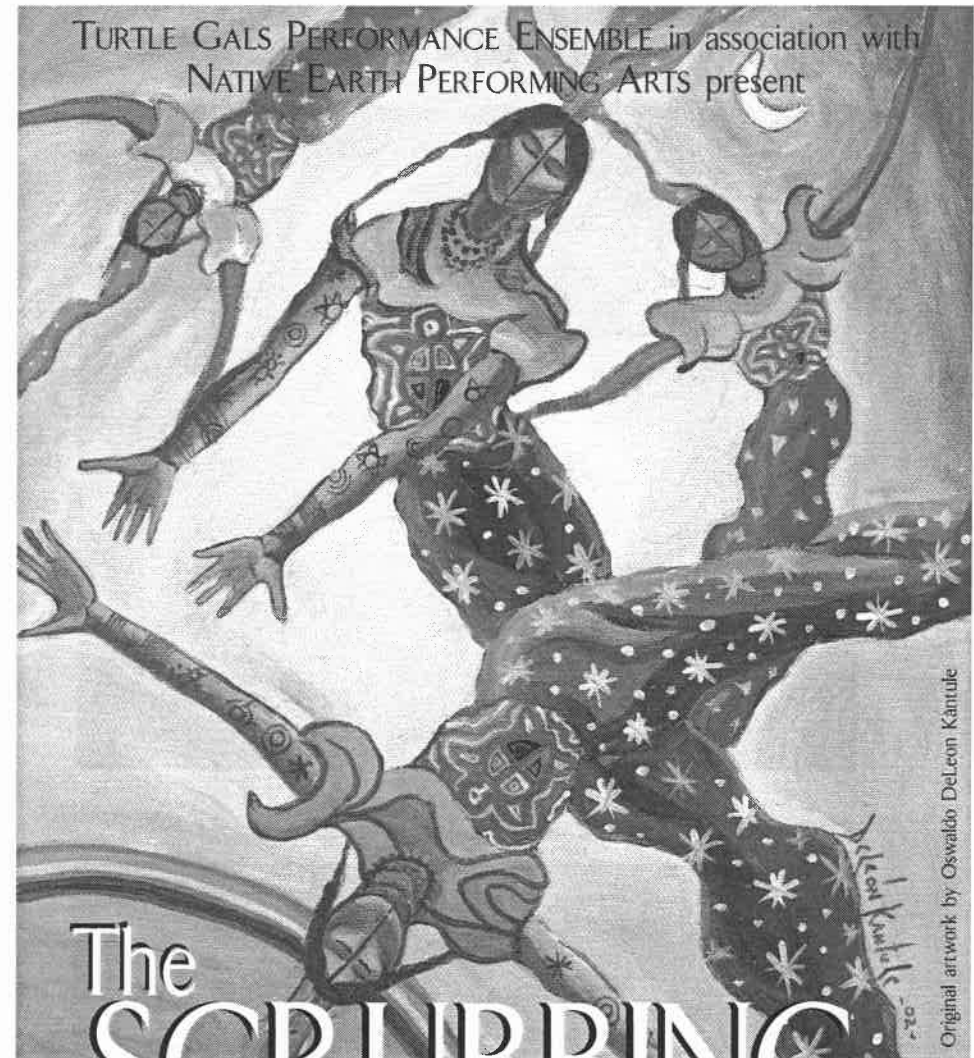


TURTLE GALS PERFORMANCE ENSEMBLE in association with
NATIVE EARTH PERFORMING ARTS present



Original artwork by Oswald DeLeon Kaitiaki

The SCRUBBING PROJECT NATIONAL TOUR

Written and Performed by TURTLE GALS
JANI LAUZON · MONIQUE MOJICA · MICHELLE ST. JOHN
Director MURIEL MIGUEL

Turtle Gals Performance Ensemble in association with
Native Earth Performing Arts present



The SCRUBBING PROJECT NATIONAL TOUR

Directed by Muriel Miguel

Written and Performed by Turtle Gals
Valkyrie/Chico/Branda Jani Lauzon
Winged Victory/Groucho/Esperanza Monique Mojica
Dove, a Siren/Harpo/Ophelia Michelle St. John

Set Design Christine Plunkett
Costume Design Erika A. Iserhoff
Lighting Design Kimberly Purtell

