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**Free Mailing List:**

We'll send you details of our upcoming events by post or email. Call us with your address at (705) 745-1788 or email us [dancing@publicenergy.ca](mailto:dancing@publicenergy.ca) 374½ George St. N., PO Box 2319, Peterborough ON K9H 7Y8 [www.publicenergy.ca](http://www.publicenergy.ca)



Public Energy and Artsweek present

# ALLEY WALTZ

Theatre and Dance at night in the backalleys of Peterborough

Thurs. Sept. 28 - 7pm  
Fri. Sept. 29 - 7pm and 7:45pm  
Sat. Sept. 30 - 7pm and 7:45pm

Departing from the Peterborough Arts Umbrella, 378 Aylmer Street N., Peterborough

Tickets are not sold in advance  
Admission is Pay-What-You-Can  
For more information visit [www.pubicenergy.ca](http://www.pubicenergy.ca) or call (705) 745-1788

With a host leading the way, the journey begins at the Peterborough Arts Umbrella and follows a walking path through Peterborough's downtown alleyways, where local theatre and dance artists have created original works designed to take advantage of unique urban settings.

## WELCOME TO HONOURING THEATRE

ON BEHALF of your hosts for Honouring Theatre in Peterborough - Indigenous Performance Initiatives, Public Energy and O'Kaadenigan Wiingashk - it gives us great pleasure to welcome you, and to thank our partner in bringing the festival to our city, The Department of Indigenous Studies at Trent University.

It is a little-known fact that Peterborough has a tradition, albeit one that has been on hold for almost 25 years, of hosting international gatherings of Indigenous theatre. In August 1982 the second gathering of the Indigenous Peoples Theatre Celebration (IPTC) happened here, with most events taking place at Trent University and the auditorium at Peterborough Collegiate. The brainchild of the late Cree Elder James Buller (founder of ANDPVA, the Association for Native Development in the Performing and Visual Arts), the 1982 event followed the very first IPTC, which took place two years earlier in Toronto.

Since then, while there has not been another IPTC, thanks in part to the efforts of groups like ANDPVA there has been much progress in the condition of Indigenous theatre in Canada, not least exemplified by the success of Native Earth Performing Arts, whose vision and initiative has brought us the Honouring Theatre festival. Coupled with an overhaul of arts councils in the late '80s, which lead to the dismantling of discriminatory practices, there are now over eighteen Indigenous theatre production companies across Turtle Island and many more on the rise. Nevertheless, while Indigenous theatre has lodged itself firmly in the mainstream of Canadian theatre, gatherings such as this are as important as ever. In fact, the words of author Ross Kidd, writing in The Canadian Journal of Native Studies about the 1982 IPTC, are as meaningful today as they were 25 years ago: "The Celebration concluded with a concept of unity in diversity, and a recognition of the value of theatre in various forms as a means of combatting cultural genocide."

Meegwetch

Marrie Mumford for Indigenous Performance Initiatives;  
Bill Kimball for Public Energy;  
Sarah DeCarlo, Sara Richardson, and Patti Shaughnessy for O'Kaadenigan Wiingashk

### INDIGENOUS PERFORMANCE INITIATIVES

"Storytellers - artists, singers, dancers - have the power to move the souls of the people towards remembrance and recognition of who they are as a people (Indigenous Performance Initiatives' Artistic Vision Statement)." INDIGENOUS PERFORMANCE INITIATIVES (IPI) was created to bring into being a gathering place where we can remember and create new images and restore old forms. Formally initiated in February, 2004, Indigenous Performance Initiatives supports Indigenous artists to tell their own stories: through dance, music, theatre and video - creating stories of this generation - merging cultural history with current concerns, presenting dreams and images for the future. The theme that guides Indigenous Performance Initiatives is the development of Indigenous performance practice that bridges traditional cultural practices and contemporary expression, to encourage enhanced access, professional development and performance opportunities for Indigenous artists.

PUBLIC ENERGY is an animator of contemporary dance, theatre, new music and interdisciplinary work. Since 1994 we have presented a mainstage series of dance companies and independent choreographers drawn from across Canada, commissioned new work in concert with other Canadian presenters on the CanDance Network, and supported the development of the local dance, theatre and performance community by presenting area artists and arranging specialized classes and workshops. Registered charity, #8948 1058 RR 0001. Tax deductible donations can be made on line at [www.canadahelps.org](http://www.canadahelps.org).

O'KAADENIGAN WIINGASHK is an Aboriginal Women's Multi-Disciplinary Arts Collective, formed in 2004 by Patti Shaughnessy, Sara Richardson and Sarah DeCarlo. Through their many partnerships, O'Kaadenigan Wiingashk aims to boost the profile of performing and media arts in First Nations communities. O'K achieves this through the facilitation of community based workshops for youth in surrounding First Nations, master classes with senior professional artists, community partnerships and the presentation and promotion of Indigenous artists from across the globe.

### SPECIAL THANKS TO

Marianne Beacon, Charlotte Hurley, Miriam Stucky, Carol Lawless, Kate Story & Michael Morritt, Helen Markellos & Craig Anderson, Michael Martyn & Glorilyn Kabugao, Esther Vincent & Ryan Kerr, Native Focus, Peterborough Garden & Gift Gallery, Happenstance Books and Yarns, Speak Volumes.

