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Death
 of a
 Chief

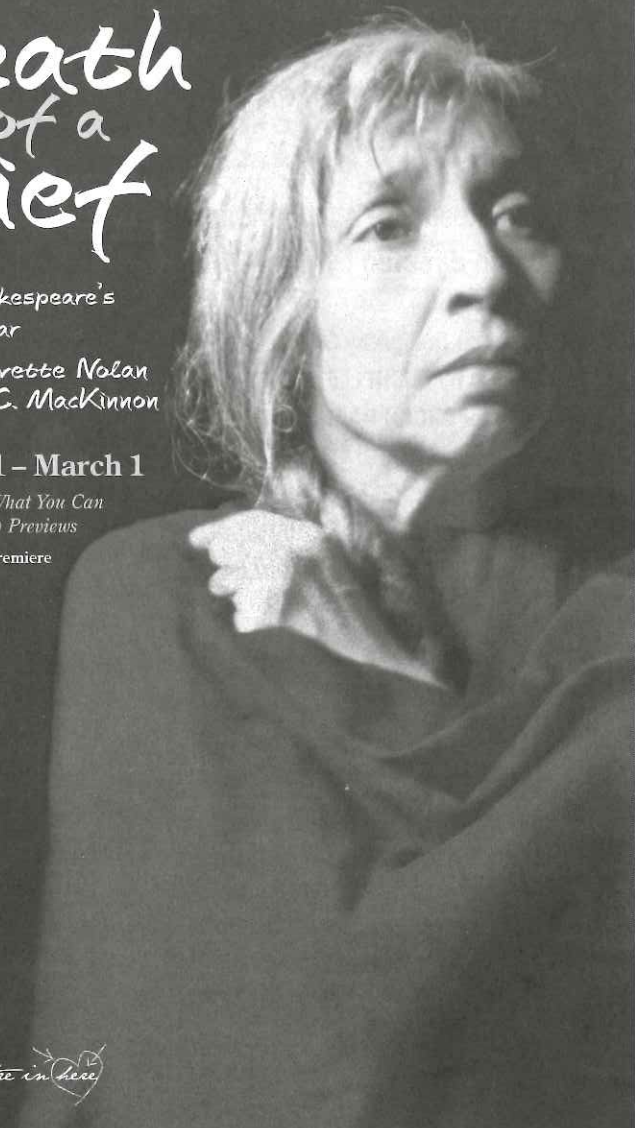
*William Shakespeare's
 Julius Caesar*

*Adapted by Yvette Nolan
 and Kennedy C. MacKinnon*

February 21 - March 1

February 18 *Pay What You Can*
 February 19 & 20 *Previews*

NAC Studio • World Premiere



There's a theatre in here
 Peter Hinton, Artistic Director

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The National Arts Centre English Theatre
2007-08 Season
Peter Hinton, Artistic Director

AN NAC ENGLISH THEATRE /
NATIVE EARTH PERFORMING ARTS (TORONTO) COPRODUCTION
CELEBRATING THE 25TH ANNIVERSARY OF
NATIVE EARTH PERFORMING ARTS

DEATH OF A CHIEF

William Shakespeare's *Julius Caesar*

Adapted and directed by Yvette Nolan and Kennedy C. MacKinnon

Set and Costume Design by CAMELLIA KOO

Lighting Design by MICHELLE RAMSAY

Musical Director MICAH BARNES

Sound Design by RICHARD LEE

Choreography by MICHELLE OLSON

Fight Direction by SIOBHAN RICHARDSON

Musicians: WAYNE LAVALEE and DALE YIM

The Cast

(in alphabetical order)

Marcus Brutus	KEITH BARKER
Calpurnius	LORNE CARDINAL
Oracle	WAAWAATE FOBISTER
Decius	FALEN JOHNSON
Marcus Antonius	JANI LAUZON
Portia	CHERI MARACLE
Julius Caesar	MONIQUE MOJICA
Cassius	MICHELLE ST. JOHN
Casca/Octavius	MICHAELA WASHBURN

Production Manager ANDRÉ DU TOIT

Stage manager FIONA JONES

Assistant Stage Manager YVETTE MARTIN

Sound Samples from: Maze (Album) by Mari Boine and Liu Sola
You Will Regret It by Red Bull

Music: Deathless Voice, Brutus 49, Dirge, Haka/Yoik, Haudenosaunee Rabbit Dance
All songs have been reclaimed and adapted by the company from a variety of sources

Thanks to all the artists who have participated in the development of *Death of a Chief*: Isaac Thomas, Craig Lauzon, Clifford Cardinal, Ryan Cunningham, Tamara Podemski, Michelle Latimer, Sara Sinclair, Grahame Merke, Tara Beagan, Tim Hill, Herbie Barnes, Christine Plunkett, and to Ric Knowles, Sorouja Moll, Marion Gruner, the Laidlaw Foundation, the Canadian Adaptation of Shakespeare Project, the MacDonald Stewart Art Centre (Guelph).

More thanks go out to Oswaldo DeLéon Kantule, Wayne St. John and David Yoon

Running Time: Approximately 1 hr. 25 minutes. No intermission

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Please Be a Good Neighbour: We request that you kindly turn off watch beepers, pagers and cellular phones, and refrain from talking during the performance. We also remind you that fragrances can cause allergic reactions. It is not permitted to take photographs during the performance. Thank you for your cooperation.

