips of the base, the base line roughly follows it
- D. pointed-concave base: a special case of concave where two roughly straight lines converge to a point
- E. pointed-convex base: a special case of convex where two roughly straight lines converge to a point
- F. rounded base: more than half of a rough circle forms the base
- G. faceted base: a special case of pointed-convex where the point has been removed leaving a straight area for part of the base
- H. faceted-concave base: a special case of pointed-convex where the point has been removed leaving a concave area for part of the base
- I. recessed base: a rectangular intrusion

THE UNIVERSITY OF BRITISH COLUMBIA

VANCOUVER 8, CANADA

DEPARTMENT OF
ANTHROPOLOGY AND SOCIOLOGY

January 25, 1977

Department of Anthropology
and Sociology,
University of British Columbia,
Vancouver, B. C.
V6T 1W5Miss Gladys Groves,
Publications Committee, A.S.B.C.,
504 - 2005 Pendrell Street,
Vancouver, B. C.

Dear Miss Groves,

I am writing in protest to the editorial in the January issue of The Midden on how to keep archaeologists quaint and poor and charming.

A few students are lucky enough each year to make it into graduate school, knowing while they struggle for admission that their chances of a permanent job in the field are very poor. Two are admitted each year at UBC. They then compete for financial support. They may be lucky enough to get a graduate fellowship for \$4,000 (probably about 10 this year for 80 grad students in our combined department) for part of the time of their graduate training. (This is far less than the annual cost to keep a prison inmate). Or they may get a maximum of \$150 per month from a research grant from the Canada Council, which they can supplement with summer earnings or stipend. Most of them work very long hours winter and summer, and they enjoy their work. Many borrow money. They give free lectures for the society and other organizations, but may ask for money when they do extra things which involve separate preparation. They get not a cent for meetings in other cities, if they are from UBC. They are willing to have volunteers on their projects -- in fact welcome them-- but have found that many do not show up when they have made appointments, and some drop the excavations in order to enjoy other leisure activities leaving the students with the job of completing excavation units above the needed sample. I think we are a long way from the opulence you mention in your editorial.

Faculty members are able to carry out volunteer projects because they are on a guaranteed annual wage, not a temporary contract. All such work, however, comes above our regular work load and is not counted toward promotion and tenure, or even hiring, as I can point out from concrete cases. In fact, if we do too much work in the community, we often get the reputation of being low in intellectual quality or a poor prospect for building new theories.

.....2

Digs sometimes run on a 9 to 5 basis so that we can have occasional spare time to enjoy hobbies or relaxation as you people do. Nevertheless we work long hours, as any study of academics will show. The image in your editorial is a fantasy, which unrealistically expects of us things which you people do not now expect of people in other fields.

When extra time is taken at a coffee break or a lunch hour, please remember that digging is more than mechanical hourly labor; it involves a great deal of extra preparation which may not be obvious at first. This is particularly true of some of the research digs going on now. As you know, archaeologists are not rugged individualists but are rather careful, considerate team members -- any modern site report bears this out.

Maybe I am a little too sensitive to enjoy your facetiousness. If you think we are spending tax payers money sitting on our fannies, come join us for a day or two, either in the office, lab, and classroom, where we spend most of our time, or in the field.

