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**Mazinaw Rocks
 Wisakedjak**
 publicenergy.ca

**Oct 31 - Nov 1, 2013
 Market Hall Peterborough**

Wisakedjak

Written by Paula Sherman with Alanis King
Language and Cultural Advisors Edna Manitowabi and Shirley Williams
Co-Directed by Alanis King and Alejandro Ronceria
Performers Cherish Violet Blood, Jonathan Fisher, Justin Manyfingers, Nimkii Osawamick, Hilary Wear
Live Musicians Cris Derksen (Composer, Cellist) and Joy On Drums (Percussion)
Costume and Prop Design Gabriella Caruso and Luisa Milan
Lighting Design, Stage Management & Tour Production Director Elizabeth Kantor
Set Design Tim Hill
Video Design Lester Alfonso
Recorded Sound Diego Marulanda
Animation Kachina Sherman
Still Photography Landscapes Troy Maracle
Producer and Tour Manager Alanis King
Co-Producer J.L. Watson

Generously supported by First Peoples Indigenous Studies, Trent University, SSHRC, Canada Council for the Arts, Ontario Arts Council, Indigenous Performance Initiatives, Nozhem Theatre, C.U.P.E., and Market Hall Performing Arts Centre.



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Indigenous Performance Initiatives



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is an animator of contemporary dance, theatre, performance and interdisciplinary work. Since 1994 we have presented a mainstage series of artists 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 & performance community by presenting area artists and arranging specialized classes and workshops.

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History of the Project and Notes from the Writers

The Wisakedjak project started in 2007 when Paula Sherman was working on her dissertation. At that time she was concerned about the Algonquin land claims process that was underway and how it had the potential to do what 400 years of settler history had not been able to do - extinguish our autonomy and relationships within our homeland. As she went about conducting the research for her dissertation she began to have recurring dreams that Wisakedjak had come back and was trying to communicate with us but we could not hear him or see him.

This dream led her to create two narratives about this experience that served to bookend the dissertation. Marrie Mumford read this narrative and suggested that it would make a good play and brought in Alanis King to work with Paula to transform the narrative into a script. They applied for a SSHRC research/creation grant through Trent University and were awarded funding to conduct further research on the sacred narratives of Wisakedjak and to produce a full production over a three year period.

Many talented people have contributed to the development of the work. Special thanks goes out to Edna Manitowabi, Shirley Williams, Bernice McGregor and Jacob Wawatie for sharing knowledge and insight with us about the sacred narratives and our history and relationships as Anishinaabeg people. As well Verna, Fred, and Sheldon McGregor who were important consultants on the project as we worked our way through development of the script. Performers and designers Jeff Legacy, Sundance Crowe, Shannon Olivier and Glen Gould, Esther Vincent, Don White, Sarah DeCarlo, Jimson Bowler and Melanie McCall lent their talents to various workshops of the production. Thanks also to J.L. Watson - generous host and valued colleague. Also important to the success of this project have been several Trent graduate students who worked on the research aspects of the production, including Eliza Tru, Tessa Reid, Christine Sy, Diveena Marcus, Regina Hartwick, Sarah Werner and undergraduate students Susan King and Kachina Sherman. Sandra Tomatuk, Brenda Maracle O'Toole and the Indigenous Studies Department, Indigenous Performance Initiatives have been key supporters since the beginning.

From Alanis King

I am so glad we are finally here. I am grateful to the entire company involved with this premiere. It has been both challenging and rewarding to work with a scholar on an academic subject with an eye to co-creating theatre. It was an incredible journey supported by many. I would especially like to acknowledge the talents of my colleague Alejandro Ronceria; his choreography, dramaturgy and creative energy have helped define the movement, pace and texture of this final production. I am grateful to take this work to the people. I think that Mazinaw Gaming in Bon Echo Park and Kitigan Zibi are special places and I will always cherish this play for bringing me to those places in a good way and meeting incredible people along the way.

From Paula Sherman

Alanis was instrumental in guiding me and sharing with me the techniques that she has learned over her long career as a playwright, director, producer and actor. I couldn't have asked for a better mentor. She was really able to get me to connect to the subject matter with my heart and not just my head. It's something that I will always remember and be grateful for. If it were not for her support, guidance and faith in me there would not be a script. There is nothing like seeing history come to life and that's what I feel this play does, it opens a window into our past as people and allows us to see that we are on that same journey as Wisakedjak to find our way back to those teachings and to that original relationship with our homeland.