Native Earth Performing Arts



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Donna-Michelle St. Bernard, General Manager
Catherine Hernandez, Marketing & Development
Isidra Cruz, Interim Community Liaison
Dana Vranic, General Management Associate
Jesse Wentz, President, Board of Directors
Jed DeCory, Vice-President, Board of Directors
Susan Crean, Secretary, Board of Directors
Rex Buckle, Treasurer, Board of Directors

Board Member: Georgia K. Quartaro

Yvette's Friends: Kathleen J. Brooks, Marion de Vries, Jon Kaplan, Sandra Le-francois, Grace B. Olds, Naomi Powless, Derek Quin, Susan E. Sinclair, Jane Stinson, Marianne Brorup & Alan Weston, Roberta Wraith, Hersh Zelfman

Yvette's Best Friends: Carol J. Andrews, Naomi Campbell, James Cullingham, Thomas Fekete, Dorris Heffron, Deanne Taylor and Michael Hollingsworth, Stanley Jeffers, Catherine M. Johnson, Kenneth Lund, David Copelin and Diane Marshall, Mary Jane Miller, Carol E. Rowntree, Vinetta Strombergs

Yvette's Supporters: Philip Adams, Rex Buckle, Athol H. Cohen, Barbara Godard, Merlin Homer, DD Kugler Louisa and James O'Reilly, Michaela Washburn

Yvette's Partners: Miriam Edelson, Georgia Quartaro

Yvette's Patrons: Lorne Cardinal, Graham Greene & Hilary Blackmore Greene, Richard Lee & Nina Lee Aquino, Daniel David Moses, Harold Tarbell

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ENRICH YOUR EXPERIENCE AT THE NAC ENGLISH THEATRE

Upcoming Events – *Shakespeare's Dog*

March 21 - April 5 (Previews March 19 & 20)

Adapted from the Governor General's award-winning novel by Leon Rooke (1981)

WORLD PREMIERE

Directed by Larry Desrochers

Set & Costume Design by Brian Perchaluk

Lighting Design by Scott Henderson

Fight Director by Robert Borges

Starring Frank Adamson, Sharon Bakker, Ardith Boxall, Toby Hughes, Harry Judge, Greg Kramer, Barry MacGregor, Arne MacPherson, Wayne Nicklas, Daria Puttaert, Marina Stephenson Kerr, Helen Taylor, David Warburton

Hooker is a dog with a gift for sniffing out "soul". When his master, the young William Shakespeare, becomes entangled in domestic difficulties and possibly a crime, he quickly understands it's up to him to ensure that the playwright follows his fortune to the London stage.

Entertaining Extras – *Shakespeare's Dog*

Hinterview – Saturday March 22 – 13:00 Panorama Room

Peter Hinton chats with playwright Rick Chafe. If you cannot join us in person, be sure to check the NAC website in the week following the Hinterview for a recorded podcast of the entire event – www.nac-cna.ca.) FREE

Talkbacks – Wednesdays and Thursdays, March 26 and 27, April 2 and 3

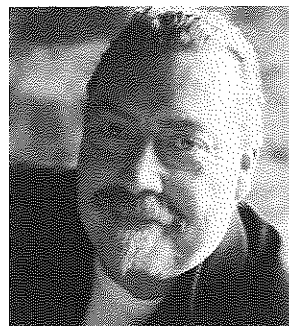
Remain in your seat following the performance to enjoy a question and answer session with the actors or members of the production team. FREE

WWW – Visit www.nac-cna.ca to see production photography, read press clippings, read interviews with the artists and much much more.

Friends of English Theatre - Volunteers – Support the English Theatre, enjoy social events, theatre excursions and moderate fundraising activities, and meet new people. Call 613 947 7000 ext. 605

We want to hear from you. Please write and tell us how you feel about your experience at the National Arts Centre English Theatre at etheatre@nac-cna.ca or at National Arts Centre English Theatre P.O. Box 1534, Stn. B, Ottawa, ON K1P 5W1

Artistic Director's Note – Peter Hinton



Peter Hinton. Photo: Laird Mackintosh

It is with particular joy and a sense of occasion that I welcome you to this performance of *Death of a Chief*. Not only does this coproduction mark a unique collaboration between contemporary artists working on a play by William Shakespeare, but it also plays a part in celebrating the 25th anniversary of Native Earth Performing Arts; certainly one of Canada's most significant theatre companies. Happy Anniversary Native Earth!

When Yvette Nolan first told me about a workshop Native Earth had been doing on Shakespeare's *Julius Caesar*, I was immediately intrigued. When I discovered that the company would be looking at this play in light of how it intersects with and speaks to Aboriginal perspectives, I was eager to include it in our current exploration and re-examination of the classical repertoire at the NAC. I think this project is so exciting, because so often the performance tradition of Shakespeare is to interpret the work solely through the lens of the white male European. And while the difference of approach here is essential, it strikes me as being quintessentially "Shakespearean" in sensibility and approach. Let's not forget that

Shakespeare himself in *Julius Caesar* took Roman history and speculated upon the past in order to examine the politics and ideas of his own time and culture – going so far as to add to his ancient Rome town clocks and speeches from pulpits to illustrate his dramatic point of view. It is in the spirit of keeping Shakespeare fresh and alive and relevant that we continue to explore these plays through the issues of our own age and through our different cultural filters – and what is amazing about this playwright is how powerfully he can speak to us today.

At the end of "The Leaning Tower," an essay Virginia Woolf published in 1940, she wrote, "Literature is no-one's private ground; literature is common ground... Let us trespass freely and fearlessly and find our own way for ourselves."

So I warmly welcome Yvette Nolan and all of the artists of Native Earth to the NAC and hope you will join with me in wishing them a great anniversary.

I hope you enjoy the show.

Director's Note – Yvette Nolan

Julius Caesar was my first Shakespeare. As a child, I watched the CBC/Stratford production on television with my mother, who was a mere eighteen years older than me.

Many years later, when I came to Native Earth, I found myself speaking on panels, being asked to define Native theatre, and fighting against a perception of what it was. Meanwhile, the community of artists that I served told me they wanted more opportunities to do more diverse work, more training to give them the tools to be considered for more roles, roles that did not necessarily come with the adjective "Native" attached. I flippantly suggested, at one of these panels, "why can't we do an all-Native *Julius Caesar*? It's really just about Aboriginal politics after all."

