



# Public Energy

## PERFORMING ARTS

Public Energy Performing Arts is Peterborough's 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 and performance community by presenting area artists and arranging specialized classes and community workshops.

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#### CONTACT

email: [admin@publicenergy.ca](mailto:admin@publicenergy.ca)  
mail: PO Box 2319 Peterborough, ON K9J 7Y8  
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Photo: Ian R. Maracle



## KAHA:WI DANCE THEATRE

### *THE MUSH HOLE*

November 2, 2019 at  
Market Hall Performing Arts  
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Peterborough, Ontario

### SHOW SPONSORS:





# THE MUSH HOLE

## TRUTH, ACKNOWLEDGEMENT, RESILIENCE

### KAHA:WI DANCE THEATRE

#### PRODUCTION CREDITS:

**Artistic Producer/Director/Performer:** Santee Smith

**Tour remount:** Kaha:wi Dance Theatre

**Cultural Advisors:** Geronimo Henry, Thohahoken Michael Doxtater, Roberta Hill

**Performers:** Jonathan Fisher, Julianne Blackbird, Montana Summers, Raelyn Metcalfe

**Composition/Arrangement:** Jesse Zubot

**Additional Composition:** Adrian Dion Harjo

**Songs:** "Find My Way", commissioned remix by Nick Sherman; "The Storm" by Iskwe; "I Saw The Light" by Hank Williams; "I'm So Lonesome I Could Cry" by Hank Williams, "Just a Closer Walk With Thee" by Patsy Cline; T'will be Glory, Martin Family Singers from the album "Kaha:wi".

**Video Tech/Director:** Ryan Webber

**Set/Original Lighting Designer:** Andy Moro

**Costume Designer:** Adriana Fulop

**Set Construction:** Great Lakes Scenic Studios

**Production Support/Videographer:** Shane Powless

**Production Tour Manager/Tour Lighting Designer:** Evan Sandham

*This production is a theatrical portrayal of the environment and experiences of students at the Mohawk Institute. It also depicts the memories and impacts on families and community of other Residential School Survivors. Their experiences include physical abuse, fighting, sexual abuse, emotional trauma, family conflict and substance abuse. Herbal cigarettes are smoked on stage. Peer support workers from Nijkiwendidaa Anishnaabekwag Services Circle and the Kawartha Sexual Assault Centre are here to help you if you need support during the performance*

**Stage Manager:** Kennedy Brooks

**Voice-over:** Rob Lamothe

**Additional Costumes:** Leigh Smith

**Production Support:** Woodland Cultural Centre, Thru The Red Door, Art Gallery of Guelph

**BANFF CENTRE FOR THE ARTS & CREATIVITY**

**Production Manager:** Karin Stubenvoll

**Production Coordinator:** Pia Ferrari

**Lead Video Technician:** Jennifer Chiasson

**Video Practicum Participants:** Kevin Oliver, Christopher Bussey, James MacKinnon

**Studio Technician, Cameraman, Video Actor -** Aubrey Fernandez

**Audio Post Engineer:** Edward Renzi

**Lead Animator:** Sasha Stanojevic

**Animation and Design Practicum Participants:** Rimsha Nadeem, Frank Seager

**Video Actor:** Carver Kirby, Kevin Oliver

**Company Support:** Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council

**Tour Production Support:** K.M. Hunter Foundation

**Curated by Patti Shaughnessy**

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#### COMING UP SOON AT THE PRECARIOUS2 PETERBOROUGH ARTSWORK FESTIVAL:

**Sunday Nov 10-Thurs Nov 14 at TTOK:** *A Little More Red* Victoria Ward & Ann Jaeger  
**Saturday November 16, 7-9:30pm at TTOK:** *Living Archive* The Trent Centre for Women and Trans People  
**Monday November 18, 8pm at The Garnet:** *Down n Out Revue* Chris Conway and Justin Million  
**Tuesday, November 19, 7pm at TTOK:** *Seeding Possibility in a Precarious Landscape* Anne White, Nancy Fischer, Joelle Favreau. Co-presented by Nourish Peterborough  
**Friday November 22, 8pm and Sat Nov 23, matinee 2pm, evening 8pm at TTOK:** *Theatre Double Feature: sussing the scales- works in progress & Tips for the Late Shift* Hilary Wear, Anne White & Naomi Duvall  
**November 23, 10am-4pm at Nogojiwanong Friendship Centre:** *Grantwriting 3.0: Grantwriting for Indigenous Artists & Curators*  
**Monday November 25, 11am-4pm at Art Gallery of Peterborough:** *Re-Presenting Ourselves as Treaty Peoples*  
**Monday November 25, 5-7pm at Artspace:** *Why We Do This Work, Here and Now* Jenn Cole, Jill Carter & William Kingfisher

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spent much of his youth out on the land, moving between his hometown, the small First Nation community of Weagamow Lake, and his family's trapline on North Caribou Lake.

Nick is not only inspired by his memories of those early trapline sounds—the timeless hymns of celebration and lamentation on his reserve—but by great songwriters including William Elliott Whitmore, Ray LaMontagne and Sam Cooke. His gentle voice is rich with honesty and the vitality of youth, but tempered with world weariness, atop his strong, simple guitar. Nick's most current album, *Knives & Wildrice*, is inspired by the lives of people in his community, his own upbringing, and life experiences as he now raises his own family in Canada's north. His Indigenous heritage resonates with soul-brushing candour as he sings the boreal forest blues.

#### **KENNEDY BROOKS - Stage Manager**

Kennedy is professionally trained production manager and stage manager with a passion for design. In addition to freelance corporate work and theatrical architectural consulting, recent show credits include: Stage/Production Manager, Solo Dance Exchange, Kaeja d'Dance; Stage Manager Re-Quickening, Kahawi; Lighting Designer and Technical Director, P.S. We Are All Here, Toronto Love-In; Stage Manager, Porchview Dances Longbranch, Kaeja d'Dance and many others. When not working on shows or designing theatres Kennedy watches the Food Network compulsively and reads psychological thrillers.

#### **PATTI SHAUGHNESSY - Curator**

Patti is an activist, actor, director and artistic producer of various theatre and multi-arts projects. She has performed across the country and internationally, including several incarnations of Tomson Highway's beloved play, *The Rez Sisters* and most recently in Cliff Cardinal's *Too Good to be True* at Toronto's Videocabaret. She will be performing in Lara Kramer's upcoming world premiere of *Mijiin Kii* at Dancemakers. Patti is co-founder of the O'Kaadenigan Wiingashk Collective (OKW), a Peterborough-based Indigenous arts collective which programs national and international artists. OKW presented the Ode'min Giizis (Strawberry Moon) Festival from 2008 to 2012, and in 2019 co-produced the inaugural Indigenous Contemporary Scene, which included five full-length productions, during the Edinburgh Festival. Patti is currently working with the National Theatre of Greenland and is a member of the unstoppable Mchi Saagig Anishnaabeg of Curve Lake First Nation #35 and a descendent of Irish superheroes who settled in the Kawartha region circa 1825.

#### **NIA:WEN KOWA / ACKNOWLEDGEMENTS:**

Nia:wen to the people who have offered insight into the work: Katsi Cook, Louise McDonald, Jan Longboat, Amos Key Jr., Steven and Leigh Smith, Dawn Martin-Hill, Doug George-Kanentiio and through the Woodland Cultural Centre's Survivor Series Talks: John Elliot, Bud Whiteye, Sherlene Bomberry as well as staff. In premiering *The Mush Hole*, Santee Smith acknowledges the generous support of Canada Council for the Arts; Ontario Arts Council; Hnatyshyn Foundation - REVEAL Indigenous Arts Award 2017; The Mush Hole Project 2016 - University of Waterloo; Arts Gallery of Guelph - Exhibition 150 Acts: Art, Activism, Impact 2018; Banff Centre for Arts & Creativity - production residency, Prismatic Arts Festival - premiere and The Socrates Project/McMaster University. Kaha:wi Dance Theatre acknowledges the support and hard work of presenters: IMPACT 19 Festival, Young People's Theatre, Public Energy, Manitoba Theatre for Young People, Burlington Performing Arts Centre, Isabel Bader Theatre - Queen's University, National Museum of the American Indian - Washington DC.