Musical Direction and Piano Lona Davis
Sound Recording Joshua Engel
Stage Manager Sandy Plunkett
Movement Coach Jennifer Dahl
Production Manager Deborah Ratelle

Dramaturge Kate Lushington
Prop Design Timothy L. Hill & Christine Plunkett
Prop Builders Rabbit's Choice & Jen Woodall
Set Construction David Radfield
Scenic Painter Julie Eknes
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For the Robert Gill Theatre - University of Toronto November 8 - 13
Facilities Co-ord./Box Office Manager Luella Massey
Technical Director Paul J. Stoesser

***The Scrubbing Project* runs approximately 90 minutes with no intermission.
Please ensure that all cell phones and pagers are turned off.**



MONIQUE MOJICA • JANI LAUZON • MICHELLE ST. JOHN

Sound & Music Credits

Dances With Genocide was composed for *The Scrubbing Project*. Music by Richard Greenblatt, lyrics by Turtle Gals and Richard Greenblatt

Starworld Soundscape – created by Joshua Engel

The Scrubbing Project Overture – created by Lona Davis

Swingin' On a Star music by Jimmy Van Heusen, lyrics by Johnny Burke

Everyone Says I Love You written & composed by Burt Kalmar & Harry Ruby, Published by Famous Music Corp. (ASCAP), used by permission of BMG Music Publishing Canada Inc.

Who Played Poker With Pocahontas by Sam M. Lewis, Joe Young & Fred Ahlert sung by Al Jolson

Women's Honor Song music & lyrics by Jani Lauzon, Soda Jerk Melodies, SOCAN

Stranger in Paradise by Robert Wright & George Forrest, copyright Schelffel Music Corp. Used by Permission

Mighty Mouse Theme (Here I Come to Save the Day) Written and Composed by Philip Sheib, Published by VSC Compositions Inc. & VSC Music, Inc. (ASCAP), used by permission of BMG Music Publishing Canada

Flying Eagle Woman Song music and lyrics by Lance Richmond, 1999, recorded by Silvercloud Singers on *Visions from the City* CD. Algonquin Productions, Harry Wallace and Kevin Tarrant, Producers

Lover's Lament lyrics by Jani Lauzon & Monique Moijca, music by Lona Davis

Lydia the Tattooed Lady by E.Y. Harburg and Harold Arlen, used by permission of EMI Music Publishing

High Hopes composed by Sammy Cahn and Jimmy Van Heusen, published by Maraville Music Cor. (ASCAP), used by permission of Barton Music & Affiliates

The Grandmother's Song music and lyrics by Michelle St John, Earthplane Music, SOCAN

Over the Rainbow by E.Y. Harburg & Harold Arlen, used by permission of EMI Music Publishing

Special Thanks

In 2004, Alissa Trotz, Assistant Professor, Sociology and Equity Studies/Women and Gender Studies approached Turtle Gals to find a way to bring *The Scrubbing Project* to the University of Toronto. Without Alissa's persistence, ingenuity and courage, this production and subsequent tour would not be possible. Without the support, commitment and hard work of Bruce Barton – Professor and editor of Theatre Research in Canada; Professor John Astington, Director of the Graduate Centre for the Study of Drama and University of Guelph Professor of Drama and English Ric Knowles and Yvette Nolan, Managing Artistic Director of Native Earth Performing Arts, the residency component of our relationship with The University of Toronto would not have occurred. We are deeply grateful to all involved including Luella Massey of the Robert Gill Theatre for her kindness and generosity and the financial support from the following departments: the *Graduate Centre for Study of Drama* and the *Women and Gender Studies Institute* with the generous support of *Aboriginal Studies, Canadian Studies, Department of English, Equity Studies, New College, Office of the Dean - OISE, the Faculty of Social Work, Office of the Status of Women, the Bissell-Heyd Chair in History, the Transitional Year Program, Office of the Vice-President and Provost, Office of the Vice-President Human Resources and Equity, Visual Studies and Office of the Dean Faculty of Arts & Science*. In addition we would like to thank *Modern Drama* and the *Association for the Study of Theatre Research*.