Death of a Chief has been three years in the making. Through the lens of *Julius Caesar*, we have examined our own communities. In

both Shakespeare's world and our own, Brutus and Caesar and Cassius and the plebeians struggle with the need to choose a leader, and trust that the leader we have chosen will serve the people who put her there. In both our worlds, the people struggle with the idea that power corrupts. And at the same time that we examine our own communities, we watch people the world over struggle with the same challenges, in Kenya, in Mexico, in Pakistan, in the United States.

The very act of making *Death of a Chief* has been the action of our community writ small; a group of diverse people, from different nations, different practices, working together to find a way to coexist, to produce together, to move forward together.

Yvette Nolan

Artistic Director, Native Earth Performing Arts and Co-Director, *Death of a Chief*

About the Play

William Shakespeare's play *Julius Caesar* was inspired by the life of the Roman military and political leader Gaius Julius Caesar (100–44 BCE). One of the most influential men in world history, he played a central role in the transformation of the Roman Republic into the Roman Empire. He was assassinated on the Ides of March (March 15), 44 BCE, an event that plunged the country into a civil war that lasted seven years.

Shakespeare's play reflected England's general anxiety over succession of leadership.

At the time of its creation and first performance (1599), the elderly Queen Elizabeth I had not yet named a successor, leading to widespread fears that a civil war similar to that of Rome might break out after her death.

Although the play bears his name, Julius Caesar is not the central character: he appears in only three scenes and dies at the beginning of Act III. The protagonist of the play is Marcus Brutus, and the central psychological drama is his struggle with his conscience and the conflicting demands of honour, patriotism, and friendship.

Glossary of terms

Residential school

Any of the 130 institutions founded under the amended Indian Act of 1920, which forced Native children away from their families to teach them to be "productive" members of society. Within these institutions, the children were not allowed to speak their own language or practise their own traditions, and were often subjected to sexual and physical abuse.

Post-contact

Referring to the time since contact with European explorers since 1492

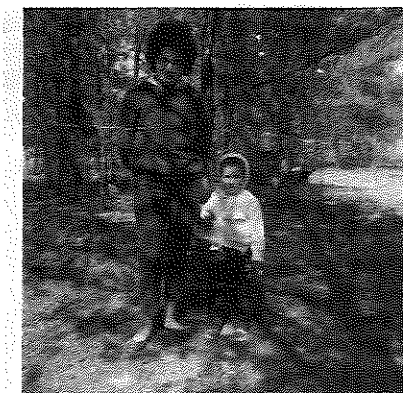
Assembly of First Nations

A body of First Nations leaders who endeavour to protect the rights of the citizens of the First Nations of Canada.

Read an interview with Yvette Nolan about *Death of a Chief*:
http://www.canadianshakespeares.ca/i_ynolan2.cfm

Audio Syllabics

The first sound you hear in the house tonight, before the show begins, will be unfamiliar to some, and significant to others. The words are Severn Ojibwe, the story is a new one but the tale is old. We call this Audio Syllabics, a signpost for the ears, a bridge between things lost and our power to reclaim them, a project conceived in consultation with Helen Thundercloud, who we hope is listening. With this initiative, it is our intention:



- To promote and support the preservation of Turtle Islands' indigenous languages
- To expose urban Indigenous youth to the language of their cultural heritage
- To bring your stories together with ours
- To celebrate Native Earth's 25th anniversary by honouring the cultural foundations on which we stand
- To mark and celebrate the spaces we occupy as our own

Audio Syllabics was created with the generous contribution of a number of artists and advisors:

Nanabush Kaye Anishinaapeshshish (a.k.a. The History of Colonization) written and performed by Maja Chacaby

Music composed and performed by Marc Nadjiwan, Quillbox Productions

Production by Christian Hurst, Granitewish Studio

Guidance by Helen Thundercloud, elder

Synopsis

A triumphant Julius Caesar returns to Rome as a hero beloved of the populace, having vanquished first the Gauls, then the army of Pompey. When the senators see the enthusiastic reaction of the citizens—including Mark Antony's three attempts to crown Caesar king—some take this as a threat to Rome. Caius Cassius in particular has serious misgivings about Caesar's ambition. However, Caesar's popularity makes any plot against him particularly difficult.

To offset Caesar's mounting influence, Cassius makes overtures to Marcus Brutus, a nobleman known for his integrity and idealism. If Brutus were to support it, a conspiracy would seem more palatable to the citizens of Rome. Brutus is also a close friend of Caesar, which adds to the moral tension in the play.

As a metaphor for the coming action, a great storm besets Rome. Brutus ponders his course of action, realizing that the conspiracy may well have to culminate in Caesar's assassination. Eventually, prodded by Cassius and others, Brutus comes to rationalize such an act as necessary for a greater good. However, he dissuades the conspirators from slaying Antony as well.

Ignoring the dire warnings of a soothsayer and the premonitions of Calpurnia, his wife, Caesar pays a visit to the Senate, where he is stabbed to death by Brutus, Cassius, and the other conspirators.

Mark Antony strikes a truce with the conspirators, asking to accompany Caesar's body and speak at his funeral. Brutus agrees, and at the funeral delivers a stirring oratory that explains the reasoning behind the assassination. Antony follows with the famous "Friends, Romans, countrymen" speech, and through his masterful use of irony stirs the crowd—which to this point has been solidly behind the conspirators—to call for the blood of Cassius, Brutus, and anyone else involved in Caesar's death.

Antony then plots with Octavius (Caesar's nephew) and Lepidus to take control of Rome by force. Their ruthlessness exterminates many of the original conspirators, as well as other perceived enemies. Meanwhile, Brutus and Cassius raise armies against them.

In a final battle, Brutus initially seems to be winning against the forces of Octavius; however, Cassius falls on his own sword when beset by Antony's army. Faced with both Antony and Octavius, Brutus's army is defeated, and Brutus takes his own life rather than be taken captive. Upon discovering the body, Antony laments the tragic fall of Brutus, calling him the noblest of them all.