**Kaha:wi Dance Theatre is grateful to be performing *The Mush Hole* in Nogojiwanong and the ancestral territory of the Anishinaabeg Nations - the Ojibwa, Odawa, Potawatami, Chippewa, Mississauga, Algonquin, and Delaware.**

**We acknowledge our kinship and Dish with One Spoon treaty relationship. We honour and acknowledge the Odenabe River and lands on which Public Energy Performing Arts and Market Hall Performing Arts Centre thrive.**

**Nia:wen to the Survivors of the Mohawk Institute residential school for sharing their truth and resilience with us.**

**Nia:wen for the generous support for *The Mush Hole* tour from Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council.**

“*The Mush Hole* reflects the realities of the Mohawk Institute residential school experience and offers a way to open dialogue and to heal, through acknowledgement and honouring the spirit of Survivors and families that were impacted. *The Mush Hole* moves through the devastation of residential school with grace and hope for transformation and release. Opening a small window into the atrocities inflicted on 1000's of Indigenous children, it attempts to close the door on historical amnesia. A haunting portrayal, weaves through memories of Survivors, reliving traumas, school life, loss of culture, remembrance, returning to find each other. The residential school legacy and ongoing institutionalized erasure of Indigenous lives and culture is an issue that effects all Canadians. Through specificity we find universality, *The Mush Hole* is a story about hope and finding light in dark places. As much as it speaks to intergenerational trauma it screams resilience. Every single element that is represented on stage came from Survivors sharing their experiences with us. After years of silence Mohawk Institute Survivors are courageously moving past shame and sharing their story. *The Mush Hole* is their Truth on stage.”

**Santee Smith**

#### **BACKGROUND:**

##### **The Mohawk Institute a.k.a. The Mush Hole**

The Mohawk Institute is the oldest residential school in Canada, after which all others were modelled. Operated in Brantford, Ontario from 1828 to 1970, it served as an Industrial boarding school for First Nations children from Six Nations, as well as other communities throughout Ontario and Quebec. For 142 years, the MO of the school was to forcefully assimilate children into Euro-Christian society and sever the continuity of culture from parent to child. Canada's first Prime Minister John A. MacDonald and superintendent Duncan Campbell Scott were the main perpetrators of residential school system, quoting Scott, schools were designed “to get rid of the Indian problem”. Run in military style, children learned very little in the way of schooling, rather serving as labourers. They experienced a range of abuses from sexual, food deprivation experiments and corporeal punishment at the hands of faculty and staff.

##### **John A. MacDonald, 1883 - Prime Minister of Canada**

“*When the school is on the reserve, the child lives with its parents, who are savages, and though he may learn to read and write, his habits and training mode of thought are Indian. He is simply a savage who can read and write. It has been strongly impressed upon myself, as head of the Department, that Indian children should be withdrawn as much as possible from the parental influence, and the only way to do that would be to put them in central training industrial schools where they will acquire the habits and modes of thought of white men.*”

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the Rights of Indigenous People, stating: Indigenous peoples have the right to practice and revitalize, maintain, protect and develop past, present and future manifestations of their cultures, such as historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature. ARTICLE 11 is currently touring *Reckoning* – a triptych tackling the fallout from the Truth and Reconciliation Commission. Their installation *DECLARATION* has been featured at the Royal Ontario Museum, the National Arts Centre and Calgary City Hall and *DECLARATION: ReMatrification* – an international Indigenous collaboration at the Edinburgh Fringe Festival. ARTICLE 11's *Deer Woman* has toured to Kia Mau Festival, Aotearoa, Edinburgh Fringe Festival @CanadaHub as a part of the Indigenous Contemporary Scene.