Sincerely,



Richard Pearson,
Professor of Archaeology

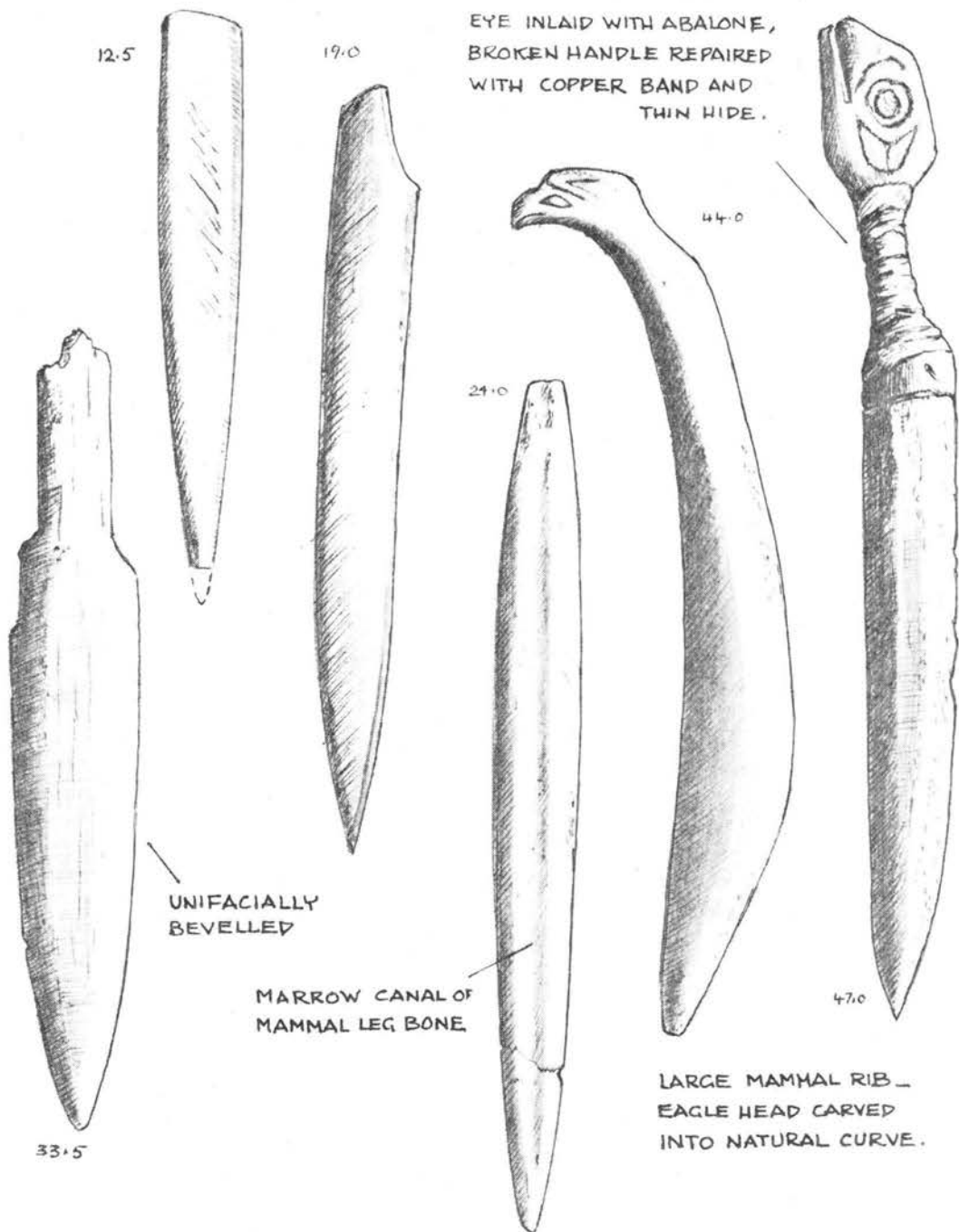
RP/pw

Ed.'s Reply.

Facetiousness? No levity intended, I assure you. But you read more into the editorial than intended, if you see it as an attack on archaeologists: there was absolutely no suggestion that archaeologists are "sitting on their fannies." I, for one, have participated, as an admitted amateur, in digs since I was 12--Romano-British, Tudor, Belgic and West Coast Indian. I have seen dozens of excellent archaeologists at work, and watched with enormous admiration. And helped, I hope. The intention of the editorial was simply to suggest a compromise might be desirable, rather than formalizing the archaeology industry into a closed-shop, Rand-formula, never-on-Sundays operation. As for trying "to keep archaeologists quaint and poor and charming": couldn't we settle for quaint and well-paid and charming?

NR

LARGE BONE POINTS AND KNIVES



Usually fashioned from the leg bone or rib of a large mammal, the bone knife could be abraded to give it a sharp, bevelled edge for use in a variety of cutting purposes. Some knives were large enough to be held in the hand, others would require being hafted with a handle or shaft.

Large bone points with a shaft would function as a spear rather than a knife. Broken pieces of this type of artifact excavated during a dig are often too fragmentary to be able to say for certain whether they were knives, spears, awls or some other tool.

ARCHAEOLOGY AND ANTHROPOLOGY FILMS
IN THE B.C. LOWER MAINLAND

A preliminary, arbitrary inventory of some resources

	Length	Provenience	Available at:					Other
			UBC	NFB	VCC	SFU	Douglas	
<u>ARCHAEOLOGY</u>								
Alchemy of Time (Idaho)	26"	U. of Idaho				X		
Ancient Projectile Points	28"	Idaho				X		
Archaeology in Laboratories	27"	France				X		
Basketry of the Pomo	35"					X		
Blades & Pressure Flaking	21"	U. Calif.			X			
Corn & Origins of Life in Mezzo-America	40"					X		
The Dig	30"							Centennial Museum
Early Stone Tools	20"	U. Calif.				X		
Excavations at La Venta	29"	U. Calif.			X	X		
Flintworker	25"						X	
Four Butte 1	33"	U. Calif.			X			
The Hunters' Edge	28"	Idaho				X		
Mystery of Stonehenge	57"	CBS-TV			X			
Obsidian Point Making	14"	U. Calif.				X		