Adapted from the Shakespeare Resource Centre
<http://www.bardweb.net/plays/julius.html>

See also
[http://en.wikipedia.org/wiki/Julius_Caesar_\(play\)](http://en.wikipedia.org/wiki/Julius_Caesar_(play))

In Bed with the Bard: Adapting Julius Caesar

**CO-ADAPTORS AND CODIRECTORS YVETTE NOLAN AND KENNEDY C. MACKINNON
TALK ABOUT THE RELEVANCE OF SHAKESPEARE'S PLAY
TO CONTEMPORARY ABORIGINAL SOCIETY.**

In adapting *Julius Caesar* to a Native context, Yvette Nolan and Kennedy C. MacKinnon played with timelines, wove scenes together, incorporated some Native languages (including Kuna, Haisla, and Ojibway) into the plebeians' lines, and incorporated singing and dancing into the play to better reflect Native culture.

"I think every adaptation, every text adaptation, is about trying to find the resonances within your community... We didn't need to do a lot of adaptation per se, because Shakespeare's take on ambition and power [in *Julius Caesar*] is unfortunately frequently applicable to Aboriginal politics," says Nolan, who is Artistic Director of Native Earth Performing Arts.

"Whatever that break was—the residential school break, the post-contact break—we lost a whole bunch of stuff. We lost a whole bunch of traditions, and a whole bunch of ritual, and a whole bunch of guidelines and principles, and for the last 30 or 40 years we've been trying to reclaim those things. That's a good thing but we

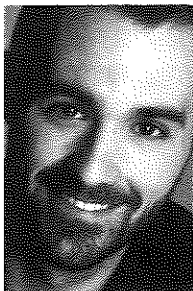
have to be careful—the oppressed always become the best oppressors."

An example of this, Nolan believes, is the male-dominated Assembly of First Nations, which can be insensitive to the needs of women in Aboriginal communities.

"The play is relevant today," adds MacKinnon, "because it's happening now in the community. It's dangerous to speak the truth. This play has always been dangerous, as it deals with power and politics; but when you move it into the now and dare to speak the truths that people may not want to hear, let alone admit, it's not only challenging but very exciting, very alive. I believe it's what Shakespeare actually wanted. The play should resonate, it should matter. If we are going to spend a couple of hours in the theatre, let's come out the other side a little wiser, a little challenged, a little more aware."

With material from the *Death of a Chief* study guide produced by Native Earth Performing Arts, 2007.

The Company



KEITH BARKER Brutus

Keith would like to thank everyone at Native Earth for bringing him aboard and for giving him the chance to work with such a talented group of people on *Death of a Chief*. To Craig Lauzon who endeavoured to bring Brutus to the stage and left a large set of shoes to fill. To Jeff for telling me to call Cathy, for Cathy for telling me to drop off my stuff to Yvette and for Yvette for being so busy that she wasn't at the office to meet me all nervous and tongue tied. But mostly thank-you for accepting me as part of the community. To my mom, Bryce, Shannon, Tom, Jane, Carol and Jerry, to every Turpin, and every Barker. To my dad who will not see this. To friends who continue to struggle as artists, and do just that, continue. And last but not least to Genne who is to me the most beautiful. Recent credits include Weesageechak Festival, company member with the nearly world famous Dufflebag Theatre, and Autoshow with Convergence Theatre. Keith is a graduate of George Brown Theatre School.



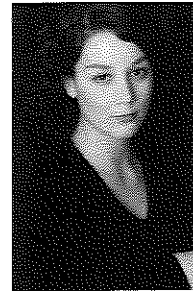
LORNE CARDINAL Calpurnius

Lorne is pleased to be returning to the National Arts Centre with this talented cast. Lorne has numerous stage and television credits. For stage: *True West* (Theatre Network), *Time Stands Still* (Crazy Horse Theatre, NAC), *Beaver and Jim and Shorty* (Factory Theatre), *The Hobbit* (LKTYP, then YPT), *High Life* (Neptune Theatre and Theatre Network), and *Black Elk Speaks* (Denver Centre Theatre Co.). Select TV and Film: *Corner Gas* (CTV), *Renegade Press.com* (Global/APTN), *Wapoo Bay* (APTN), *Moccasin Flats: The Movie* (Showcase), *North of 60* (CBC), *Jake and the Kid* (Global), *Fallen Angel* (Hallmark), *Big Bear* (CBC) and *Elijah* (CTV). Lorne is also an accomplished director in theatre and television, working on such episodics as *Renegade Press.com*, *Moccasin Flats* and *Rabbit Fall*. He is a recent Gemini Award Winner for his work on *Corner Gas* and *Wapoo Bay*. Enjoy the show.



WAAWAATE FOBISTER Oracle

Waawaate is a proud Ojibwe from Grassy Narrows First Nation. He is a graduate and winner of the Distinguished Performance - Male award from Humber College's Theatre Performance Program. Waawaate is very ecstatic to be a part of this production with the National Arts Centre and Native Earth and its wonderful cast. He has received grants from the Canada Council for the Arts, National Aboriginal Achievement Foundation, and several from the Ontario Arts Council. Waawaate had works presented at Native Earth and Buddies in Bad Times Theatre as both choreographer and writer. He would like to thank his Parents, Paul Saguil, Yvette Nolan, and his friends and family for all their love and support and for believing in him. Credits include: *The Rez Sisters* (Theatre North West); *Schoolhouse* (Blyth Festival); *The Passage* (Pu-Kawiss Productions); *PrideCAB* (Buddies in Bad Times Theatre); *Voices* (Mixed Company Theatre); *National Artist Program* (Canada Winter Games 2007 - Whitehorse). Upcoming: his one man show *Agokwe* is going to be opening the 2008/2009 season for Buddies in Bad Times Theatre in Toronto. He will also be in Native Earth's production of *A Very Polite Genocide* written by Melanie Brouzes.