Turtle Gals would also like to thank:

Nightwood Theatre, Susy Alvarez, Laura Michalyshyn, Pierre Paquette, Jennifer Podemski, Alanis King, Doris Peltier, Karen Munro & KD Design, Laura Weatherbie and Tall Poppy Advertising and Design, Mendel Schwartz & Incredible Printing, Iris Turcott, Marion de Vries, Ilana Gutman, Marjorie Beaucage, Timothy Neesam, V-Tape, Pedro Cabezas, Buddies in Bad Times Theatre, The Native Canadian Centre, Marie Clements, Margo Kane, Penny McCabe, Penny Couchie, Sid Bobb, Soulpepper Theatre, Leslie Lester, Leigh George, Joshua Engel, Shai Peer, Celyne Gaspé, Alejandra Nunez, Matti Temiseva, Lorraine Kimsa Theatre for Young People, Jacqueline Robertson-Cull, Gabe Graziano, Jennifer Wemigwans & Invert Media, Corinne Promislow, Kate Johnston, Vikki Anderson and DvXT Theatre, Perihan Sheard & Stephen Gates, Oswaldo Deleon Kantule, Simona Achitetti and everyone who has assisted us along the way.

Turtle Gals owe their name to Beth Brant and a character she created in a short story published in her anthology *Food and Spirits* (Firebrand Books 1991). The inspiration to explore massacre and memorial came from work with Floyd Favel, during a residency on Native Performance Culture at the Banff Centre for the Arts.

We would also like to thank our amazingly talented and dedicated Board of Directors for wisdom, guidance and support.



About Turtle Gals

Founded in 1999 by veteran theatre professionals Jani Lauzon, Monique Mojica and Michelle St. John to produce original collectively created ensemble performances, Turtle Gals Performance Ensemble is an artist driven company that is committed to work that reclaims the living history of the Aboriginal People of the Americas; that addresses the contemporary challenges we experience; and that imagines a vital future of hope and possibility for Aboriginal Peoples. Turtle Gals' vision encompasses art, history and cultural identity. The ensemble's body of work contributes to a paradigm shift in the consciousness of colonial culture.

"As artists we envision a continuum of past, present and future expressed as stories using our bodies and voices. We draw on traditional forms of storytelling, oratory, song and dance, integrating them with current technology and popular culture to develop non-linear multi-disciplinary theatre forms".

Each original work created emerges through a process of research, storytelling and improvisations layered with sound, images, and movement. This methodology called "storyweaving" is a time consuming yet profoundly rewarding process requiring more time than the traditional 'script to stage' model. Each project can take several years to fully develop and may exist in more than one form – as a staged performance, a lecture/demonstration, a portable touring version and/or a radio drama. While the repertoire is growing slowly, each work that is developed will enjoy a sustained life before diverse audiences.

In 2003, *Mayworks Festival* in Toronto invited Turtle Gals to write a one-hour piece geared to secondary school students for their *Mayworks in the Schools Initiative*. *The Triple Truth* focuses on Aboriginal people at work in North America. *This Dora Mavor Moore* nominated show was part of *Mayworks Festival 2004* and *2005*, and will continue to tour in schools and communities nationally.

Turtle Gals has taught theatre workshops for Native and non-native communities as far away as *Burns Lake BC*, *Kenora* and *Fort Frances Ontario*. They continue to perform songs and excerpts of their work for events such as *APTN's Buffalo Tracks*; *University of Toronto's Opening of the Sexual Diversity Program*; *Niagara Folk Festival*, *The International Elder's Summit on Six Nations of the Grand River* and many others.

The Ensemble has also participated as guest lecturers for the *University of Toronto's Aboriginal Studies - Distinguished Lecture Series*, the *George Brown College Labour Fair* and *Brock University's Aboriginal Studies Department*, where they presented lecture demonstrations and discussed their ensemble creation process for students and faculty.

An excerpt of *The Scrubbing Project* has been published in the most recent edition of *Beyond the Pale*, edited by Yvette Nolan and published by Playwrights Canada Pres

Upcoming productions of *The Only Good Indian...* and *Colonization Road – The Land Speaks*, are currently in development.