	Length	Provenience	Available at:					
			UBC	NFB	VCC	SFU	Douglas	Other
Search for Fossil Man (B&W)	24"	Nat. Geog.				X		
Village in the Dust (Ontario)	10"	Imp. Oil		X				Imp. Oil
<u>CANADIAN WEST COAST INDIANS</u>								
Bella Bella	30"	NFB		X	X			X
Haida Carver (Masset)	13"	NFB	X	X	X			
I Heard the Owl Call My Name								Alberni Indian Band
Indian Canoemen		1947						B.C. Govt.
Indian Speaks (B.C., 1967)	41"	DIA		X	X			X Fraser Valley College
In the Land of the War Canoes (1914)	44"	Curtis			x			Centennial Museum
Kitkatla						X		
'Ksan		B.C. Govt.		X				X
The Kwakiutl of B.C. (sil.)	55"	Boas, 1931			X			Centennial Museum
The Land is the Culture		Union of Indian Chiefs			X			Van. Indian Centre
Legend of the Magic Knives		Ency. Brit. on Tony Hunt						VSB and B.C. Govt. Media Centre
Loon's Necklace (1948)	10"	Crawley	X		X			Imp. Oil
Making a Totem Pole (M.Martin)	25"	UBC	X					
Noohalk	20"	Van. 1970				X		B.C. Govt. Media Centre
Northwest Indian Art					X			Coronet Films, Garibaldi
People of the Skeena*	15"	NFB, 1949		X				

* An "archive" copy only available by special arrangement. B.C. Govt. film library has old copy.

	Length	Provenience	Available at:					
			UBC	NFB	VCC	SFU	Douglas	Other
Potlatch (1974)	50"	G. Webster			X			Cent. Mus. B.C. Govt.
Raising of the Gilhast Pole (1975)	30"	Videotape						B.C. Govt.
Shadow Catchers							X	
Skeena River Trapline* (1949)		NFB		X				B.C. Govt.
This Land (B.C. Land Claims)	57"	NFB	X	X	X		X	
This Was the Time (Masset)	16"	NFB		X		X	X	
Totem Pole (1963)	27"							BCIT
Totems (1944)	11"	NFB		X				B.C. Govt.

* An "archive" copy only available by special arrangement.

NEW RELEASES BY N.F.B.

The Salmon People (20") premieres January 1977

Augusta " Spring 1977

(Untitled) study of Bill Reid. To release Fall 1977.

SOURCES:

S.F.U., A-V Dept.: 291-4311
 " Archaeology: Ms. Stephens 291-3325
 Douglas College, A-V: 521-4851
 U.B.C., Instructional Media: 228-4771
 V.C.C., Langara, Resource Centre: 324-5383
 Capilano College: 986-1911
 B.C. Govt. Media Centre: 294-5151
 N.F.B.: 666-1716
 Pacifique Cinematheque: 732-5322
 V.S.B., A-V: 731-9271
 Imperial Oil Library (West Coast A-V): 738-6933

Editor's Note: Amendments and additions welcomed.

* * * * *

A.S.B.C. DIARYMONTHLY MEETINGS - 8 p.m. - Centennial Museum Auditorium

- Mar. 9 Dr. Richard Pearson, UBC: "Some Thoughts on the New Archaeology"
- Apr. 13 Dr. Knute Fladmark, SFU: "The Archaeology of Old Fort St. John"
- May 11 Dr. Marvin Cohodas, Fine Arts, UBC: "The Castillo of Chichen Itza"

SPECIAL EVENTS

- Mar. 6 Trip to Provincial Museum, Victoria to new "First Peoples' Gallery" - for details see page 15
- 8 7 p.m. Museum of Anthropology, UBC - three films on the Ainu of Northern Japan (admission free)
- 15 7 p.m. Museum of Anthropology, UBC - opening of Exhibit on Prehistory of Ontario (admission free)