### WE THANK OUR SPONSORS AND SUPPORTERS:



Kagita Mikam

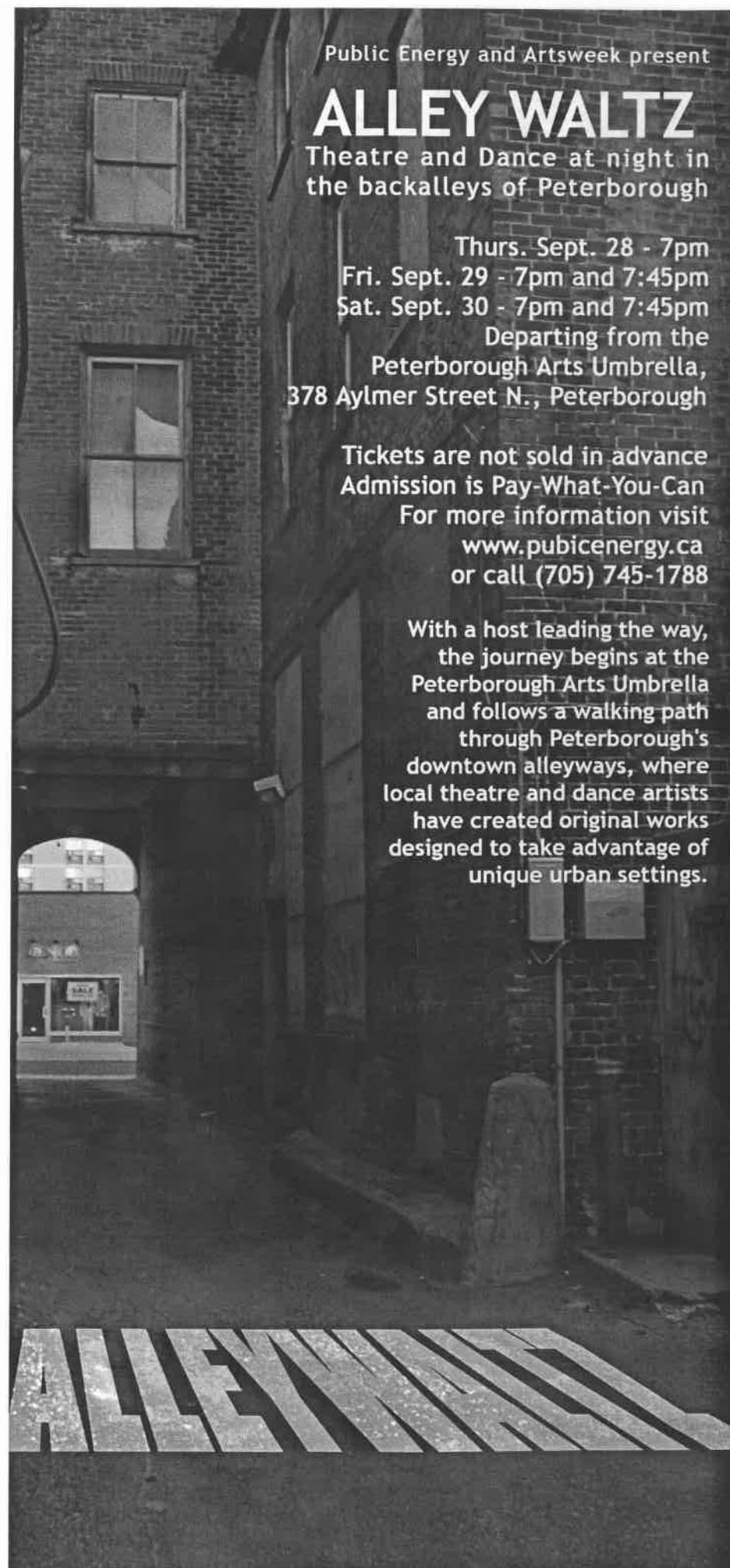


City of Peterborough



ONTARIO ARTS COUNCIL  
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Le Fonds pour les manifestations culturelles de l'Ontario



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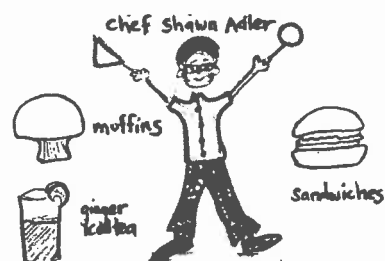
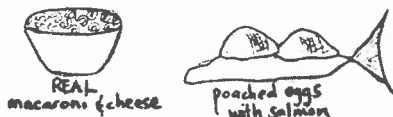
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O'Kaadenigan Wiingashk and Public Energy present

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with special guest  
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Market Hall, 336 George St. N., Peterborough

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Native  
Earth  
Performing Arts Inc.



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# HONOURING THEATRE

A TRI-NATIONAL TOUR OF 3 PLAYS FROM  
CANADA, AUSTRALIA AND NEW ZEALAND

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NOZHEM: First People's  
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REGINA

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Shumiatcher Theatre

VANCOUVER

October 11 - 22  
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CREATING GLOBAL PATHWAYS FOR INDIGENOUS THEATRE

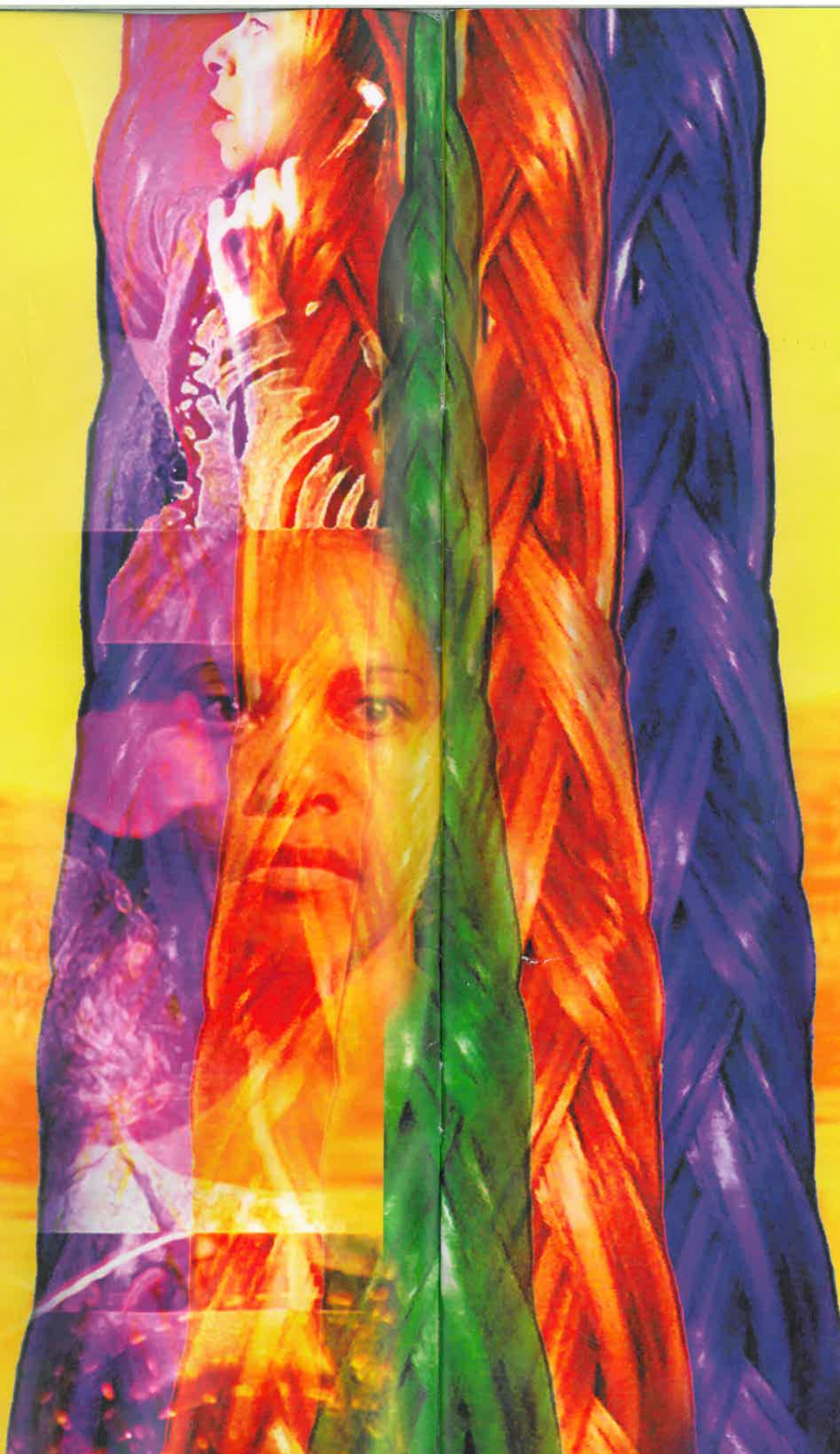
# HISTORY OF HONOURING THEATRE

Initiated in 2004 by three of the world's leading indigenous theatre companies Honouring Theatre is a tri-nations initiative to present authentic indigenous work globally.