FALEN JOHNSON Decius

Falen is Mohawk from Six Nations Reserve. She is a graduate of George Brown Theatre School. Before moving to Toronto, Falen worked with Six Nations Community Youth Outreach to create *One Voice, Many Stories*, a play that focused on the generational effects of the residential school system. Falen has been involved with many festivals in Toronto including Nightwood Theatre's Groundswell Festival, Factory Theatre's CrossCurrents, and Native Earth Performing Arts' Weesageechak Begins To Dance. Her one-woman show *Salt Baby* was workshopped, as a part of Weesageechak this past fall. Falen can be seen in the short film *133 Skyway*, directed by Randy Redroad and written by Tara Beagan. Last spring, Falen was seen in *The Place Between*, a co-production between Cheyikwe Performance and Native Earth Performing Arts. She has recently had the pleasure of joining Turtle Gals Performance Ensemble as Associate Artist. This past fall she completed *The Only Good Indian...* at The Tarragon with Turtle Gals Performance Ensemble. She will be seen this spring touring Ontario and Manitoba with Turtle Gals in *The Triple Truth*. She will also be seen Native Earth Performing Arts' *Savage*. Falen would like to thank her family for all their love and support.



JANI LAUZON Marc Antony

Jani is proud of her two Dora nominated performances of Shylock in Shakespeare in the Rough's *Merchant of Venice* and Raven in YPT's *Whale*. She has a long history with Native Earth, performing in the World premieres of *Son of Ayash*, *Diva Ojibway*, and the Turtle Gals co-production of *The Scrubbing Project*. Jani has two Juno nominated solo albums *Blue Voice/New Voice* and *Thirst* and her recent release *Mixed Blessings* was both nominated for Best Traditional Female Album at the 2007 CAMA awards and featured in the NAC/urbanink co-production of *Copper Thunderbird*. In puppetry, Jani plays Grannie on *The Mr. Dress-up Show*, and she recently won a Gemini for her role as Seeka in the series *Wumpa's World*, the first Metis puppeteer to garner the award. Film/Television appearances include: *Bingo Road*, *Destiny Ridge* and *Conspiracy of Silence*. Jani Lauzon is a Co-founder and Co-Managing Artistic Director of Turtle Gals. For more information go to www.janilauzon.com or www.turtlegals.com. To purchase her CDs: www.indiepool.com.



CHERI MARACLE Portia

Cheri Maracle is an actor/singer/songwriter residing on the Six Nations of the Grand River territory. Cheri is a Mohawk/Irish performer, who finds her voice in her work and reflection in her art. She is an associate artist of the Turtle Gals Performance Ensemble. Cheri has appeared in selected stage pieces: *The Only Good Indian* (Tarragon Extra Space), *Ernestine Shuswap Gets Her Trout* (Western Canada Theatre Co.), *400 Kilometers* (Lighthouse Theatre), *Sheroes* (Theatre Passe Muraille), *The Sunraiser* (The Banff Centre), *Skin*, and *Suddenly Shakespeare* (Manitoba Theatre for Young People), *Buz'Gem Blues* (Trinity Repetory Theatre Co.), and *Sisters*, *FareWel*, and *Only Drunks and Children Tell the Truth* (Firehall Arts Centre). Cheri was recently nominated for the K.M. Hunter Theatre award.

Selected film/television credits: *Tkaronto* (short film), *Indian.suite* (Short film), *Blackfly* (Global), *Moccasin Flats* (APTN, Showcase), *The Rez* (APTN, CBC), *Reel Kids Real Adventures* (TVO), *Exhibit 'A'* (APTN, Showcase), *Dead Man's Gun* (TNT), *Talking Canadian* (CBC), and guest host of *Buffalo Tracks* (APTN).

Closer to home, Cheri's debut CD of original songs, was released in the fall of 2006 garnering her a Best New Artist nomination, and Best Songwriter nomination at the 2007 Aboriginal People's Choice Music Awards, as well as a Best Female Artist nomination at the 2007 Canadian Aboriginal Music Awards. Upcoming Cheri will perform at the 2008 National Aboriginal Achievement Awards.

Cheri is pleased to share the stage with such fine performers at the National Arts Centre Studio, and thanks Yvette and Cathy for dreaming in colour!



MONIQUE MOJICA Julius Caesar

Monique is from the Kuna and Rappahannock nations. Based in Toronto, she began training at the age of three and belongs to the second generation spun directly from the web of New York's Spiderwoman Theater. Her play *Princess Pocahontas and the Blue Spots* was produced by Nightwood Theatre and Theatre Passe Muraille in 1990, on radio by CBC and published by Women's Press in 1991. She is the co-editor, with Ric Knowles, of Staging Coyote's *Dream An Anthology of First Nations Drama in English vols. I & II*, published by Playwrights Canada Press. Monique is a long-time collaborator with

Floyd Favel on various research and performance projects investigating Native Performance Culture. Theatre credits include premieres of: *The Rez Sisters* (Native Earth), *Red River* (Crow's Theatre), *The Adventures of a Black Girl in Search of God* (Nightwood Theatre/Obsidian/Mirvish) and *Home Is My Road* (Factory Theatre). She was last seen at the NAC in the one-woman show, *Governor of the Dew* by Floyd Favel. Monique received a Best Supporting Actress nomination from the First Americans in the Arts for her role as Grandma Builds-the-Fire in Sherman Alexie's film *Smoke Signals*. She is a co-founder of Turtle Gals Performance Ensemble with whom she co-created *The Scrubbing Project* and *The Triple Truth*. Monique was recently seen in the role of Martha on the new series *Rabbit Fall* for APTN. Upcoming projects include *Chocolate Woman Dreams the Milky Way*, a new multidisciplinary collaboration with Floyd Favel & visual artist Oswaldo DeLéon Kantule.