#### **EVAN SANDHAM - Tour Production Manager / Tour Lighting Designer**

Evan is a Health & Safety consultant specializing in Live Entertainment with his company Production Health & Safety. When not inspecting theatres and concert venues, he does a show every now and again to keep it real. Select Credits: For Kaha:wi Dance Theatre: Production Manager, *Blood Tides*: World Premiere, (2018); Tour Manager, *Re-Quickening*, (2017); Lighting Designer, *The Honouring*, (2017); Elsewhere: Health & Safety Manager, WayHome/Boots & Hearts, Republic Live (2016-18); Course Technician, Tough Mudder Canada (2015-18);

#### **RYAN WEBBER - Video Design / Video Technical Manager**

Ryan is a video and projection artist who develops projects for stage and installation. His love of real-time video art emerged through his regular VJ engagements at a number of Toronto electronic music events. He is also a designer and co-owner of future-forward thinking fashion label Plastik Wrap. For the last few years, he has been a core member of the Troikatronix Team, where he has worked extensively in Isadora, both as a platform for live video performance and, as a framework for creating rich interactive and data-driven installations. While he works and lives in Hamilton Ontario, his work has been shown across North America and Europe. Ryan strives to enrich the story being told, perhaps to give additional depth to drama or to increase the energy and movement of a scene. The ultimate goal is to have his work blend into the show seamlessly.

#### **ADRIANA FULOP - Costume Design**

Adriana is a Slovakian born fashion and costume designer. In 1999 she moved to Toronto to pursue a career in fashion and costuming. In 2001, she started her own fashion label Plastik Wrap which led her into the costume design profession. In the last decade, Adriana has created costumes for many video and film productions, dancers, musicians, as well as; independent theatres and artists. Her client list includes Space Channel, APTN, Kaha:wi Dance Theatre, Bralen Dance Theatre, Indspire Awards and many others. Adriana's main passion is creating. She embraces the challenge of designing any style required for the job at hand.

#### **SHANE POWLESS - Videography / Production Support**

Shane is from the Mohawk Nation from Six Nations of the Grand River. He works as a videographer/photographer/editor/graphic designer/lighting technician/audio technician. Over the years, Shane has travelled extensively with various dance, theatre productions and musical groups providing the above services. His focus has been working within my Six Nations community, supporting our artists and cultural projects with organizations and artists such as: Woodland Cultural Centre, Kaha:wi Dance Theatre, Thru the Red Door, Six Nations Polytechnic Institute, Six Nations Council, Derek Miller Band, Logan Staats, Rochester Knighthawks, Lacey Hill and more.

#### **NICK SHERMAN - Songwriter, "Find My Way"**

Singer-songwriter Nick Sherman gives new meaning to "the voice in the wilderness," or rather, the voice from the wilderness. While he still calls his rural birthplace of Sioux Lookout home, Sherman



Tap. Julianne danced in The Gift, in Toronto, in 2014 for Mercedes Bernardez. She danced with Santee Smith at the opening ceremonies of the North American Indigenous Games, World Indigenous Peoples Conference on Education closing ceremonies 2017, Indspire Awards 2018 and is a core member of *The Mush Hole*. Julianne appeared as an extra in the documentary *Desert Between Us & Them: Raiders, Traitors, and Refugees in the War of 1812* in 2013.

#### **JONATHAN FISHER - Performing as #48 / Ernest**

Jonathan is Anishinaabe from the Wikwemikong Unceded First Nation on Manitoulin Island, Ontario. He has performed as an actor professionally for the past 26 years. Selected credits include: *20th Century Indian Boy* (De-ba-jeh-mu-jig Theatre Group), *The Indolent Boys* (Syracuse Stage), *Toronto At Dreamer's Rock* (Theatre Direct), *The Bootlegger Blues* (Arbour Theatre), *The Rememberer* (Manitoba Theatre for Young People), *Almighty Voice & His Wife* (Native Earth Performing Arts), *The Rez Sisters* (Magnus Theatre), *Dry Lips Oughta Move To Kapuskasing* (Red Roots Theatre), *fareWel* (Prairie Theatre Exchange), *Tribe* (Ordway Music Theatre), *A Trickster's Tale* (Theatre Direct), *Time Stands Still* (Native Earth Performing Arts), *New France* (VideoCabaret), *Raven Stole The Sun* (Red Sky Performance), *Copper Thunderbird* (National Arts Centre), *Stretching Hide* (Theatre Projects Manitoba), *Tales of an Urban Indian* (Talk Is Free Theatre), *400 Kilometers* (Lighthouse Theatre), *Medicine Boy* (Anishinaabe Theatre Performance), *Night* (Human Cargo), *The Hours That Remain* (Magnus Theatre), *Elle* (Theatre Passe Muraille), *The Berlin Blues and Ipperwash* (Blyth Festival), *Reckoning* (Article 11), *Home Is A Beautiful Word* (Persephone Theatre) and *Weaving Reconciliation: Our Way* (Vancouver Moving Theatre Company).