Collectively Native Earth, Taki Rua and Yirra Yaakin represent over 65 years of world class indigenous theatre from Canada, New Zealand and Australia. Early discussions between the three companies revealed similar sentiments: touring opportunities for our work are minimal, and yet our stories are too important not to be told. Working in co-operation, we could explore the synergies and celebrate the diversity of our indigenous peoples, creating a global touring circuit that would reach indigenous and non-indigenous audiences.

These early discussions led to a historic week of activity in December, 2004 in Perth, Western Australia, hosted by Yirra Yaakin. Yvette Nolan [CA], Sam Cook [AU] and Amanda Hereaka [NZ] spent time planning and developing the collective way forward, sharing our knowledge bank and establishing indigenous trade routes through the arts. In doing so they gave rise to the innovative and groundbreaking Honouring Theatre initiative - creating global pathways for indigenous theatre, signing a joint Memorandum of Understanding that lay the groundwork for the first tour.

The first Honouring Theatre tour will take place in Canada in 2006 with three companies presenting their works as a triple-bill tour. In 2007, the tour will be brought to Australia and in 2008, New Zealand will host the event. In the lead up to this, each company nominated a tourable show and related budget. The host country underwrites the touring costs of the tour coming to its country. The productions for 2006 are: *Annie Mae's Movement* [Native Earth], *Frangipani Perfume* [Makerita Urale] and the 2003 Patrick White Award winning play *Windmill Baby* [Yirra Yaakin].



# WELCOME

In 2002, the inaugural Honouring Words was launched in Canada. Conceived by Kateri Akiwenzie-Damm, Honouring Words brought together highly respected and acclaimed Indigenous writers from Australia, Aotearoa and Canada to promote and celebrate Indigenous writing and publishing internationally.

Two years ago, inspired by and building on the success of Honouring Words, three of us sat down to craft an international tour for indigenous performing arts. We realized that between our three companies – Taki Rua, Yirra Yaakin and Native Earth - we represented over 60 years of professional, authentic, indigenous performance. We each knew of dozens of other artists and companies who were doing important contemporary work, telling our stories in our communities. Working together, we could build a network of presenting and collaboration opportunities not just for our three companies, but for a host of indigenous performers across the globe.

These are the first fruits of that momentous meeting. We are thrilled to offer this triple bill of work to Canadian audiences; in July, the same shows travel to Australia for a similar tour. We truly hope that this is just the beginning, and that in three years time, you will once again join us a new program of work from some of the world's best indigenous performers.

Welcome.



YVETTE NOLAN  
ARTISTIC DIRECTOR  
NATIVE EARTH  
PERFORMING ARTS  
CANADA



SAM COOK  
EXECUTIVE PRODUCER  
YIRRA YAKIN  
ABORIGINAL CORPORATION  
AUSTRALIA



MAKERITA URALE  
PRODUCER/PLAYWRIGHT  
MAKERITA URALE  
SAMOA



PRESENTS

# ANNIE MAE'S MOVEMENT

Written and Directed by Yvette Nolan

Annie Mae  
Rugaru, Lawrence, Dennis, & others

Michelle St. John  
Grahame Merke

Set and Costume Designer  
Costumes Assistant  
Lighting Designer  
Sound Designer & Fight Director  
Assistant Sound Designer  
Bassist  
Choreographer

Jackie Chau  
Erika A. Iserhoff  
Michelle Ramsay  
Richard Lee  
Dale Yim  
Philip Adams  
Monique Romeiko

Stage Manager  
Assistant Stage Manager  
Tour Coordinator  
Production Manager

Anne Putnam  
Shauna Japp  
Denise Bolduc  
Leonard Stannard

## Playwright's Notes

In 1996, I sat down to write the first draft of *Annie Mae's Movement* because I wanted to honour this remarkable woman, to ensure that she was remembered. At that time, no one had been charged with her murder, nor was there much hope of resolution. Since then, two men have been charged (and one has gone to trial and been convicted), but so many questions about what happened to Annie Mae remain unanswered. This version of the play is much revised from the original production, but it still explores what it must have been like to be Anna Mae Pictou Aquash, a woman in a man's movement, a Canadian in America, an aboriginal in a white-dominated culture at a time when we really believed we could change the world.

## Yvette Nolan - Director and Playwright



Yvette Nolan is a playwright, dramaturg, and director. She was the Aboriginal Writer in Residence at Brandon University, where she wrote the first draft of *Annie Mae's Movement*. Her other plays include *BLADE*, *Job's Wife*, *Video*, *Hilda Blake and Owen*. Directing credits include *Tales of An Urban Indian*, *The Triple Truth*, *Freeman's Wake* and *The Unnatural and Accidental Women*. She is currently the Artistic Director of Native Earth Performing Arts.

## Jackie Chau - Set and Costume Designer



Jackie has worked as set and costume designer in Montreal, Chicago and Toronto. She holds an MFA and is an art director for television commercial works. Past design credits include *The Affairs of Anatol* and production design for the Canadian Urban Music Awards. Upcoming set designs include *Sexy Laundry* and *Five Vengeances*. Special thanks to Native Earth for another great experience.

## Michelle Ramsay - Lighting Designer



Michelle is delighted to be working with everyone involved in the Honouring Theatre project. Recent lighting design credits include *Fallen Angel and the Devil's Concubine*, *That Time* (Dora Nomination), *The Unnatural and Accidental Women*, *Tales of an Urban Indian*, *Banana Boys* and *Poochwater*; Lighting Designer/ Production Manager for *Cast Iron*; Co-Lighting Designer for *Rough House* (with Rebecca Picherack - Dora Award), *Russell Hill* (with Andrea Lundy - Dora Award). She is also the Production Manager for the Fringe Festival of Toronto.

## Richard Lee - Sound Designer & Fight Director



Richard is always grateful to be immersed in the wonderful world of sound. Previous Sound Design credits include: *China Doll*, *The Unnatural and Accidental Women*, *Cast Iron*, *Remember Lolo*, *Jeepney*, *Bear With Me* - Workshop Production, *Annie Mae's Movement* - Workshop Production, *Cringeworthy* and *Comedy of Errors*.

## Anne Putnam - Stage Manager



Since earning her BFA, Anne has toured extensively across the country and brings a wealth of experience to this tour. In addition to her many credits, Anne recently stage managed *Shear Madness* for the Charlottetown Festival. She is honoured to be working again with Native Earth Performing Arts.