CENTRE FOR CONTINUING EDUCATION, UBC - phone 228-2181 for details

- Archaeology in Turkey - 4 Thursdays, March 3 - 24, Room 202, Buchanan Bldg., 8 p.m. - \$15
- Travellers' Introduction to Roman Britain - 4 Mondays, April 4 - 25, Conference Room, Centre for C.E., 8 p.m. - \$15
- Travellers' Introduction to Classical Greece - 4 Tuesdays, April 5 - 26, Rm. 321, Buchanan Bldg., 8 p.m. - \$15
- Daily Life in Ancient Greece and Rome - 5 Tuesdays, Feb. 15 - Mar. 15, Museum of Anthropology, 7 p.m. - \$23
- Queen Charlotte Islands - A Field Study Cruise - June 30 - July 10
- Classical Greece - tour - June 5 - July 1
- Roman Britain - tour - June 6 - 25
- Northwest Coast Indian use of natural materials - 4 Tuesdays Apr. 12 to May 3, also Saturday, May 7 - Museum of Anthropology - 7:30 p.m. - illustrated lectures and demonstrations by Hilary Stewart

CENTENNIAL MUSEUM

Talkabout - open house for members (A.S.B.C. members are affiliate members of Museums Association). Meet staff and board members in an informal session, 5 - 7 p.m. Members' Lounge, Thursday, Feb. 17. No-host bar. (These informal meetings will be held the third Thursday of each month.)

Film - "On the Track of the Bog People" produced by the Danish government on experimental archaeology. Thursday, March 31 at 2 p.m. and 8 p.m. Centennial Museum Auditorium. Admission free.

continued on p. 12

B.C. HOSTS ANTHROPOLOGY CONFERENCE

The 30th Annual Northwest Anthropological Conference will be held Easter weekend (April 7 - 9) in Victoria, B.C. The Conference will be jointly hosted by the Archaeological Sites Advisory Board, the B.C. Provincial Museum and the University of Victoria. Meetings will be held at the Empress Hotel and the Provincial Museum, according to an announcement from Provincial Archaeologist Bjorn Simonsen, conference chairman.

Participants are invited to make advance arrangements if they wish to show films, and to submit abstracts for papers before March 1st.

Session topics will include Cultural Resource Management, Physical Anthropology, Faunal Analysis, Ecological Interpretations in Archaeology, Paleoclimatic Studies in the Pacific Northwest, Historic Archaeology, Linguistics, Ethnohistorical Studies in the Pacific Northwest, and Archaeological Studies in the Canadian and U.S. Plateau. A symposium on Factors and Errors in Radiocarbon Dating is also being planned.

Program chairman Art Charlton says other symposia or sessions are welcome, especially in the areas of ethnology and linguistics. People with ideas, or volunteers to chair sessions, can contact him:

c/o Provincial Archaeologist's Office
St. Ann's Academy
Parliament Buildings
Victoria, B. C.

Phone: 604 387-3661

Registration will cost \$3.00 for students and \$6.00 for others. Accommodation for participants is tentatively planned at the Empress Hotel. Low-cost babysitting service will be available. Conference details and pre-registration forms are available from the Provincial Archaeologist's office.

* * * * *

A.S.B.C. Diary - continued

ARCHAEOLOGICAL INSTITUTE OF AMERICA

Tuesday, March 8 at 8 p.m. - Room 102 Lasserre (Fine Arts) Bldg. UBC - Dr. Joanne Shelton speaking on "Chariot Racing in Ancient Rome".

* * * * *

"First Peoples' Gallery" opens in
British Columbia Provincial Museum

Watched by Hilary Stewart

The opening of The First Peoples' Gallery, the new archaeological/ethnological exhibit at the B.C. Provincial Museum, on January 17, 1977 was a joyous celebration shared by both Indian and non-native peoples; an occasion long overdue and awaited by so many.

The official opening ceremony was held in the lobby of the museum, largely occupied by that massive whale hunt carving and the rain curtains, and a crowd of at least 1,000 people packed themselves in so tightly they spilled over into the gift shop and the lounge. There were many speeches by prominent people; the most insipid came from Premier Bill Bennett, the most eloquent from Bill Reid and the most dramatic from Kwakiutl Tommy Hunt. Dressed in button blanket, with the carved speaker's staff in his hand, Hunt's speech was entirely in his native tongue, delivered in the powerful, punctuated manner of the traditional orator that was so befitting for this occasion.

With the ceremonies over, the crowd poured up to the third floor, and on through into the gallery.

The first part of the exhibition takes the visitor into the Pleistocene era, commonly called the Ice Age, and referred to here as "The 12,000-Year Gap", where a multi-image slide-show nicely takes care of the glacial retreat and the severing of the land bridge across the Bering Strait. Since comparatively little is known of the long pre-history of B.C., the museum has chosen to skip this and instead give us a look at the work of the archaeologist. This is admirably, if briefly, done by a 15 ft.-deep slice of an actual excavation, removed from the field and set up as a wall. Standing at its base trying to sort out the profile, one is aware of the great time depth it represents. Other dirt walls are used to reconstruct a "dig" (complete with scattered tools), an idea pioneered by Vancouver's Centennial Museum some 10 years ago, but done here on a more elaborate scale. (Hey, kids! Look for the rabbit scurrying through the grass along the top edge of the pit.)