Please visit us at: www.turtlegals.com



Background on THE SCRUBBING PROJECT

Development for *The Scrubbing Project* began in 1999 with a workshop presentation in Nightwood Theatre's Groundswell Festival with Djanet Sears as dramaturge/director. After becoming Nightwood's Playwrights in Residence (the first time a collective had been chosen) Turtle Gals followed up with further development and a second presentation in Groundswell in 2000 this time with Kate Lushington at the helm. Kate continued as dramaturge during a series of workshops funded by Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council and Laidlaw Foundation. Muriel Miguel directed the 2001 workshop presentation as part of Native Earth Performing Arts' Weesageechak Begins to Dance Festival and remained director throughout the development process. In 2002, *The Scrubbing Project* premiered in Toronto, co-produced with Native Earth Performing Arts in association with Factory Theatre.



Playwrights' Notes

In many Indigenous cultures, all of humanity comes from the stars. Starworld is where the ancestors come from and where the unborn children wait to be born; it contains the past, present and future in one place. The seeds for *The Scrubbing Project* were sown when Jani, Monique and Michelle first met in 1990, on the set for *Conspiracy of Silence*, the CBC TV movie about the murder of Helen Betty Osborne. Out of those early conversations emerged a recurring image: scrubbing. Either we, or someone we knew had at some point tried to scrub off or bleach out their colour. In exploring the internalised racism we carry, we have interwoven the worlds of Starworld, Earthplane, and the In-Between, and it's there that the Marx Brothers appear. Vaudeville dates back to the Indian medicine shows, Wild West and minstrel shows of the 1880's, when the tracks of racism were laid into the popular culture. Vaudeville becomes, in essence, a madcap metaphor for the way we navigate our identities. It allows us to explore deep, sorrowful stories with zany comedy and character transformations that happen in the blink of an eye. Much like the way we live



Director's Notes

As Indigenous people, we see all disciplines as interconnected, with roots in traditional forms of storytelling. As the artistic director of Spiderwoman Theater, I have over the past 30 years been using a methodology called storyweaving to entwine stories and fragments of stories with words, music, song, film, dance and movement, thereby creating a production that is multi-layered and complex; an emotional, cultural and political tapestry.

Biographies of Cast and Crew

Jennifer Dahl (Movement Coach)

Jennifer is a Toronto-based dancer/choreographer who has studied with les Ballets Jazz, the Alvin Ailey School and The School of The Toronto Dance Theatre. Jennifer was a performer and dance captain Djanet Sears *Adventures of a Black Girl in Search of God* and recently choreographed a piece for the Dance Immersion/DanceWorks season. Her piece *Carve* will be presented in the next year at various festivals. Jennifer will also choreograph a piece to celebrate the *Aboriginal Year of the Woman* for Dance Saskatchewan and members of the First Nations community. She is a certified Pilates instructor and holds a Bachelor of Science degree from the University of Toronto.

Sandy Plunkett (Stage Manager)

Planes, Trains and Automobiles... well maybe not trains, but a Grand Adventure nonetheless. From here to there and back again. Although each production is always an adventure unto itself, this one is different: this one has wheels. And so, for allowing me the opportunity to skipper this journey, and bring such innovative and exciting work to so many, I thank the Gals, with they're severe dedication and equal sense of play. It is my honour and pleasure to pack up the van, fill the cooler with sandwiches and get this show on the road, as they say. No worries Ladies I brought Madlibs and Car Bingo and, yes we're almost there! Recent Credits include *The Merchant of Venice* for Shakespeare in the Rough, *Hedda Gabler* for Volcano, *The Leisure Society*, *Trout Stanley* for Factory, and *Game Show* for M. Rubinoff Productions. Other credits: Workshops of *Adventures of a Black Girl in Search of God* for Obsidian/Nightwood, *Some People's Children* for Skazmos and *Orchidelirium* for Pea Green/Theatre Voce).

Lona Davis (Music Director, Pianist)