## Michelle St. John - Annie Mae



Michelle St. John is a two-time Gemini Award winning actor with more than 25 years of experience in film, television, theatre, voice and music. Selected credits include *Where the Spirit Lives*, *Smoke Signals*, *Northern Exposure* and *The Business of Fancydancing*. Selected theatre credits include *Unnatural and Accidental Women*, *Sucker Falls* and *Trickster of 3rd Ave. East*. She is also Co-Managing Artistic Director of Turtle Gals Performance Ensemble, and Producer and Host of *Red Tales*, a weekly literary radio show on AVRN-CKAV.

## Grahame Merke - Rugaru, Lawrence, Dennis and others



A Metis actor residing in Winnipeg, MB, Grahame is thrilled to be involved in his first engagement with Native Earth. Since graduating from the University of Winnipeg, he has appeared in both theatre and film, working with Red Roots Theatre, Prairie Theatre Exchange, Theatre Projects Manitoba, Manitoba Association of Playwrights and with Shakespeare in the Ruins' production of *Midsummer Night's Dream* as Demetrius. He also performed in the PTE production of Ian Ross' Governor General Award-winning play *fareWel* that toured to Edinburgh, Scotland.

## Monique Romeiko - Choreographer



Monique has choreographed and danced with WET Theatre, Yukon Educational Theatre and LINK Dance Company. She has toured with Cie De Brune and worked with Erin Flynn, Pierre Lecours, Suzanne Miller, Shauna Kennedy and Andrew Forster. She is the rehearsal director for Ilona Dougherty's *Running South Facing North* and *Oongit*.

## Shauna Japp - Assistant Stage Manager



Shauna is delighted to be back as a part of the Native Earth family, having previously worked on their production of *The Unnatural And Accidental Women*. She was the Production Stage Manager of the Blyth Festival's 2006 season and stage managed both *The Ballad of Stompin' Tom* and *Another Season's Harvest*. Other theatre companies include: Studio 180, Theatre Rustical, Thousand Islands Playhouse, Showboat Festival Theatre, Pleiades Theatre, Theatre Aquarius, Theatre Passe Muraille, Video Cabaret, National Arts Centre, Drayton Entertainment, Sudbury Theatre Centre, Georgian Theatre Festival, St. Lawrence Stage Company.

## Leonard Stannard - Production Manager



With 20 years of various theatre experience to his name, Leonard is happy to bring all of it to Native Earth as their Production Manager. Having returned from a short tour with the Canadian Stage Companies *Ain't Misbehaving* earlier this year, Leonard is looking forward to taking this tour across Canada.

## Denise Bolduc - Tour Coordinator



Denise Bolduc is an independent artistic director, curator, producer, event organizer and arts consultant. She has been the producer/artistic director of events such as Planet IndigenUs, Aboriginal Music Week, Aboriginal Voices: The Concert Series and various CD and event launches. Presently, Denise is the Coordinating Director of CopyCamp. Denise is thrilled to be back working with such a dynamic team on being a part of this incredible journey.

## Philip Adams - Bassist



Philip Adams is a director, dramaturge, and playwright who has worked from coast to coast to coast as well as the Artistic Director of two Canadian theatre companies. Currently he is Treasurer of the Playwrights Guild of Canada and sits on the fu-GEN theatre board.

## Dale Yim - Assistant Sound Designer



Dale is a Toronto-based theatre artist who has dabbled in music and sound since childhood. He is thrilled to contribute to *Annie Mae's Movement* and to work with such fine people.

# WINDMILL BABY

Written and Directed by David Milroy

Maymay Guitarist	Pauline Whyman Adam Fitzgerald
Executive Producer	Sam Cook
Set Designer	Alan Surgener
Costume Designer	Mand Markey
Lighting Designer	Alan Surgener
Stage and Tour Manger	Alan Surgener

## Playwright's Notes

The first creative development for *Windmill Baby* was a week in Fitzroy Crossing. I was accompanied by Alan Surgener, the production designer, and Kylie Farmer, the project manager for Yirra Yaakin. Creative developments are strange animals. They live in the physical and spiritual world. Sometimes you see them, sometimes you dream them and sometimes they can't be found anywhere. A distant windmill on the landscape may be the one strange animal that haunts you into the writing process. On my return to Sydney, I burst into a fury of two finger typing and the first draft of *Windmill Baby* was born. I'd especially like to thank the ANPC for their support and The Patrick White Award and Ningali Lawford Wolf for her input. I'd also like to thank the one person who won't let me get away with anything in my writing: Irma Woods, my Dramaturg.

## David Milroy - Playwright and Director



David Milroy was born in Perth Western Australia in 1957. His family links are with the Injibarndi and Palku people of the Pilbara. David was the first coordinator of Dumbartung Aboriginal Artist Advisory and in conjunction with Geoff Narkle established the prisoners art fund.

David has been involved in theatre in Western Australia for ten years as a Musician, Director, Writer and the Artistic Director of Yirra Yaakin until 2003. He has written and directed a number of plays including *King Hit*, *Runumuk*, *No Excuse*, *Cruel Wild Woman*, *Own Worst Enemy* and *Kari Karniny (Welcome to my Fire)*. David has also directed *No Shame* for Mainstreet Theatre in Mt Gambier and worked with Polyglot Theatre in Melbourne. Musical direction credits include *Sistergirl*, *Dead Heart*, *Wild Cat Falling*, *Amy's Monster*, *Land of the Little Kings*, *Aliwa*, *Solid*, *Cruel Wild Woman*, *King Hit* and *Alice*.

## Sam Cook - Executive Producer



Sam is a Nyikina sista from the Kimberley region of Western Australia. A published illustrator, internet addict and alleged future world leader, Sam has been working in publishing for 13 years, Theatre for 5 and has been arts inclined ever since she can remember. She is a member of the Yirra Yaakin Dream-Team, the artistic hub of the wierd and wonderful and has recently written for the CHOOteam COMEDY TROUPE. JILAS BUSH MEETING is Sam's latest creative endeavour, but her EP passion lay in further defining the Aboriginal theatre industry within the context of the International Indigenous Theatre industry. Should you ever have a spare moment...hour...day ask her about CLUB SAVAGE, the Indigenous art movement for the new millennium!

## Alan Surgener - Set & Lighting Designer/Stage and Tour Manager



Throughout his extensive 24 year career, Alan has been involved in over 600 projects throughout the world. In 2004 he was recognised with a WA equity award for his professionalism and dedication to the theatre industry. He is highly respected all rounder in production, stage and tour management and set and lighting design and construction, providing a working knowledge of all technical aspects involved in producing theatrical and dance performances, festivals and major public events. When he is not hammering, drilling, plotting, draughting or riding his motorcycle, Surge can be found working on a personal project that incorporates the alter-ego persona of a central character through projection and illusion.