Gchimiigwech to

Peter Earle, Jimson Bowler, Sarah DeCarlo, Catalina Mota, The Barbeside, Shirley Williams, Edna Manitowabi, Cecil King, Elizabeth Bateman, Jeff Legacy, Sundance Crowe, Jimson Bowler, Sarah DeCarlo, Esther Vincent, Shannon Olivier, Karyn Recollet, Marrie Mumford, Deborah Ratelle, J.L. Watson, Patti Shaughnessy, Jeff Eshkawkogan, April Cote, Sandra Tomatuk, Brenda O'Toole, Verna McGregor, Stephen McGregor, Fred McGregor, Sheldon McGregor, Tasha Beeds, Bill Kimball, Jacob Wawatie, Jerry Longboat, Hana Aach, Wabano, McKenzie Sayers, Harold Fox, Wikwemikong Heritage Organization, Gertie Manitowabi, Troy and Shoo-Shoo Maracle, Leah Buck, Peg Town, Judy Cote, Debbie Whiteduck, The Centre for Indigenous Theatre, Jared Wilkes, The Bethune St. Brain Trust, Kate Story, Brad Brackenridge, and Paul Oldham.

Biographies

Paula Sherman - Writer is Algonquin, a mother, grandmother and historian. She is presently the director of the PhD Program in Indigenous Studies and an Associate Professor in the Department of Indigenous Studies at Trent University. *Wisakedjak*, her first play, is based on her dissertation research which explored the spiritual nature of Omamiwinini relations within the Kiji Sibi (the Algonquin Homeland).

Alanis King – Writer and Co-Director Originally from the Wikwemkong Unceded Indian Reserve, Alanis is Artistic Director of Mazinaw Rocks Productions. Her playwriting credits include *LaBelle*, *Kaawaabmin Elvis*, *Born Buffalo*, *What's a Teacher Do?*, *Good Medicine*, *Treaty Daze*, *Bye Bye Beneshe*, *Song of Hiawatha: An Anishnaabec Adaption*, *Order of Good Cheer*, *Gegwah*, *Lovechild*, *Artshow*, *Heartdwellers*, *Manitoulin Incident*, *Tommy Prince Story*, *If Jesus Met Nanabush*. Alanis is a past artistic director of Askiy Productions, Saskatchewan Native Theatre, Native Earth Performing Arts and Debajehmujig Theatre Group. She is a current member of the Great Canadian Theatre Company's Playwright Unit 2013/14 Season as well the Centre for Indigenous Theatre Curriculum Advisory Committee. Alanis is the only Aboriginal woman to graduate from the National Theatre School of Canada.

Alejandro Ronceria – Co-Director, Choreographer is an internationally acclaimed and award-winning director, choreographer and producer based in Canada. He has created and produced large - scale live event and cultural shows internationally, including the United States, Mexico, New Zealand and Colombia. Most recently, he was a choreographer/artistic advisor for the official opening ceremony of the 2010 Winter Olympics in Vancouver. He is the co-founder/founding artistic director of the first Aboriginal Dance Program in North America at The Banff Center for the Arts. This program was the incubator for developing a new generation of choreographers working in Canada and abroad

and served as a model for various schools for indigenous dance internationally. Ronceria's other credits include: *Nunavut Opening Gala* (Nunavut), *Spirits in the Sun: First Canadian Indigenous Arts Festival* (Phoenix), *The Aboriginal Achievement Awards* (Calgary). He was artistic director/producer/choreographer for the cultural gala for the Arctic Winter Games 2012 and artistic director/choreographer for *Spirit of the Drum*, *White Horse*, and *Yukon Territory 2012*. In 2010, Ronceria was the first recipient to graduate with a Masters Degree in Fine Arts from York University in Dance Dramaturgy and the first to hold this degree from a Canadian university.

Shirley Ida Williams - Language and Cultural Advisor is a member of the Bird Clan of the Ojibway and Odawa First Nations of Canada. Her Aboriginal name is "Migizi ow-kwe" meaning "That Eagle Woman". She was born and raised at Wikwemikong, First Nations Unceded Reserve on Manitoulin Island, but now resides in Peterborough. She attended St. Joseph's Residential School, Spanish, Ontario. Shirley has lectured across Ontario promoting Nishnaabe language and Culture. She received her B.A. degree in Native Studies from Trent University. She received her diploma in Native Language Instructor's Program, Lakehead University and did her M.A. at York University on Environmental Studies on Language and Culture on Manitoulin Dialect in 1996. Shirley started her work in the Native Studies Department at Trent University in 1986 to develop and promote Native language courses within the department. She is a writer and translator who has worked on a variety of projects from novels to language instruction resource material. In her leisure time she enjoys traveling and dances as a traditional woman dancer following the Pow wow trails during summertime plus teaching at Native Language Instructor's Program during her summer holidays. You might see her one day at Pow wow, busy making notes for the latest edition of the Nishnaabemowin text which is one of her pet projects.