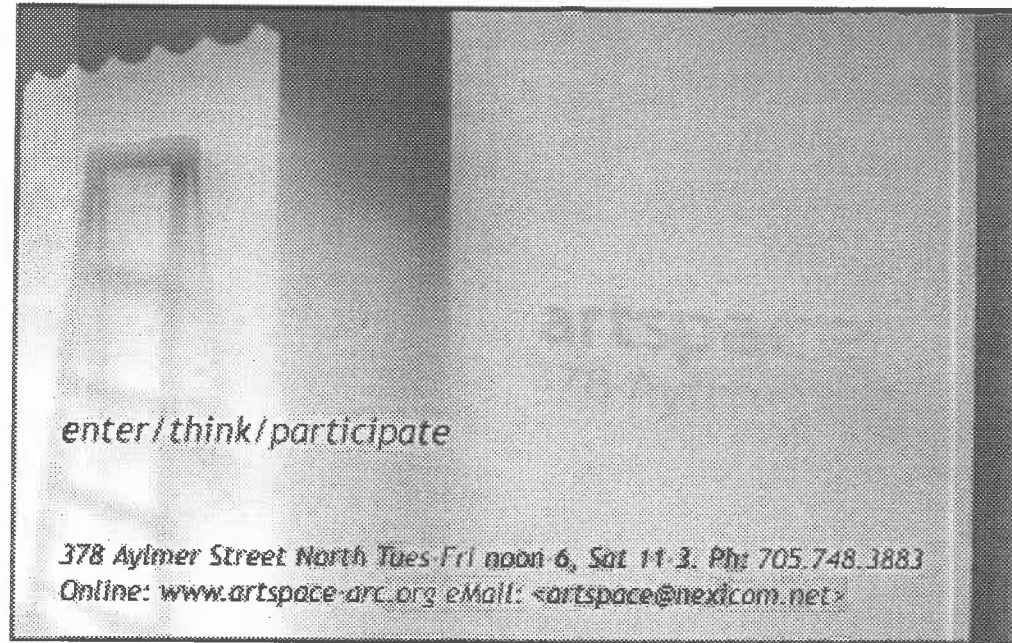
Lona has played keyboard/music directed in diverse Canadian productions including *CATS*, the Canadian tour of *Jacques Brel is Alive and Well...* and *Menopositive: The Musical*. For the past two summers she has been Music Director for the *Sunshine Festival* in Orillia, where they have produced exhilarating productions of *CATS*, *Jesus Christ Superstar* and *Kiss Me Kate*.

Timothy L. Hill (Props)

Timothy has worked as a design assistant with Debajehmujig Theatre Group, an administrator, make up artist and production coordinator with Nepantla Films, as well, he has produced and acted in the independent short *City of Dreams* and the feature, *Johnny Greyeyes*. Acting credits include *Toronto at Dreamer's Rock* for Theatre Direct and Theatre Passe Muraille's *Thunderstick*. Tim is a founding member of Arts AlterNative, and he currently builds props at The Rabbit's Choice.

Erika A. Iserhoff (Costume Design)

Erika is Cree and French from Cochrane Ontario. She studied Fashion Design at George Brown College and Fine Arts at the Ontario College of Art & Design. For the past six years Erika has worked in film/tv and theatre as a costume designer. She has created costumes for Earth In Motion's *Agua*, and for the Centre for Indigenous Theatre productions of *Waiora* and *Dead White Writer on the Floor*. Erika is also a proud mother of two sons, Austin and Isaac. "I would like to thank all the people I have worked with and learned from. Without you I wouldn't have had so many amazing opportunities to grow as a costume artist."



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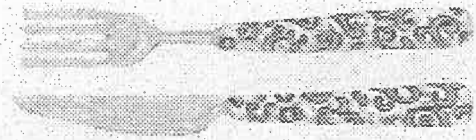
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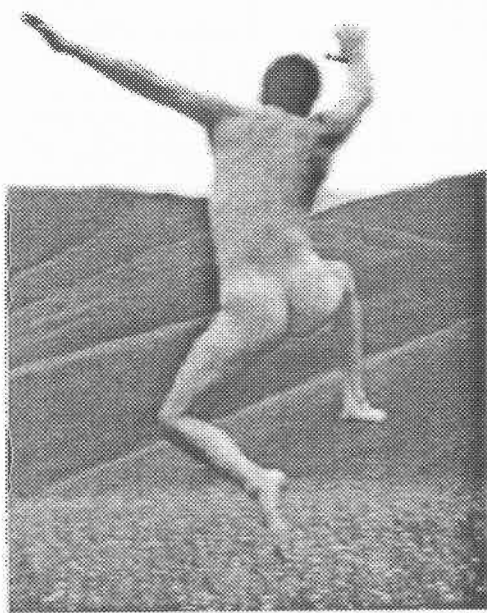
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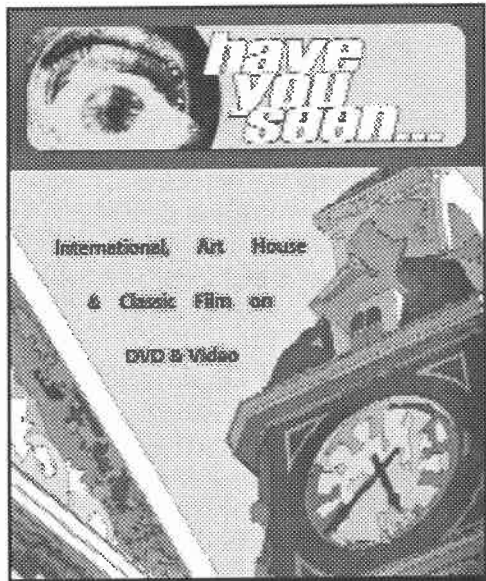
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and supported the development of the local dance, theatre and performance community by presenting area artists and arranging specialized classes and workshops.