#### **JESSE ZUBOT - Composition/Arrangement**

Jesse is one of those unique composers/producers whose praxis spans multiple genres and transcends contextualization. Known mainly as a violinist, he is also a multi-instrumentalist and tends to incorporate electronic manipulation and studio gadgetry within his work. Jesse is a 3-time Juno Award winning musician with his own projects and has become an in demand producer having produced the Polaris Music Prize album 'ANIMISM' and the recent Polaris Music Prize Shortlisted album 'RETRIBUTION' by Tanya Tagaq. The Tagaq album, 'ANIMISM' garnered Zubot the award for 'Producer of the Year' at 2015's Western Canadian Music Awards and a nomination for 'Producer of the Year' at the 2015's Juno Awards. Zubot has recently delved heavily into the world of film scoring completing the score to the acclaimed Canadian film, *Indian Horse* based on the novel by the late Richard Wagamese. He was nominated for a 2018 Leo Award for 'Best Musical Score in a Motion Picture for *Indian Horse*. He has been commissioned by CBC to write symphonies & arrangements for the Winnipeg Symphony Orchestra and Symphony Nova Scotia. Jesse has done work in the world of dance with choreographers such as Benoit Lachambre, Su-Feh Lee and Santee Smith.

#### **ADRIAN DION HARJO - Music Composition**

Adrian is a multi-award winning "Jack of all Trades" when it comes to performing arts. He started singing Powwow style at 7, Fancy Dancing at 10, and then began Hoop Dancing at 12 years of age. His performances have taken him around the world numerous times to share his culture with global audiences. Currently, Adrian now owns his own production company, OvenBakedBeatz LLC where he produces music for TV, Radio and Live Theatre. Adrian stands evenly in both worlds of Traditional Culture and Modern Music with credits including a NAMMY (Native American Music Award), CANAB (Canadian Aboriginal Music Award), Grammy (2001) and and RIAA GOLD Certification. He has created compositions for Kaha:wi Dance Theatre's *TransMigration*, *The Honouring* and *NeolIndigenA*.

#### **ANDY MORO - Set / Original Lighting Designer**

Andy is a mixed Euro/Omushkego Cree multi-disciplinary artist. His work includes performance installation, set, projection lighting and audio design with companies across the country. He is a cofounder/director with Tara Beagan of ARTICLE 11, named for the article in the UN Declaration on

After closing in 1970, it reopened in 1972 as the Woodland Cultural Centre. In 2013, results of a Six Nations of the Grand River community referendum, 98% voted in favour of restoring the residential school as opposed to its demolition. The reasons for restoration of the site are: to transform it into an educational site, to continue to expose and reflect on the truths of the Canadian Government/Church assimilation policies, to remember and support Survivors and their legacies, and to uphold the spirit of children that "served time" in the schools to heal. In 2014, the Mohawk Institute "Save the Evidence" campaign began and continues until the building is restored. *The Mush Hole* performance is also an effort in commemorating and healing through the sharing of truth.

*The Mush Hole* was created in connection with Survivors, their writings, interviews and the Survivor Series Talks at the Woodland Cultural Centre. Creation began within the building and on the grounds of the Mohawk Institute. Survivors had a chance to witness and offer feedback to the performance along the way such as Roberta Hill. She said, "*The Mush Hole* performance brought back memories and was very validating emotionally. I was able to relate to the chaos and turmoil in a relationship that was so similar to my own. I lived that life I was seeing on stage. The impacts of residential school are deep and left me with emotional and psychological scars."