## Mand Markey - Costume Designer



A Visual Arts graduate of The School of Visual Arts, Edith Cowan University in 1995, Mand has developed a broad and extensive reputation in design and production in the contemporary performing arts scene in WA. Interspersed with her design commitments for companies such as Deckchair, Black Swan and DADAA WA, she is a regular tour manager for Country Arts WA and part-time design development lecturer for the West Australian School of Contemporary Arts. Mand also designed the costumes for Yirra Yaakin's *Whaloo*.

## Adam Fitzgerald - Guitarist



Adam taught himself guitar from an early age before graduating from AbMusic (WA's Indigenous Music College) with a Certificate IV in Music in 2002. He has supported artists of the calibre of Archie Roach and performed with Yowarliny at the Next Big Thing, The Dreaming Festival, The May Day Festival and NAIDOC Week in Adelaide. Adam currently lectures Guitar at AbMusic. This current tour of *Windmill Baby* is both Adam's first trip overseas and his first theatre gig.

## Pauline Whyman - Maymay



Pauline graduated from Swinburne University in 1996. She has toured extensively with Ilbijerri Aboriginal and Torres Strait Islander Theatre Cooperative and Playbox co-production of *Stolen*. For Melbourne Workers Theatre in *Oogadee Boogadees*, *Up The Ladder*, and *Fever*. For Sydney Theatre Company in *Stolen*, *Black-ed Up*, and *The Cherry Pickers*, again touring extensively overseas.

Pauline debuted in her first musical in a major role, *Kardinia*, the Narrator of Eureka The Musical at Her Majesty's Theatre, Melbourne. Other theatre credits include playing Gladys for Ilbijerri's production of *Rainbow's End: Riverland* for Windmill Performing Arts, *Shrunken Iris Ilbijerri* and *Wonderlands* Hothouse Theatre. Swinburne theatre productions include *Capricornia*, *Horizons* and *Yannay Wirrate* and the film *Koories In The Mist*, which Pauline co wrote and produced. Her film credits include *Harry's War* and *The Order*. Pauline has also appeared in *The Secret Life Of Us*. Pauline has also participated annually in the Victorian Indigenous Playwrights Conference as a writer, director and actor.

AUSTRALIA



PRESENTS

# FRANGIPANI PERFUME

Written by **Makerita Urale**  
Directed by **Rachel House**

## Playwright's Notes

In the Pacific Ocean are the small tropical islands of Polynesia where I was born in my father's village on the island of Savaii in the country of Samoa. Samoa was colonised first by Germany, then Great Britain after World War I and finally New Zealand, who gave us political independence in 1962. To the south is Aotearoa New Zealand, Land of the Long White Cloud for the indigenous Maori, and our Polynesian cousins. For most Polynesians, New Zealand offers western things, jobs and better pay. Like most immigrants from poorer countries, Pacific Islanders in NZ make up a large part of the workforce in unskilled and menial work.

When I was 9-years my family left our village for a new life in New Zealand. Today, I have two homes, Samoa and Aotearoa.

We all dream and *Frangipani Perfume* is about dreams...

Naiki  
Pomu  
Tivi  
Fiona Collins  
Joy Vaele  
Isobel Kalolo

Director  
Producer  
Assistant Producer  
Designer  
Additional Design  
Lighting Designer  
Choreographer  
Wardrobe Designers  
Rachel House  
Makerita Urale  
Joy Vaele  
Sean Coyle  
Tony Rabbit  
Jennifer Lal  
Teokotai Paitai  
Clare Bowden,  
Nell Winton

Stage Manager  
Tour Manager /  
Kaumatua  
Shauna Japp  
Grace Hoet

## Makerita Urale - Playwright



Makerita was born in the village of Fagamalo on the island of Savai'i, Samoa. As a playwright, her most powerful play *Frangipani Perfume* was the first play written by a Pacific woman playwright for an all-female cast and was nominated Most Original Production at Chapman Tripp Theatre Awards. Other playwrighting credits include *The Magic Seashell* and *Popo the Fairy*, and the short film *Hibiscus*.

Makerita's producing experience includes *Ricordi!*, *A Frigate Bird Sings*, *Beauty and the Beast*, *Classical Polynesia*, *Paradise*, *Two Days in Dream* and *Sex With Strangers*. Directing credits include *Mob Daughters*, *Tamz's Story*, Pasesika Festival, *Nesian Mystik* and *Living Room*. She is the director/producer of the documentary *Savage Symbols* and the art documentary *The Other Day in Paradise*, and also produced music videos including *Sub-Cranium Feeling*, *Reverse Resistance*, and many others.

## Rachel House - Director



Director Rachel House (Maori tribe iwi Kai Tahu) is a graduate of Toi Whakaari New Zealand Drama School and has worked in film, television and theatre for 15-years. Awards including Outstanding Performance of the Year, Best Newcomer and Best Supporting Actor at the Chapman Trip Theatre Awards, and Director of the Year in 2001 for *Have Car Will Travel*. Rachel had a supporting role in the acclaimed NZ film *Whale Rider*, and appeared in *Fracture* and the highly anticipated new feature *Shark vs Eagle* by Oscar nominee director Taika Cohen Waititi. Recent television roles include international television children's drama *Madigan's Quest*, *Mataku* and recently completed directing a new TVNZ Maori language drama series *Whanau*. She is director of award-winning Maori children's play *Hinepau*.

## Fiona Collins - Naiki



Fiona Collins is a graduate of Toi Whakaari, The New Zealand Drama School. Since graduating Fiona has been seen in *Vagina Monologues* at Downstage Theatre, Taki Rua Theatre's *Awhi Tapu* by Albert Betz and directed by Nathaniel Lees, and *Vula* directed by Nina Nawalowalo which has recently been staged in Fiji and Sydney's Opera House studio theatre. Fiona has also had two successful seasons of her own play *My Penina*, and has guest starred on TVNZ's flagship drama *Shortland Street*. Fiona is a Samoan New Zealander. Her parents are from the villages of Malie and Vailele in Samoa.

## Joy Vaele - Pomu and Assistant Producer



Joy has toured in all of Pacific Undergrounds School Tours since 1995, and has acted in *Dawn Raids* and *Romeo & Tusi* by Oscar Kightley, *Tatau-Rites of Passage* by Pacific Underground and Australian company Zeal. Joy is an original cast member of *Frangipani Perfume*, Wellington and Auckland Town Hall Seasons, and seen in the NZ Pacific feature film *Sione's Wedding*. Joy is a Samoan New Zealander. Her parents are from the villages of Lefaga o Ali'i, Safune and Tuanai in Samoa.

## Isobel Kalolo - Tivi



Isobel is a Pacific mix of Samoan, Tongan and Maori. She is an actor and a singer, specialising in soul, gospel and jazz. She was in Disney's production of *The Lion King* in Sydney and most recently *Little Shop of Horrors* at Downstage Theatre, the feature film *Sione's Wedding* and television children's programme *Jandals Away*. Isobel's villages in Samoa are Lufilufi and Leulumoega, her Maori tribal affiliations in Aotearoa is Ngato Porou. The Honouring Theatre tour is Isobel's first season performing in *Frangipani Perfume*.