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Ivan Woolley

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Jani Lauzon (Actor/Writer)

Jani is a two time Dora nominated actress, a three time Juno nominated singer/songwriter (with two independent recordings through her record company Ra Records) and is the creator of several children's television puppet characters, including Grannie on *The Mr. Dress-Up Show*. She recently won a Gemini for her role as Seeka in the series *Wumpa's World*, the first Metis puppeteer to garner the award. Theatre performances include *Diva Ojibway* and *Son of Ayash* for Native Earth Performing Arts, *Almighty Voice and his Wife* for GCTC, *Whale* for YPT, *The Collected Works of Billy the Kid* for ATP and she had the pleasure of playing Skylock in Shakespeare in the Rough's recent production of *The Merchant of Venice*. Television credits include *Destiny Ridge* and *Conspiracy of Silence*. Directing credits include *The Vagina Monologues* for Native Earth Performing Arts and *Waiora* for The Centre for Indigenous Theatre. For more information go to: www.janilauzon.com. To purchase her CD's: www.indiepool.com.

Kate Lushington (Dramaturge)

Kate is a dramaturge, playwright and director. Recent dramaturgy includes: *Adventures of a Black Girl In Search of God*, *Harlem Duet* both by Djanet Sears and *In the Wings* Carole Corbeil's novel adapted by Nicky Guadagni. Directing credits include: *A Fertile Imagination* by Susan G. Cole, *Your Dream Was Mine* and *Tangled Sheets* by Shirley Cheechoo and *Albeit Aboriginal* by Marie Anneharte Baker. As a playwright she won a Nellie for her adaptation of Josef Skvorecky's *The Bass Saxophone* for CBC radio. Her first dramatic short film, *Subway Transfer*, won the Mouche D'Or at On the Fly Festival in Toronto and aired on CBC.

Muriel Miguel (Director)

Muriel is Kuna & Rappahannock and is a founding member and artistic director of Spiderwoman Theater, the longest running Native women's theater company in North America. She is a director, actor, playwright and choreographer. Muriel is an instructor at the Centre for Indigenous Theatre and teaches at the Aboriginal Dance Program at The Banff Centre where she was Program Director in 2003. She was the first Lipinsky resident at SDSU's Women's Studies Department where she developed and presented her one-woman show, *Red Mother*. She has an honorary Doctor of Fine Arts from Miami University in Oxford, Ohio. Spiderwoman Theater was recently featured in an exhibit at the Smithsonian Institution in New York City in a retrospective of their 30 years of work.

Monique Mojica (Actor/Writer)

Monique is Kuna and Rappahannock and spun directly from the web of New York's Spiderwoman Theater. Her play *Princess Pocahontas and the Blue Spots* was produced by Nightwood Theatre and Theatre Passe Muraille and published by Women's Press. Monique is a long-time collaborator with Floyd Favel on various research and performance projects investigating Native Performance Culture. Recent theatre credits include: *Adventures of a Black Girl in Search of God* for Nightwood Theatre/Obsidian/Mirvish Productions and the one-woman show, *Governor of the Dew* by Floyd Favel for the National Arts Centre/Globe Theatre. The First Americans in the Arts nominated her for Best Supporting Actress for her role as Grandma Builds-the-Fire in *Smoke Signals*. She is the co-editor of *Staging Coyote's Dream An Anthology of First Nations Drama in English* published by Playwrights Canada Press.