CARVED COMB BRIDGE
REPRESENTING WOLF.

6cm.HIGH.TSIMSIAN



SHAMAN'S CHARM. BONE,
WITU SUEII INIAY

A full-scale replica of a winter pit house, with cut-away segment, reminds one that there are Indians in the interior of B.C. also, before continuing on with the richness of the coastal cultures. Glassed cases house a spectacular array of lithic, bone and antler artifacts, obviously the cream of the museum's entire collection, and that's good. The archaeological collection in storage is so great that it would take thousands of square feet to display it, and much of it would be repetitious and boring to anyone but an artifact freak. Here, we are treated to the most exotic of the archaeological gems, many seen before only in reproduction, some that were displayed at the Musée de l'Homme in Paris a few years ago in an exhibition that frustrated many Canadians who were denied the chance of seeing it.



PILE DRIVER, STONE -
32.5 cm. DIAM, FROM
RIVERS INLET.

At the top of a sloping ramp the visitor then peers "underwater" to discover a few of the coastal fishing methods. The illusion of realism here is so superb that one expects that the salmon will soon find their way into the basket trap, that the rock cod will leave its shelter to follow the three-pronged lure to the surface, and a bottom fish will come along to snap at the bait on the throat gorges. A herring rake slashing through a school of smelt (surely they are too small for herring) is frozen in mid-action as light filters through a bed of kelp.

Further to the food quest one sees a rack of dried, smoked salmon, eulachon, a box full of smoked clams on sticks, and much of the rich harvest of the intertidal zone as well as some of the plentiful plants and fruits that were gathered.

From an abundance of food one naturally moves on to the material cultures of the people. There is the beauty of the Coast Salish blanket, and a two-bar loom being warped; the magnificence of the famed Chilkat blanket, whose Tlingit name "naxim" means "fringe around the body", and the pattern board made for its design. Soft shredded cedar bark clothing, exquisitely woven spruce root hats, matting of cattail leaves, wooden boxes and bowls give evidence of material comforts. One display shows an Athapaskan slush scoop, beaver net rattle, porcupine quill needles, a bear snare, snow shoes and buckskin clothing. This and a diorama again remind us of those other Indians in the interior.

And so to the arts and the extravagant Northwest Coast world of carving and painting and petroglyphs;

of totem poles and masks and other ceremonial regalia; a profusion of the finest from the museum's collection is lavished about an open courtyard and an overhead balcony to the point where one's mind begins to boggle and one's eyes are strained. In addition to all the material displayed, there are a great many photographs, some small, some wall-size, many by Edward Curtis.

Now one enters the full-sized plank house with the glowing embers of a wood fire smouldering in the centre; looking up, one sees the smoke hole open to the slate grey of an evening sky. On opening night the big-house was the focal point of the celebration as the Indian elders gathered at one end to beat out rhythms on a log drum as they sang the songs of their language, songs of their grandfathers. Young costumed dancers with bare feet circled the fire as outstretched arms quivered in traditional dance. The house was packed with guests enjoying and appreciating the re-creation of a fragment of their past. For one evening the heart and soul of the First Peoples' Gallery was centred in that house.

The drummers and dancers will not be there when future visitors enter the plank house. But if they sit down to rest their feet and close their eyes, they will find expensive stereophonic equipment fills the gap. The house will be filled with the sounds of singing and shouting, and drum beats will resound through cedar plank walls. This will recreate something of the mood of celebration of that opening night, and of many nights in the dim past.

But true-to-life, the exhibition does not end with native culture and the arts at the height of their development. The visitor leaves the gallery through a long dark corridor as the soft, sad voice of Bill Reid describes the coming of disease, liquor and missionaries, and the ultimate breakdown of traditional beliefs, tribal structure and hierarchy, until finally the banning of the potlatch ensures the end of a people's way of life.

Don't wait until you happen to be in Victoria to see The First Peoples' Gallery. Join the Archaeological Society on Sunday, March 6 on a special trip. Bus will leave the Pacific Stage Lines depot at 10 a.m. (connecting with 11 a.m. Victoria ferry at Tsawwassen). If you wish to be picked up along the route be sure to phone the PSL the evening before at 683-2421. If you plan to come please phone one of the following members:

Marie Duncan
224-7836

Gladys Groves
681-1456

Bob Wilson
980-7231
(except Mon-Wed.
evenings)

JOIN
TOUR

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