Incorporating the bricks and mortar, the grounds of the Mohawk Institute, *The Mush Hole* travels into the environment and specific rooms where experiences took place. The Boy's Playroom is represented, a small jail cell with zero toys. It was a basement room where boys were made to fight and where they hugged the hot water pipes for warmth and stared out the window down the long driveway in wait of parents and family that might take them home or not. Hardly a room, under the staircase cubby hole was the solitary confinement. The loudness of the boiler room concealed Survivors cries from abuse, sexual assaults there were perpetrated mostly on the boys. The laundry room where the girls toiled was also a loud room which hid abuse. The visitation room was where parents had supervised visits, so stress-ridden that time was spent crying, and where family gifts and packages were taken away. The school was a child labour camp with a prison mentality, devoid of positive and nurturing touch.

Two generations of Survivors are represented, demonstrating the intergenerational effects, and the long history of residential school. Survivors speak about their inability to show and receive love, struggle with addictions and PTSD fallouts. Stripped of their humanity, students were identified only by their institutional #'s and not their names. Survivor brick scratching's, children's hidden chalk and pencil scribbles are still present at the Mohawk Institute. *The Mush Hole* characters are as follows:

**#48 / Ernest:** a son, father, husband

**#29 / Mabel:** a daughter, mother, wife

Ernest and Mabel met at residential school and had family, a son and a daughter.

**#34 / Walter:** a son, brother, student

**#17 / Grace:** a daughter, sister, student

**#11: the one who got away:** a girl with no name or family, the runaway

The scenes are titled: Under Lock & Key, T'will be Glory, Smashing Brick Crosses, What's Your Name? Roll Call, Serving Time, Labour Camp, Running the Gauntlet, I'm so Lonely I Could Cry, The Boiler Man, I Saw the Light, Solitary Confinement, Just A Closer Walk With Thee, The One That Got Away, Remembrance, Find My Way, We Are In This Together. Scenes depict Survivor experiences in

specific locations. Site becomes an important concept in *The Mush Hole*, as it reflects the fact that the schools were also designed to more easily remove Indigenous people from their land and their sites.

The Mush Hole is the nickname Survivors and Six Nations community gave to the school due to the fact that mush was the staple food. Servings of mush were often three times a day and wormy. Withholding food and hunger was an across the board ingredient to the residential school experience.

The apples in *The Mush Hole* are significant. Being surrounded by an orchard, the starved and growing children were strictly forbidden to eat the apples and were severely punished if they picked any for themselves. Corporal punishment of strappings most often escalated into beatings, on the body's most sensitive parts. If students showed strength by not crying or reacting, the beating intensity increased to break them down.

Initiation into the school was done through violence. To fight and harden the spirit was a part of the school life for both boys and girls. "Serving time" is the way Survivor's qualify their time as it paralleled the prison experience. It's not a stretch to know that many residential school Survivors later found comfort and security from within the prison system. This also reflects the disproportionate numbers of Indigenous people in prison today.

Santee Smith began the initial concept during the University of Waterloo's Mush Hole Project 2016. Her vision for *The Mush Hole* began as a short performance installation created inside the Boy's Playroom. In January 2017, the Woodland Cultural Centre offered a creation residency. In February 2017, *The Mush Hole* closed the Art Gallery of Guelph's Exhibition 150 Acts: Art, Activism, Impact. In August 2018, *The Mush Hole* received a production residency at the Banff Centre for Arts & Creativity. The premiere was supported by the Prismatic Arts Festival in Halifax, Nova Scotia. *The Mush Hole* was selected as a featured presentation at the Socrates Project McMaster University. Kaha:wi Dance Theatre is thrilled to be able to produce the 2019/2020 tour of *The Mush Hole*.