Biographies of Cast and Crew continued...

Christine Plunkett (Prop & Set Design)

Christine Plunkett has been designing for over twenty years in the theatre, television, film and special event industries. Upcoming productions include *Agua* for Earth in Motion in Mexico City, audience environment realization for *The Lord of the Rings* for Mirvish Productions, *An Evening In Paris* and *Red Mother*. Selected recent design credits include *Dead White Writer on the Floor* for the Centre for Indigenous Theatre, *After All* for bcurrent, *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* for The Coloured Girls, *The Unnatural and Accidental Women*, *Tales of an Urban Indian* and *Annie Mae's Movement* among others for Native Earth Performing Arts, *BONES-An Aboriginal Dance Opera* at the Banff Centre for the Arts (as both Designer and Faculty), *Nymph Errant*, among others for the Shaw Festival and *A Moon for the Misbegotten* among others for the Grand Theatre London.

Kimberly Purtell (Lighting Design)

Recent lighting designs include *Cul-de-sac*, *In On It*, *A Beautiful View*, and *You Are Here* for da da kamera, *Chekhov Shorts*, *Chekhov longs...In the Ravine*, *Ward 6*, and *Chekhov's Heartache* for Theatre Smith-Gilmour, *Leisure Society* for Factory Theatre, *This is Our Youth*, *Matt and Ben*, and *Vladek* for maclDeas, and *Variété* for Volcano. She was the assistant lighting designer for *Hairspray* for Mirvish Productions. She has been nominated for 5 Dora Awards and is the 2005 recipient of the Pauline McGibbon Award.

Deborah Ratelle (Production Manager)

As Production Manager for Spiderwoman Theater, Deborah has toured extensively and has a long-standing relationship with Native Earth Performing Arts, as production manager and stage manager. At The Banff Centre, she has been the coordinator of the playRites Colony for the last eight years, and the program coordinator for the Aboriginal Dance Program. Stage Management credits include: *The Gala Performance for the opening of the Nunavut Territory* in Iqaluit; *The Unnatural and Accidental Women* for the Firehall Arts Centre; *BONES: An Aboriginal Dance Opera*, for the Banff Summer Festival, The premiere production of *The Scrubbing Project* for Turtle Gals, *The Artshow* for Native Earth Performing Arts. She is currently the production consultant for Nozhem First Peoples Performance Space at Trent University and is also Tour Coordinator of *The Scrubbing Project* for Turtle Gals Performance Ensemble.

Michelle St. John (Actor/Writer)

Michelle is a two-time Gemini Award winning actor with more than 25 years of experience in film, television, theatre, voice and music. Selected film/TV credits: CBC's *Where the Spirit Lives*, Miramax's *Smoke Signals*, CBS's *Northern Exposure* and Sherman Alexie's *The Business of Fancyspinner*. Theatre credits include: *Winterman* for DTW in New York City, Darrel Dennis' *Trickster of 3rd Ave. East* for Native Earth Performing Arts, Marie Clements' *The Unnatural and Accidental Women* for The Firehall Arts Centre and Drew Hayden Taylors' *Sucker Falls* for Touchstone/Ruby Slipper, both in Vancouver. As a vocalist Michelle has recorded dozens of radio and television jingles; theme songs and voice-overs and is currently writing songs for her first solo album. Michelle is also Producer and Host of *Red Tales* – on Aboriginal Voices Radio, a weekly Native literary show featuring Indigenous writers. www.redtales.ca

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Native Earth Performing Arts Inc. is a Registered Charitable Organization
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Special Thanks to Our Winged Warrior Women

Kate Lushington, Leslie Lester, Nancy Webster, Camilla Holland, Rose Stella, Djanet Sears, Clarissa De Young, Ruth Dworin, Margo Charlton, Pat Bradley, Denise Bluebird, Denise Bolduc, Rochelle St. John, Shirley Gruskin, Lisa Mayo, Gloria Miguel, Muriel Miguel, Nina Lee Aquino, Saidah Baba Talibah, Dori Vandealle, Eleanor Nyholm, Carol Kershaw, Catherine Marrion, Yvette Nolan, Florencia Berinstein, Sandra Humphrey, Rose Jacobson, Lisa Nabieszko, Shoshona Kish, Michelle Thrush, Celia Chassels, Louise Profeit-Leblanc, Cynthia Lickers, Harmony Rice, Sarah Smith, D'bi Young, Alissa Trotz, Jill Carter, Rose and Marie Gaudet, Kimberly Purtell, Susy Alvarez, Rebeka Tabobondung, Diane Wolfe, Anjula Gojia