Cherish Violet Blood - Performer is a writer, actress, storyteller and comedian based in

Coming Soon from Public Energy



**Human Cargo
Night**
Feb 27&28 2014
Market Hall

A national hit since its first run at the National Arts Centre in 2010, *Night* comes to Peterborough as a stop on its largest Canadian tour yet.

In Christopher Morris's play, *Night*, the lives of a Toronto anthropologist and a 16-year old Inuk girl intersect powerfully during 24 hours of darkness in Pond Inlet, Nunavut. As the two cross paths, their lives, and those around them are changed forever. Created over three Arctic winters in Iceland and Nunavut, *Night* is performed in English and Inuktitut (with surtitles) by an all-star cast of theatre and dance artists: Renelta Arluk, Tiffany Ayalik, Jonathan Fisher and Linnea Swan.

While the play does not shy away from confronting social, economic and political issues effecting the North, it is not all dark, as described in a glowing review from J Kelly Nestruck in the Globe and Mail. "Morris's generous and humorous production also shines a light on the appealing idiosyncrasies of the place - the most laid-back call-in show ever coming out of a boom box, the eccentric Hungarian immigrant who operates a candy store, the way the entire community comes together when a polar bear wanders into town."

Attention schools: Student matinee on February 28 at 1pm.
For advance tickets and school bookings, contact the Market Hall Box Office.

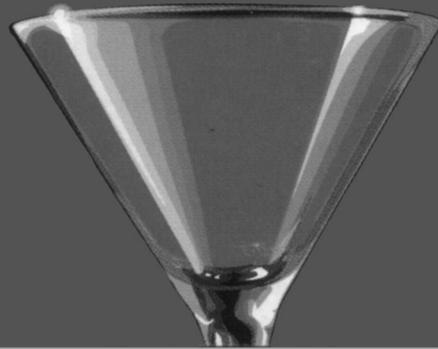
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Toronto. She started her career in performance at a young age doing plays written by her mother. Cherish is a graduate of the Centre for Indigenous Theatre's full-time program in Toronto. Cherish has been singing in performance for most of her career. She also enjoys teaching youth theatre and other arts practices. She believes singing and humor are the greatest tools for inspiring and learning about who you are and where you come from.

Jonathan Fisher - Performer is Anishnabe from Wikwemikong, Manitoulin Island. He was last seen on the Market Hall stage performing as the Raven in Red Sky Performance's touring production *Raven Stole The Sun*. Favourite productions include: *Almighty Voice & His Wife* (Native Earth Performing Arts), Ian Ross' Governor General award winning play *farewell* (Prairie Theatre Exchange), *Copper Thunderbird* (National Arts Centre) based on the world of Ojibway artist Norval Morisseau, *The Rez Sisters* (Magnus Theatre), *Dry Lips Oughta Move To Kapuskasing* (Red Roots Theatre) and Darrell Dennis' one man show *Tales of an Urban Indian* performed entirely on a bus for Talk Is Free Theatre. Film roles include *Johnny Greyeyes* (Nepantla Films) and the short films *Cracked* and *Sara's Gift* (Weengushk Film Institute). You can see Jonathan on the Market Hall stage again this February in Human Cargo's international touring production *Night*, performed in both Inuktitut and English. He is pleased to be performing in *Wisakedjak* with old and new friends alike. Meegwetch.

Justin Manyfingers - Performer is an actor and dancer from Lavern Kainai Blackfoot reserve located in southern Alberta. Justin is a graduate of the Centre for Indigenous Theatre Summer training program as well as the three-year acting conservatory. Justin has trained in numerous dance styles with Troy Emery Twigg, Jock Sotto (American Ballet), Neil Leremia (Black Grace), Santee Smith (Kaha:wi), as well as Bill Coleman, Penny Couchie, Alejandro Ronceria, Carlos Rivera and Amanda Chaboyer. He has also attended the Banff Centre's Indigenous Dance Residence, Toronto Dance Theatre's Summer Intensive and

Kahawi Dance Theatre's training program. Justin has completed his studies at the prestigious Souleppper Actors Academy during their 2012 season. While he was in the Academy, he had the honor to work with Albert Schultz, Laszlo Marton, Daniel Brooks, Guillermo Verdecchia, Nancy Palk, and Joseph Ziegler.