## Jennifer Lal - Lighting Designer



Jennifer is a four time recipient of the Chapman Tripp Lighting Designer of the Year Award. Credits include *Mapaki* (1999), *Have Car Will Travel* (2001) and *Oho Ake* (2004). She has toured internationally, including Edinburgh Festival and Australia with the "Naked Samoans" and most recently Hawaii for the theatre play *The Prophet* (2006). Jennifer has supported the Young and Hungry Festival in Wellington as a mentor for emerging lighting designers and has worked in many theatres and cities throughout New Zealand. Most recently Jennifer was Lighting Designer of the NZ play *Wheeler's Luck* at the 2006 Edinburgh Festival.

## Grace Hoet - Tour Manager & Kaumatua



Grace Hoet is an actor, singer, advisor and teacher who descends from the Tai Tokerau [northern] and Te Arawa tribes. She is a long-time theatre practitioner including Maori, contemporary theatre styles, television and film and has performed in numerous productions, both Indigenous and Western. Her acting work was recognised with the awarding of the 2001 NZ Chapman Tripp Theatre Award for Best Actress. Grace is a former tutor and graduate of Toi Whakaari o Aotearoa, New Zealand Drama School. Grace is currently an advisor for Toi Ake Maori Arts Development & Preservation for Te Waka Toi, Maori Arts Board of Creative New Zealand, the Government Arts body.

## Teokotai Paitai - Choreographer

Teokotai (Rarotonga/AuAu) lives on the island of Rarotonga in the Cook Islands. He trained as a dancer in Auckland and has choreographed theatre, contemporary dance and fashion in New Zealand for more than 15-years. Kia Manuia.

## Sean Coyle - Designer



Sean Coyle is a set /costume and lighting designer who has worked extensively throughout New Zealand and Australia. He originally trained at the New Zealand Drama School and has since graduated from Victorian College of the Arts with a graduate diploma in Theatre Design. He has just completed a Masters degree in art and design at AUT. Recent credits include *Have Car Will Travel*, *Wheeler's Luck*, *The Shape of Things*, *The Bellbird*, *The Talented Mr. Ripley*, *Ranterstantrum*, *Sons and Mercy Seat*.

NEW ZEALAND

# NATIONAL TOUR SCHEDULE

SEPTEMBER  
OCTOBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
17	18 <b>PETERBOROUGH</b> <i>NOZHEM: First Peoples Performance Space &amp; Market Hall Theatre</i>	19	20 8 pm - Annie Mae (MH)	21 1 pm - Windmill Baby (Noz) 1 pm - Annie Mae (MH) 8 pm - Windmill Baby (Noz) 8 pm - Annie Mae (MH)	22 1 pm - Windmill Baby (Noz) 1 pm - Frangipani (MH) 8 pm - Windmill Baby (Noz) 8 pm - Frangipani (MH)	23 5 pm - Frangipani (MH) 7 pm - Windmill (Noz) 9 pm - Annie Mae (MH)
24 1 pm - Frangipani (MH)	25 <b>TORONTO</b> <i>Theatre Passe Muraille</i>	26	27 1 pm - Frangipani 8 pm - Annie Mae	28 1 pm - Annie Mae 8 pm - Windmill Baby	29 1 pm - Windmill Baby 8 pm - Frangipani	30 2:30 pm - Frangipani 8 pm - Windmill Baby
1 2:30 pm - Annie Mae	2 <b>REGINA</b> <i>Shumiatcher Open Stage</i>	3	4 1 pm - Annie Mae 8 pm - Frangipani	5 1 pm - Frangipani 8 pm - Windmill Baby	6 1 pm - Windmill Baby 8 pm - Annie Mae	7 2 pm - Windmill Baby 8 pm - Frangipani
8 2:30 - Annie Mae	9 <b>VANCOUVER</b> <i>Firehall Arts Centre</i>	10	11 8 pm - Windmill Baby	12 1 pm - Windmill Baby 8 pm - Annie Mae	13 1 pm - Annie Mae 8 pm - Frangipani	14 2 pm - Frangipani 8 pm - Windmill Baby
15 2 pm - Windmill Baby	16	17 8 pm - Frangipani	18 1 pm - Frangipani 8 pm - Annie Mae	19 1 pm - Annie Mae 8 pm - Windmill Baby	20 1 pm - Windmill Baby 8 pm - Frangipani	21 2 pm - Frangipani 8 pm - Annie Mae
22 2 pm - Annie Mae						

## PETERBOROUGH

Co-presented by Indigenous Performance Initiatives, O'Kaadenigan Wiingashk, and Public Energy in association with the Indigenous Studies Program at Trent University

September 20 - 24  
**NOZHEM: First Peoples Performance Space**  
at Trent University  
1600 West Bank Drive  
Peterborough, ON

and Market Hall Theatre  
336 George St.N  
Peterborough, ON  
705.745.1788  
[www.publicenergy.ca](http://www.publicenergy.ca)

## TORONTO

September 27 - October 1  
**Theatre Passe Muraille**  
16 Ryerson Avenue  
Toronto, ON  
416.531.1402  
[www.nativeearth.ca](http://www.nativeearth.ca)

## REGINA

October 4 - 8  
**Shumiatcher Theatre**  
Riddell Centre, University of Regina  
Regina, SK  
306.585.5500  
[www.nativeearth.ca](http://www.nativeearth.ca)

## VANCOUVER

October 11 - 22  
**The Firehall Arts Centre**  
280 East Cordova Street  
Vancouver, BC  
604.689.0926  
[www.firehallartscentre.ca](http://www.firehallartscentre.ca)



# NATIVE EARTH PERFORMING ARTS



Photo by: Greg Staats

The **Native Earth Performing Arts** that exists in my mind is a legendary and powerful company. It is the same company spawned *The Rez Sisters* and *Dry Lips Oughta Move to Kapuskasing*, and launched a Native theatre onto what had heretofore been an all-white Canadian scene. It's a company that has changed the face of Canadian theatre.

The Native Earth that I imagine is a company that tells huge important stories from the Aboriginal experience that affect the entire population of the country. It is a company that not only gives voice to people who have been absent or silent or silenced for so long, it demands that the rest listen. The stories it tells are not stories of oppression, but of survival and celebration; not of victimization, but of humanity; not of disenfranchisement, but of empowerment.



Photo by: Michael Cooper

That's the Native Earth I hold in my heart, and the Native Earth I aim to realise. The actualisation of that dream company will mean higher standards, hard work, more resources, stable staffing, and a commitment from a community who, like me, believes in a Native Earth that is healthy, vibrant, powerful, and vital.

**Yvette Nolan**  
Artistic Director

## MANDATE

Native Earth Performing Arts is a non-profit charitable organization that enables Native actors, writers, designers, directors, and technicians to work together to produce quality theatre that is vital to their development as artists and to their identity as Native people.