MICHELLE ST. JOHN Cassius

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. Film credits include: CBC's *Where the Spirit Lives*, Miramax's *Smoke Signals*, CBS's *Northern Exposure* and Sherman Alexie's *The Business of Fancydancing*. Theatre credits include: Darrell Dennis' *Trickster of 3rd Avenue East*, Drew Hayden Taylor's *Sucker Falls* and Marie Clements' *Unnatural and Accidental Women* and most recently, *Copper Thunderbird* this past spring here at the National Arts Centre. Michelle is Co-Managing Artistic Director of Turtle Gals Performance Ensemble, a Native women's theatre company based in Toronto. Turtle Gals have toured two original productions, *The Scrubbing Project* and *The Triple Truth* and premiered *The Only Good Indian...* in December at Tarragon Theatre's Extra Space in Toronto. The Gals continue to teach, tour and perform at conferences, universities and communities across the continent. As a vocalist Michelle has recorded dozens of radio and television jingles; theme songs and voice-overs and is currently writing songs for her first solo album. For two years, Michelle served as Producer and Host for *Red Tales*, a weekly Native literary show on Aboriginal Voices Radio. This summer, Michelle will tour Yvette Nolan's play *Annie Mae's Movement* to New Zealand and Australia as part of the Honoring Theatre – Tri-International Tour.



MICHAELA WASHBURN Octavius/Caska

This is Michaela's NAC debut, and one in a series of rewarding collaborations with Native Earth. Michaela strives to work in projects that speak to the communities she is a part of, including Métis, Cree, and Irish/English Canadian. As much as her heritage informs her process in dramatic works, Michaela's background in comedy enriches her perspective on new works and classics. Michaela's artistic career has enjoyed many incarnations, bringing her to Toronto (via Leduc, AB) as a full scholarship recipient at the famed Second City. She has worked as a host and stand up comedian on TV and on stage, as a therapeutic clown at SickKids hospital, as a drama mentor through Big Soul Productions and as a visual/performance artist with Red Pepper Spectacle Arts. Some recent highlights in Michaela's acting career include Veronique St. Pierre in *The Rez Sisters* (Theatre North West), Monica Jack in the one person show, *Quilcbena* (halfbreed productions), Jesse in *Spirit Horse* (Roseneath Theatre), Chief Big Bear in VideoCabaret's *Saskatchewan Rebellion*, Isabelle in *Dreary and Izzy* (Native Earth), and also for NEPA, Valerie in *The Unnatural and Accidental Women*. Keep an eye out for Michaela, returning to APTN in the second season of *Rez Bluez TV* and on stage this November in KICK Theatre's radical Canadian adaptation of *Miss Julie*. Michaela's next Shakespearean adventure will be with Shakespeare Link Canada/UK, where she will be one of the hearing actors collaborating with hearing-impaired actors on an adaptation of *Romeo and Juliet* in Wales this summer.

On view in the foyer of the NAC Studio during the run of
Death of a Chief

Red Sonnets

Four Aboriginal artists interpret Shakespeare's sonnets through film, sculpture, textile and painting.

Featuring work by

Erika A. Iserhoff, Chandra Hellson, Christian Goulet, and Isidra Cruz

Commissioned by Native Earth Performing Arts

February 21-March 1. 9:00 to 21:00

Free Admission

The Creative Team



MICAH BARNES Musical Director

Micah began his musical direction career in Toronto with Buddies in Bad Times, Necessary Angel and Native Earth. He has written the score for Rene Highway's *There Lies My People Sleeping*, Minneapolis' Ordway production of *Tribe* and was the vocal coach on the Factory Theatre's production of *The Rez Sisters*. He was the voice coach on the upcoming Canadian feature *Fugitive Pieces* and is currently working with clients in Los Angeles and Toronto. Micah Barnes is the founder and coach at singersplayground.com

ANDRÉ DU TOIT Production Manager

André has worked as a production manager with Factory Theatre (*Escape From Happiness, Better Living, Tough!*) Theatre Smith-Gilmnour (*Chekhov's Heartache*) and Carlos Bulosan Theatre (*People Power*). André is the artistic producer of the Lab Cab Festival, a free multi-arts festival held every year at Factory Theatre, as well as a director, playwright and lighting designer. His directing credits include *Raul Julia's Romero* (SummerWorks 2006) *The Police Chronicles* (Tecumseth Massive) and his interactive co-creation *The Corner Room*. He is the playwright of *From Mint Condition to Badly Used* (Fringe Festival 2002) and *survival machines* (upcoming). His lighting design credits include *Julius Caesar* (Hart House Theatre) *In Full Light* and *Barbara Gowdy's The White Bone* (SummerWorks 2007), *Things Fall Apart* (Graduate Centre for the Study of Drama), *fourtyseven* (Tecumseth Massive), *The Elastocitizens* (Horseshoe Tavern), *Behind the Brickz* (AMY Project/Theatre Passe Muraille) and *Common Criminal* (Glenvale Players). He is a graduate of the University College Drama Program.



FIONA JONES Stage Manager

Previous seen in the NAC studio stage managing *Belle* and *Tiger of Malaya*.

Selected theatre credits include: *April 14, 1912*, *The Stronger... Variations*, *And One Night It Snowed*, *Dinner at 7:30*, *Now the Day is Over* and *Bride's Albatross*. (Theatre Rusticle); *Elijah's Kite*, *Shelter* and *Wordplay 2007* (Tapestry New Opera Works); *An Acre of Time*, *The Road to Hell*, *The Wines of Tuscany*, *one word* and *The Retreat* (Tarragon Theatre); *Banana Boys*, *Trout Stanley*, *Cold Meat Party*, *Tiger of Malaya*, *Home is My Road*, *Belle* and *Life Sentences* (Factory Theatre); *A Midsummer*

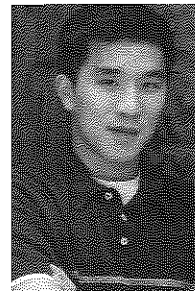
Night's Dream, *Babes on Bay Street*, *Beast on the Moon*, and *Sleeproom* (Theatre Passe Muraille); *The Danish Play* and *Smudge* (Nightwood Theatre); *Trudeau Stories* (Black Dog).