Nimkii Osawamick - Performer is an established Hoop dance and champion Pow Wow Fancy Dancer. Nimkii began dancing at the age of three and since then has had the opportunity to perform with Kehewin Native Dance Theatre and Dancing Earth. He recently performed in Kaha:wi Dance Theatre's touring production of *The Honouring*.

Hilary Wear - Performer is, by turns, a performer, writer, grandmother's helper, community volunteer, arts producer, administrator, and mediator. Hilary creates and produces original performance-based solo works and also plays well with others in initiating, supporting or collaborative roles. Hilary is Metis, from Toronto, and now lives on a working organic farm near Peterborough with her spouse with whom she has raised two sons. She has become centered through partnering, parenting and presenting and is now grounding through culture, actively working with teachings, becoming an enabled creator with evolving knowledge of traditions, community dynamics, common-sense and natural law. She believes that we all learn well through the arts and that orality and movement allows the whole person to be involved in the recognition and relating processes required for sharing understanding. Most recently Hilary has been developing and touring a Clown character, "Tootah", who picks up trash.

Lester Alfonso - Video Design Award-winning documentary filmmaker Lester Alfonso's films *Trying to Be Some Kind of Hero* (Best New Movie-Maker) and The National Film Board of Canada's *Twelve* (Reel Diversity Winner) are both noted for their emotional content blended with a unique cinematic style. He's been producing videos for over 15 years starting with his first short film *The Best Waitress in the World* (CBC) then going on to direct and edit music videos and commercials

for Nickelodeon and Coca-Cola, among others. Recently, his work has expanded to integrate performance with live video design (which includes large-scale architectural video mapping projects) while he continues to find new ways to tell his stories through some unlikely ways, like a photography blog or programming an all-ukulele radio show every week. www.lesteralfonso.com

Gabriella Caruso - Costume and Props Design

Gabriella has been facilitating and developing participatory, community-based art-making in the greater Toronto area for over 20 years. She is the Artistic Director of Red Pepper Spectacle Arts, a non-profit organization offering arts programming and facilitation, in partnership with a diverse array of social service agencies. Red Pepper is the producer of the Kensington Market Winter Solstice celebration, now entering its 24th year. Through her extensive work in theatre design, public mosaic installations, and youth art workshops, she combines art with social activism, resulting in joyful, collaborative projects across Toronto and northern Ontario. Gabriella has been a two-time nominee for the Dora Award in costume and set design. Since 2007, she has been a faculty member at the Center for Indigenous Theater's (CIT) Design Mentorship program, and designing CIT productions: the most recent being *White Buffalo Calf Woman* and *The Girl Who Loved Her Horses* (2013). Other design credits include Kaha:wi Dance Theater's *Medicine Bear* (2010), *The Road* (2013) presented at the Indigenous Arts Festival at Fort York, and stage design for ImagineNATIVE Film Festival (2009-2012). Gabi is inspired and honored to be working with Mazinaw Rocks for *Wisakedjak*.

Cris Derksen - Composer - Musician A rising star on the Canadian world / classical / folk / electronica scenes, Aboriginal cellist Cris Derksen is known for building layers of sound into captivating performances. She has toured nationally and internationally as a solo artist as well as with other acts. Cris Derksen's critically acclaimed debut solo album, *The Cusp* (2010), won the 2011 Canadian Aboriginal Music Award for Instrumental Album of the Year, and was

nominated for a Western Canadian Music Award, and an Aboriginal People's Choice Award. Her sophomore album *The Collapse* was released in 2013. Cris's career has been on an upward trajectory. Her National profile is rising with accomplishments such as composer credits for CBC's four part mini-series, *8th Fire*, and becoming a fixture on the Canadian folk festival circuit.

Timothy L. Hill - Set Design For 20 years Tim has worked in theatre, film, television, radio, and fine art; fulfilling the various responsibilities of actor, artist, designer, builder, producer, director, and production manager with companies including De-ba-jeh-mu-jig Theatre, Native Earth Performing Arts, Theatre Direct, Caravan Stage Company, Nepantla Films, Cahoots Theatre, Magnus Theatre, Lighthouse Festival, Centre for Indigenous Theatre, National Arts Centre and The Rabbit's Choice. A passion for art and community has led Tim to serve on several boards, including Native Earth Performing Arts, Theatre Ontario, and the Centre for Indigenous Theatre.