#### **Duncan Campbell Scott, 1920 - Deputy Superintendent General of Indian Affairs from 1913 until 1932,**

*"I want to get rid of the Indian problem...our objective is to continue until there is not an Indian that has not been absorbed into the body politic, and there is no Indian question, and no Indian Department..."*

#### **Kaha:wi Dance Theatre Board of Directors:**

Janis Monture, Danbi Cho, Paula Laing, Jessica Powless

[www.kahawidance.org](http://www.kahawidance.org)

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## **THE COLLABORATORS:**

### **SANTEE SMITH / TEKARONHIAHKWA - Performing as #29 / Mabel**

Santee is a multidisciplinary artist from the Kahnyen'kehàka Nation, Turtle Clan, Six Nations of the Grand River, Haldimand Treaty Territory, Ontario. Santee trained at Canada's National Ballet School and completed Physical Education and Psychology degrees from McMaster University and a M.A. in Dance from York University. Santee premiered her debut work *Kaha:wi - a family creation story* in 2004 and one year later founded Kaha:wi Dance Theatre which has grown into an internationally renowned company. Santee's artistic work speaks about identity and Indigenous narratives. Her body of work includes 14 productions and numerous short works which tour nationally and internationally. Her commissions include choreography for the National Arts Centre Orchestra, Canadian Opera Company, North American Indigenous Games, among others. She is the recipient of the K.M. Hunter Award; Victor Martyn Lynch-Staunton Award; John Hobday Award; Hamilton Music Award for *Kaha:wi*; Dora Mavor Moore Award for Outstanding Choreography in *Dance for Susuriwka - willow bridge* and a REVEAL Indigenous Arts Award. Her work *Blood Tides* received Outstanding Production and Outstanding Performance Ensemble in Dance at the 2019 Dora Mavor Moore Awards. She is also the recent recipient of the Education Award from the Dreamcatcher Charitable Foundation. Santee is a sought after teacher and speaker on the performing arts, Indigenous performance and culture, most recently at Citadel Theatre/Training Program and the Stratford Festival. Her life and works have been the topic of TV series and films aired on CBC, NFB, APTN and PBS (US), most recently on CBC Arts - The Move II. Santee is the Chancellor of McMaster University.

### **RAELYN METCALFE - Performing as #17 / Grace**

Raised in Vancouver and based in Toronto, Raelyn is from Plains Cree descent from Saskatchewan. She is a graduate of The Conteur Dance Academy. Her love of performing began with ballet and transitioned her into other styles, including musical theatre. She has trained with The Richmond Academy of Dance, MOVE: the company, and The Conteur Academy. In 2015, Raelyn had the pleasure of working with Conteur Dance Company, a preview development show under the direction of artistic director Eryn Waltman. Raelyn has also worked with Aria Evans who is the artistic director of Political Movement. In 2017 Raelyn performed Aria's work *Voice of A Nation*, commissioned by the Toronto Concert Orchestra. Revisiting her identity and background, Raelyn had the opportunity performing as a dancer at the 2018 Indspire Awards along with Santee Smith, the founding artistic director of Kaha:wi Dance Theatre.

### **MONTANA SUMMERS - Performing as #34 / Walter, a.k.a. Wall Eye**

Montana Summers is from the Oneida First Nation of the Thames. Montana began training and exploration in Indigenous and contemporary dance when he was accepted into the Indigenous Dance Residency (2015) and Kaha:wi Dance Theatre's Summer Intensive (2016). Montana has worked and toured Kaha:wi Dance Theatre's Artistic Director Santee Smith in productions since 2016 including *The Mush Hole*; *The Honouring, Medicine Bear*; *I Lost My Talk* - National Arts Centre Orchestra multi-media; *Wakentos* - Dreamcatcher Gala Awards; Indspire Awards 2018 and the North American Indigenous Games Opening Ceremony. Additionally, Montana joined Backyard Theatre for his first acting performance in *The Other Side of the River* (2019). Montana also focuses on creating and teaching workshops/classes for all ages in his home city of London, ON.

### **JULIANNE BLACKBIRD - Performing as The One Who Got Away / #11**

Julianne is from the Mohawk Nation, Turtle clan and resides at Six Nations of the Grand River Territory. Julianne attends McKinnon Park Secondary School in grade 12. Julianne has been dancing since age 3, in all genres including Ballet, Pointe, Contemporary, Hip hop, Jazz, Lyrical, and