CAMELLIA KOO Set & Costume Designer

Camellia is a Toronto based set & costume designer and installation artist but always looks forward to coming back to the Ottawa area any chance she gets. The last time Camellia's work was seen in Ottawa was at the GCTC with *Helen's Necklace* and at Magnetic North with *Banana Boys* (fu-Gen) and *The Russian Play* (Company Theatre Crisis/Absit Omen). More recent designs include the set and costumes for *East of Berlin* (Tarragon), and sets for *Singkil* (fu-Gen), and *The Sheep and the Whale* (Cahoots/Modern Times/TPM). She has designed over 40 productions collaborating with various companies mostly in Toronto,

but also Ottawa and Chicago. She has received three of Toronto's Dora Mavor Moore Awards for Outstanding Set & Costume Designs for *Bombay Black*, and more recently for Outstanding Set for *The Sheep & The Whale*. In 2006, she received one half of the Siminovitch Prize Protégé Award. Camellia is a graduate of the Ryerson Theatre and completed her M.A. in Scenography at Central Saint Martins College of Art & Design (U.K) where she concentrated her studies on creating collaborative devised performances, site-specific performances and time-based installations all of which she would love to do more of... but in the meantime, upcoming productions include *a nanking winter* (Nightwood), *The Stepmother* (Shaw Festival), a return to Ottawa with *Plan B* (GCTC), and *The Gypsy Wife* (Banff/Tarragon).



RICHARD LEE Sound Designer

Richard has had the pleasure of bringing many beautiful pieces to life. He began his almost accidental career as a Sound Designer for Marjorie Chan's Governor General Award Nominated play *China Doll* (Nightwood Theatre). From there he was thrown ear first into the deliciously poetic *The Unnatural and Accidental Women* (Native Earth Performing Arts), a play by Marie Clements. Richard has had the pleasure to work in differing styles as a Designer. He used primarily organic sounds in Byron Abalos' *Remember Lolo* (Mabuhay Productions), was a playful partner with Diane Flacks in her production of *Bear With*

Me (Nightwood Theatre) which also toured to the Grand Theatre in London and the Magnetic North Theatre Festival. He's even had the chance to tackle some George F. Walker pieces in *Escape From Happiness* and *TOUGH!* (Factory Theatre - Factory/Illuminato Festival). You might ask what he's up to next? Well beyond Sound Design, Richard is also a Fight Director and, believe it or not, a professional actor! So keep you eyes (and your ears) open. You never know when you'll run into something he's done. Finally Richard would like to thank Yvette Nolan, for this incredible opportunity to work with her and some of Canada's most amazing artists, Dale Yim for his invaluable assistance and Nina Lee Aquino and Eponine Lee for being the best family a guy could ever have.



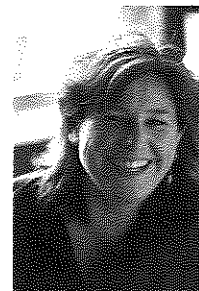
KENNEDY C. MACKINNON Co-director

Kennedy C. MaCKinnon is the Artistic Director of Shakespeare Link Canada. With SLC Kennedy has been collaborating with Montes Namuli in Mozambique since 2005 where she co-directed and co-adapted Shakespeare's plays *A Tempestade* (*The Tempest*) and *Sonho Nocturno - Dream at Night* (*A Midsummer Night's Dream*). This summer Kennedy will perform (*Will's Women*) and direct (*Twelfth Night*) in the inaugural Shakespeare Link International Festival at the Living Willow Globe Theatre, Mid-Wales. Kennedy teaches full time at Humber College where she is Head of the Voice and the founder/coordinator of the Summer Shakespeare Intensive. Kennedy also teaches Shakespeare at Equity Showcase Theatre, George Brown and the Centre for Indigenous Theatre. As a Voice Coach she spent three seasons at the Stratford Festival of Canada and is a graduate from the Stratford Conservatory for Classical Theatre Training where she also taught. Kennedy also coaches for film, television and radio. he holds an MFA in Acting, a Diploma in Voice Teacher Training (York University) and a BFA in Acting (University of Windsor). She is the recipient of two Tyrone Guthrie Awards from the Stratford Festival of Canada. Kennedy is thrilled to be working on *Death of a Chief*. She is honoured to have been a part of this incredible process and thanks the company for their courage and commitment. Thanks Yvette, for bringing me along! This one's for Michael.



YVETTE MARTIN Assistant Stage Manager

Yvette's passion and versatility in the arts has made it possible for her to work on stage and behind the scenes. She worked many years as an actress and smoothly made the transition to directing and stage managing 10 years ago. Yvette's stage manager credit include: *Wise woman of Abyssinia* (Factory Theatre/ b-current) *The Product, Oh Sudanah, Rendezvous* (RPS6/b-current), *Duppy In The House* (Theatre Passe Muraille) *Wipe that Smile* (Burton Auditorium) *I Am Canadian* (Winchester Dance Theatre) *Naga Mandela* (Tarragon Theatre) *Tribute to Steven Seagall* (Jane Mallet Theatre) *Children Children* (Citadel theatre). Yvette's ASM credit include *Born Ready, Pusha Man* (Obsidian theatre/ Theatre Passe Muraille), *Territories* (Theatre Panic/Theatre Passe Muraille), and the *Monument* (Obsidian theatre/ Canstage). She is grateful and excited to be working with the cast and crew of *Death Of A Chief!* Wow!! Offstage, Yvette continues to inspire students and youth learners through her arts education programs designed for "empowerment" with the aid of the Ontario arts council and various district school boards.