Elizabeth Kantor - Stage Manager - Lighting Designer is a director, designer, and producer. Her most recent credits include set design for *Bone Cage* (Hart House Theatre), and direction and production design for *Maria Gets A New Life* (SummerWorks '13). Elizabeth's production design (set, video, lighting and sound) for the highly acclaimed production *HUFF*, by Cliff Cardinal (recipient of the 2012 Buddies in Bad Times Vanguard Award for Risk & Innovation) has been presented on premiere stages across the country. She is also the show's producer - orchestrating its fourteen-city 2012-2014 National Tour, inclusive of a presentation in the National Arts Centre's 2013/2014 season. Elizabeth holds a B.A. from the University of Ottawa, is a graduate of the National Theatre School of Canada, and a recipient of the Zonta Theatre Award.

Diego Marulanda - Composer Recorded Music is a well establish dance, theater, film and television scoring composer with vast experience in contemporary and world music. Born in

Bogota, Colombia, Diego lives in Toronto, where he has had an active music career since 1988; he has been a composer, performer, music director, music arranger and producer. His CDs *Rueda La Bolita*, *Ke'Ma*, *Por El Sol*, *El Otro Lado* and *La Verraquera* have garnered acclaim nationally and abroad. He was nominated for the Juno Awards in 1999 and Canadian Music Week in 2001, 2006. Diego's music has been heard on television series including *La Femme Nikita* and Peter Benchley's *Amazon*. His talents as a composer and his ability to work with creative teams have recently taken him from creating the live musical landscape of a Mexican rodeo in Cozumel to composing film scores, and creating music for dance performances with local choreographers and those as far away as Iqaluit, Nunavut and the Yukon First Nations in Canada's Arctic.

Luisa Milan - Costume and Props Design

is a textile and installation artist and costume designer, who has been working as a co-designer with theatre companies in Toronto such as Red Pepper Spectacle Arts and Shadowland Theater. She has worked on many productions over the years. Her main focus is to bring joy and love through her art as a Shapemaker.

Joy Mullen (aka Joy On Drum) - Musician Joy spent her formative years studying dance, music and theatre in the Okanagan, BC, starting piano at age four and drums at age 11. She attended the Contemporary Music and Technology Program at Selkirk College in Nelson, BC, with a diploma majoring in drum performance. Joy On Drums is a touring musician based in Vancouver. She has recorded on many albums including: *The Wind Whistles*, *Duffy* and *The Doubters, e.s.l.* and *Joyce Collingwood*. Joy On Drums maintains an active freelance career working with a wide variety of artists. Joy has performed at Dawson City Music Fest, Vancouver Island Music Festival, Harrison Music Festival, Arts Wells Music Festival, Calgary Folk Festival, Regina Folk Festival, Salmon Arms Roots and Blues, and Trout Festival. In 2011 Joy performed on the CBC miniseries *8th Fire* soundtrack (music composed by Cris Derksen) and oversaw the recording of poet Brandon

Wint's debut album. Joy is one of the founding organizers of Girls Rock Camp Vancouver, a non-profit organization aimed at building self esteem in young girls. When she is not on the road she teaches drums and works at the Jazz Cellar as the artist liaison. She is the curator of a weekly dinner/dance music show at the Waldorf Hotel in Vancouver called The After Dinner Mint, and Brief Encounters at Performance Works in Vancouver.

Kachina Sherman - Animation is a student at Trent University, in her second year, majoring in Indigenous Studies. In her spare time she is an artist who specializes in digital visual art. Her artistic influences include the Manga style from Japan and the Fantasy art style. Kachina is an Algonquin from Ardoch Algonquin First Nation.

J.L. Watson - Co-Producer is the managing director of the Centre for Indigenous Theatre in Toronto. She is also the Founder of Zone 5 Associates, a firm specializing in non-profit organizational management. J.L. has been working in the non-profit sector since the early 1980s and has nurtured the growth of several high profile cultural institutions in and around her hometown of Peterborough, Ontario. She has taken a leadership role in a variety of cross-cultural projects working with Aboriginal artists and educators. Over the course of a multi-faceted career as an arts administrator she has also worked as an actor, singer and painter but never a dancer. In January 2007 J.L.'s achievements in arts administration were recognized by the Metcalf Foundation Professional Development Opportunities Award which supported a two month residency with Kahurangi Maori Dance and Takitimu Performing Arts NZ, where she completed research on Maori performing arts training methodologies.