Special Thanks to Our Archangels

Paul Lauzon, Ken Gass, Paul Seesequasis, Robert Allen, Fernando Hernandez Perez, Arthur Renwick, Ric Knowles, Mathis Szykowski, Brian Wright McLeod, Richard Greenblatt, Floyd Favel, Wayne St. John, Bruce Sinclair, Sherman Alexie, Simon Ortiz, Tom King, Aaron Detlor, Steve Gin, Stuart and Courage My Love, Billy Merasty, Andre Morriseau, Craig Lauzon, Brooks Hale, Daniel Heath Justice, Ronald Everett, Pete Commanda, Travis Shilling, Oswaldo DeLeon Kantule.

Remembering a Winged Warrior Woman

Ingrid Washinawatok-El Issa (Flying Eagle Woman) was Menominee from Wisconsin. She was assassinated by the FARC in Colombia on March 4 1999, along with Lahe'ena'e Gay and Terence Freitas. They were working on behalf of the U'wa people who were resisting plans of Occidental Oil to drill on their sacred homeland. Ingrid was a founder of the Indigenous Woman's Network.

About the Archangels

Archangel Uriel stands at the gate of the lost Eden with a fiery sword. His symbol is an open hand holding a flame. It is the flame of love to ignite the heart. He holds out the flame of love towards all souls.

Robert Cape Purcell Byrd (Archangel Uriel) (filmed by Marjorie Beaucage)
Purcell is a Rappahannock elder now deceased, who along with other Powhatan men refused military service during WW2 because under Virginia law they could not call themselves Indians. Purcell served time in a Boston prison for his determination to maintain his identity. His video was shot when he was about 94 years old.

About the Archangels continued...

Archangel Michael is the leader of the celestial army, the ruler of the archangels. An angel of destruction and vengeance, he is also a protector.

Lawrence Bayne (Archangel Michael)

Lawrence was surprised to be asked to portray anything remotely angelic, this not being his regular oeuvre. He has been a regular on the NBC series *Strange Days at Blake Holsey High*, past credits include *Black Robe*, *Tecumseth Panther in the Sky*, *Latoka Woman Siege at Wounded Knee*. Extensive voice work includes *Great Canadian Rivers* and the animated series, *My Dad's a Rock Star*.

Archangel Raphael is the healer. The head of the guardian angels, he erases pain and is also a patron of the sciences and medicine. He is credited with teaching Noah how to build the Ark.

Raphael aka Sulup Ebiya (Archangel Raphael) (filmed by Ilana Gutman)

Raphael is a Kuna/Rappahannock singer, songwriter, and recording artist from a family of actors and singers. In Indian country, he's appeared with Indigenous groups such as Ulali and Zapateatro!, and has shared billing with Keith Secola and the Wild Band of Indians, Floyd Red Crow Westerman, and Charlie Hill. He pays his rent by working as a social worker in the mental health field.

Archangel Gabriel is the messenger, but also a midwife. Before a soul is born, he informs the new person of what they will need to know on Earth, only to silence the child at birth by pressing his finger onto the child's lips.

Oswaldo DeLeon Kantule (Archangel Gabriel)

Oswaldo, aka Achu, was born in Ustupu, Kuna Yala, Panama in 1964. He won First Prize in the INAC National Painting Competition, in Panama in 1996, was selected for the Sixth Biennial Art Competition in Panama, June 2002, and now lives in London, Ontario. His work can be seen at www.deleonkantule.net. He is the great grandson of Nele Kantule.

Acknowledgements

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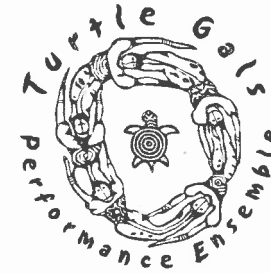
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