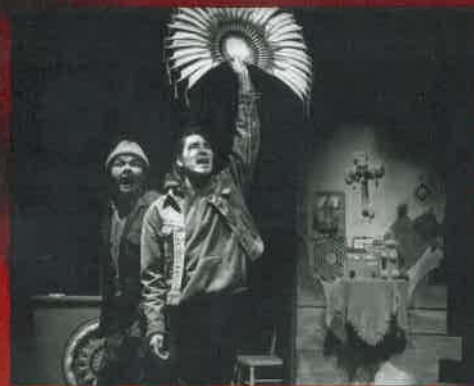


Photo by: Jeffrey Thomas



Photo by: Michael Cooper

## HISTORY

Founded in 1982, **Native Earth Performing Arts** is Canada's oldest professional Native theatre company. Dedicated to creating and producing Native theatre and dance, Native Earth has participated in the development of a community of artists, and in the creation of several Aboriginal classics including *The Rez Sisters* and *Dry Lips Oughta Move To Kapuskasing* by Tomson Highway, *Almighty Voice and His Wife* by Daniel David Moses, *Someday* by Drew Hayden Taylor and *Moonlodge* by Margo Kane. In 1989, Native Earth instituted an annual development festival of new work called *Weesageechak Begins to Dance*. Since then, the *Weesageechak Festival* has helped develop over 90 new dance and theatre works by emerging and established theatre artists, including *Princess Pocahontas and the Blue Spots* by Monique Mojica, *Wawatay* by Penny Gummerson, *Annie Mae's Movement* by Yvette Nolan, *The Artshow* by Alanis King, *Tales of an Urban Indian* by Darrell Dennis and *Dreary and Izzy* by Tara Beagan.

The company has received 7 Dora Mavor Moore Awards and 27 Dora Mavor Moore Award nominations (2 of which were for *Tales of an Urban Indian*), 2 Floyd S. Chalmers Canadian Play Awards and the 1997 James Buller Award for Aboriginal Theatre Excellence.



Photo by: Cylla Von Tidemann



Photo by: Nir Baréket



Photo by: Nir Baréket

## 2006-2007 Native Earth Staff

Yvette Nolan  
Artistic Director

Donna-Michelle  
St. Bernard  
Theatre Administrator

Lisa Sykes  
Marketing and Development Coordinator

Erika A. Iserhoff  
Community Liaison



Photo by: Leon Aureus

## 2006-2007 Board of Directors

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Member

Jed DeCory  
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Naomi Powless  
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Native  
Earth  
Performing Arts Inc.



## Native Earth Performing Arts

55 Mill Street  
The Case Goods Building (#74)  
Suite 300  
Toronto, ON M5A 3C4  
416-531-1402  
[www.nativeearth.ca](http://www.nativeearth.ca)

# YIRRA YAAKIN NOONGAR THEATRE

## About YIRRA YAAKIN

Yirra Yaakin Noongar Theatre [Yir-raarh Yaarh-kin Noong-aarh] is Australia's leading Aboriginal Theatre Company. More than this, Yirra Yaakin is the response to the Aboriginal Community's need for positive self-enhancement through artistic expression.

Established in 1993, Yirra Yaakin Aboriginal Corporation opened its doors with one successful funding application and three staff members. As the company grew, so did the commitment towards developing Aboriginal people in all aspects of arts practise.

Over a decade later, Yirra Yaakin is both an important arts agency, professional theatre company and leader in community development.

We have come a long way since then, and while we still deliver programs to our Aboriginal youth we have grown into Australia's leading Aboriginal theatre company with over 49 new works, 9 major awards, 350 Aboriginal people employed, 58 traineeships, and over 250,000 audience and/or participants.

This is what makes Yirra Yaakin strong.

There are other things, which give a better picture of our success over the years. The laughter from Aboriginal kids at seeing someone just like them onstage telling their stories, the tears of identification of an all too familiar story brought to life, the steps toward healing taken by family members being reunited through one of our projects, and the sense of accomplishment shining in people's eyes when they understand what they've achieved.

This is what makes Yirra Yaakin important.

We are based in Western Australia, which through the sheer breadth of the geographical vastness of this State is home to the most diverse Indigenous arts and cultural experiences. We recognise that through Yirra Yaakin, WA continues to be a primary driver in Australia's BLAKSTAGE theatre movement, forging global alliances and pathways.

- Winner of the 2003 Patrick White Award
- Winner of the 2005 Best New Play - WA Equity Award
- Winner of the 2003 Patrick White Award

*Windmill Baby* is a one woman, redemption piece told by Maymay, an old Aboriginal woman who returns to the deserted Kimberley cattle station that was her home 50 years ago.

Told by Indigenous voices, with the endearing characters of Wun-man, Two-man, Auntie Darbella and old Maymay, this play is delivered with the poetry of a campfire storyteller.

The set is awash with the scorching Kimberley earth and a simply stated sense of abandonment that is brought back to life by the squeak of a bedspring or the shadow of the windmill.

The universal themes of the play - love, life and loss – ensure that *Windmill Baby* can be embraced nationally and internationally, without fear of mistranslation. Tom Wright, an award judge, described the play as "hard as quartz, sadly poignant and hilarious all on the one page".

*Windmill Baby* is the first single script to be awarded the Patrick White Award and the first Aboriginal script ever to receive this prestigious award.

*Windmill Baby* had its world premiere season in Perth, Western Australia, in 2005 and a subsequent season at The Dreaming in June 2005. In 2006, the play undertook a 4-State National Australian tour of regional WA, NT, VIC and QLD and toured internationally as part of the Aboriginal Showcase - Salisbury International Arts Festival UK.



# MAKERITA

# URALE

*Makerita  
Urale*

Tulouna i paia faalelalolagi o le taaganuu pele,  
aua o paia ia ua fiafia i ai le atunuu  
Ua paia le maotaga, ua paia foi le malae  
Ua paia le fale, ua paia foi fafo  
Ua paia tai, ua paia foi uta  
Ia mama le lagi i le paia i tapaa  
Ua soo ula le fafa, ua tini le matalalaga  
Taalolo ia la le agatonu ma le ava taute, a o le aso ua  
fofoga fesilafai mauga, ua tatou oaoa i faleseu ae sao  
i maomalie i le alofa

Greetings to the worldly sacredness of our favourite  
customs, because that sacredness brings happiness  
The assembly is sacred,  
and the meeting place is also sacred  
Indoors is sacred, and outdoors is also sacred  
The sea is sacred, and inland is also sacred  
May the sky be clear for the solemnity of chiefs  
The abode of departed spirits is filled with necklaces;  
the weaving of the fine mat is complete.  
Let's leave the kava and the drinking: today the  
mountain ranges are meeting, as we rejoice in the  
hunter's hut and dance the maa o malie from love.



Centre for Indigenous Theatre

www.indigenoustheatre.com

401 Richmond St. W  
Toronto, ON  
M5V 1X3

416-506-9436

citmail@indigenoustheatre.com

...(The only school of its kind in Canada. We offer contemporary theatre training rooted in Indigenous cultures and traditions, in an intimate, supportive, and student friendly environment.)...

1, 2 & 3 Year Full-Time Program  
Toronto, ON

The Full-Time program runs from  
September to April in Toronto.

The focus is on intensive in-class training  
with special attention given to voice, acting  
and movement.

2 & 3 Week Intensives

Summer School North,  
Yellowknife, NWT

Summer School South,  
Peterborough, ON

The summer program is offered in two  
and three week sessions. These intensive  
workshops are offered as an introduction  
to basic performing arts techniques.

No matter what barriers you are facing in  
reaching your artistic potential CIT can help.

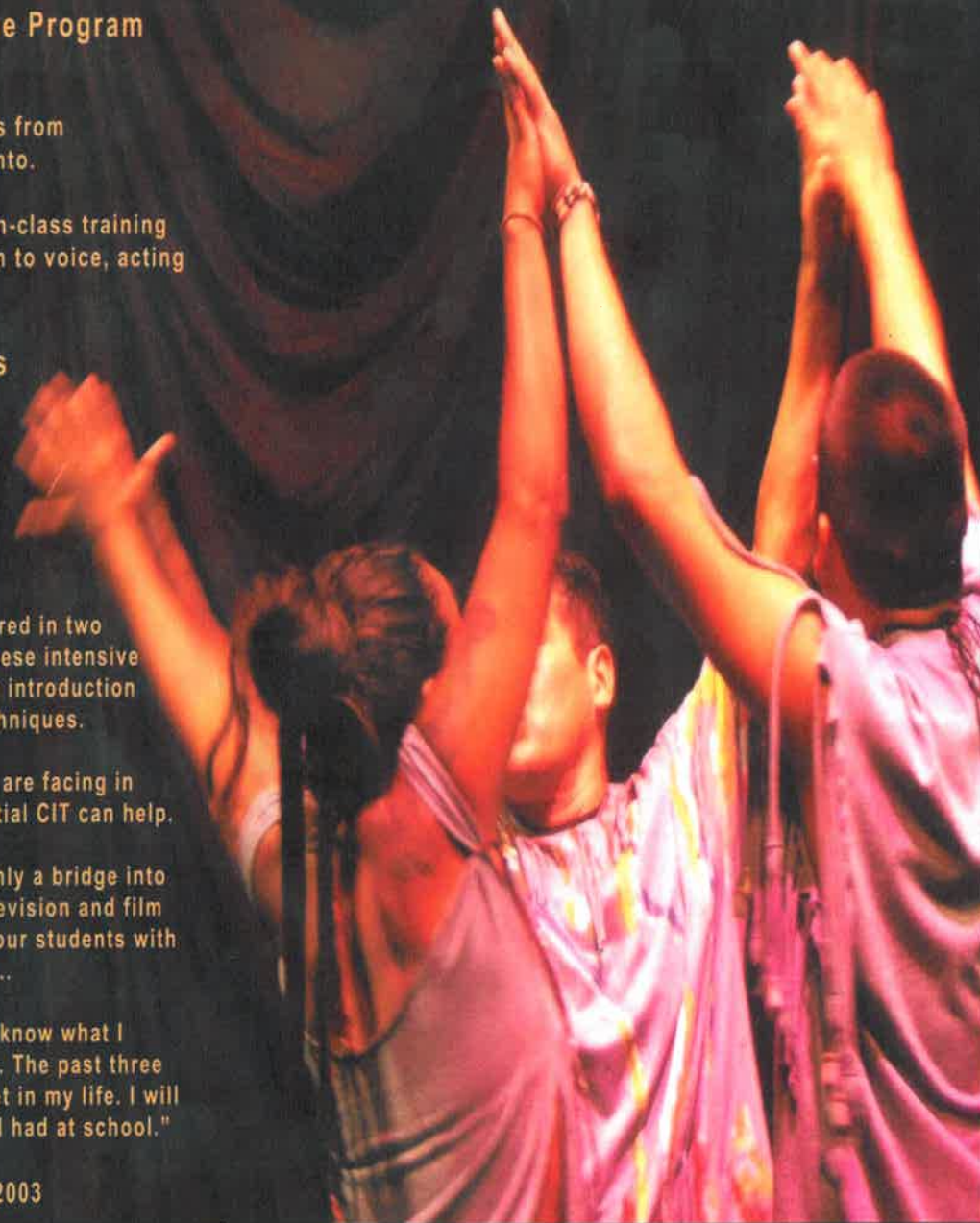
Our programs provide not only a bridge into  
the professional theatre, television and film  
industries but also provide our students with  
critical labour market skills...

"If it weren't for CIT, I don't know what I  
would be doing with my life. The past three  
years have been the best yet in my life. I will  
never forget the great time I had at school."

Candace Wilde, Graduate 2003

"CIT is a necessary and supportive environment for young First Nations theatre artists, a place they learn their craft and, through interaction with mature Aboriginal and mainstream theatre artists, perfect their own artistic expression."

Daniel David Moses, Playwright and Queen's National Scholar



HONOURING THEATRE WISHES TO ACKNOWLEDGE THE FOLLOWING:

OUR GENEROUS  
GIFT BAG DONORS

- Aboriginal Voices Radio
- Tomson Highway
- Brian Wright McLeod
- Toronto Life Magazine
- Where Magazine
- Belladonna & The Awakening
- Playwrights Canada Press
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- Canadian Heritage
- Manik 1derful

DIANNA FUEMANA - TIVI (FRANGIPANI PERFUME)

Dianna Fuemana, playwright, theatre producer and actress, was born and raised in West Auckland. Her parents originate from Niue (Mutalau) and Amerika Samoa (Pago Pago). She has studied at the University of Auckland and holds a Masters Degree in Creative and Performing Arts (Hons) 2005.

Her written works for stage have taken her around the globe. Her writing residences include work with 'New World Theater' (Amherst) 'Pangea Theater' (Minneapolis) and a residence in Niue. She was a guest writer at the *Tahitian Book Festival Papeete* in May, 2006.

Dianna had her stage directorial debut in 2003 with her one-man show *The Packer*, which toured to Wellington, Auckland, Melbourne and the 2004 Edinburgh Festival. In 2005 she wrote and directed *My Mother Dreaming* for an Auckland Premier at The Herald Theatre.

Her play *Mapaki* has been published by the Play Press Agency. This is the first of four works produced and written for the stage since 2000. Dianna has also written for television.



ANNIE MAE'S MOVEMENT

Dramaturg Sarah Stanley

THANK YOU...

Lindsay Anne Black  
D-Anne Trépanier

Theatre Passe Muraille  
Kathleen Irwin

Lorne Cardinal  
Jonathan Rooke