YVETTE NOLAN Co-director

Yvette Nolan (Algonquin/Irish) is a playwright, dramaturg, and director. In 1996, she was the Aboriginal Writer in Residence at Brandon University, where she wrote the first draft of *Annie Mae's Movement*, which was produced in Whitehorse, Winnipeg, and Halifax in 1998-99 by Hardly Art, in Toronto by Native Earth in 2001, and again in 2006 as part of Honouring Theatre. Her other plays include *BLADE, Job's Wife, Video, Scattering Jake, Traps*, the libretto *Hilda Blake* and the radio play *Owen*. Directing credits include *The Only Good Indian...*, *The Triple Truth* (Turtle Gals), *Tales of An Urban Indian, The Unnatural and Accidental Women* (Native Earth), *Annie Mae's Movement* (Hardly Art, Native Earth), *Girl Who Loved Her Horses* (Centre for Indigenous Theatre), *The Boy Who Went to the Moon* (SYANA), *Someday* (Guild Hall), *The Fasting Girl, Free's Point* (Nakai Theatre). As a dramaturg, she works across Canada: *The Place Between* (Cheyikwe Performance, Vancouver), *Bunk # 7* (First Nations Theatre Collective, Terrace), *The Margaret* (St Ann's Bay Players, Baddeck), and most recently as Festival Dramaturg for Saskatchewan Playwrights Centre Spring Festival of New Plays.

She is the editor of *Beyond the Pale: Dramatic Writing from First Nations Writers and Writers of Colour*. She was the president of the Playwrights Union of Canada from 1998- 2001, and of Playwrights Canada Press from 2003-2005. She is currently the Artistic Director of Native Earth Performing Arts, and the President of the Indigenous Performing Arts Alliance. She is one of the National Arts Centre's Playwrights-In-Residence this season.



NATALIE JADE MOORE Assistant to the Designer

Natalie is finishing her fourth year in Ryerson University's Performance Production program, she is most interested in the areas of management and props, Natalie recently has stage managed Ryerson's performance of Harold Pinter's *The Dwarfs*, directed by Jennifer Tarver. Past Ryerson Credits Include: *Choreographic Works 2005, ENEMIES 2005, Choreographic Works 2006, The Caucasian Chalk Circle 2006*, Ryerson Theatre School's 35th Anniversary Coordinator 2006, *Choreographic Works 2007, Unrest, Rising Sun, Blue World, Metta, New Voices, Far From Fiction, Unrest, Lion In The Streets, The Flu Season*. Natalie is grateful for being able to work with Native Earth and assisting Miss Koo she is eager for graduation and also to pursue future theatre endeavours.



MICHELLE OLSON Choreographer

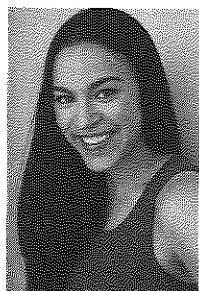
Michelle is a member of the Tr'ondëk Hwëch'in First Nation and the Artistic Director of Raven Spirit Dance. Her work as a performer and creator embraces the arenas of dance, choreography, theatre, storytelling and community development. She received a Bachelor of University Studies at the University of New Mexico and continued her dance training at the Aboriginal Arts Program at the Banff Centre. She was an Ensemble Member of Full Circle First Nations Performance. She creates and produces work in both Vancouver and Dawson City, Yukon. She choreographed for the Vancouver Opera's Production of Mozart's *The Magic Flute*. She just recently opened the Firehall Art Centre's season with *Evening In Paris*, her one woman show she created with Muriel Miguel and she is looking forward to presently her work, *Songs of Shar Cho* as a part of the Indigenous Dancelands tour in March 2008. She would like to thank Wayne and Knowin for all their love and support.



MICHELLE RAMSAY Lighting Design

Michelle's designs with Native Earth Performing Arts include: *Annie Mae's Movement*, which was presented as part of Honouring Theatre – A Tri-National Tour of Aboriginal Theatre; *The Unnatural and Accidental Women*; and *Tales of an Urban Indian*. Her most recent lighting design at the NAC was for *Rough House* (nightswimming/NAC). She received a Dora Award for the co-design (with Rebecca Picherack) in its original run at the Theatre Centre. *Rough House* will be performed at several stops across the country this spring. Other lighting design credits include: *April 14, 1912* and *The Stronger* with

Theatre Rusticle; *Wild Mouth* at the Tarragon Theatre; *The Only Good Indian...* with the Turtle Gals; *Nearly Lear* with Magpye Theatre; *Banana Boys* with fu-Gen (performed at the Factory Theatre and Magnetic North Theatre Festival in Ottawa). She has been nominated for five Dora Mavor Moore Awards and has received two. Michelle has been the production manager at the Toronto Fringe Festival for the past two years. She will next be in Ottawa at the Great Canadian Theatre Company designing the lighting for *Plan B*.



SIOBHÁN RICHARDSON Fight Director

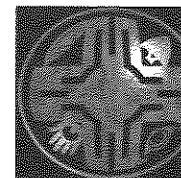
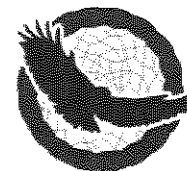
Siobhan is a Certified Fight Instructor with Fight Directors Canada, and is a Fight Director on the Equity list and is a resident Stage Combat Instructor with Do Your Thing Productions in Brampton. Fight Direction credits include *Romeo & Juliet* and *Les Misérables* (The Grand Theatre's High School Project, London), *Team Epic* (webseries, www.teamepic.tv), and *Touch the Sky* (LKTYP). She is also a skilled actor and stage combat performer, and was seen most recently as "One" in this year's Fringe Festival hit, *Duel of Ages*, and as a reader in the workshops for Marjorie Chan's *a nanking winter* with Cahoots and

Nightwood Theatres. www.SiobhanRichardson.com

Native Earth Performing Arts

who helps us out

Native Earth Performing Arts and National Arts Centre gratefully acknowledges the support of University of Guelph in the development of this play, as well as the generous contributions made by our funders:



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English Theatre

Artistic Director	Peter Hinton
Managing Director	Victoria Steele
Company Dramaturg and Artistic Associate	Paula Danckert
Artistic Associates	Jennifer Brewin, Janet Irwin
*Playwrights in Residence	Sharada Eswar and Yvette Nolan
Company Manager	Alexandra Lunney
Education and Outreach Coordinator	Martina Kuska
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Study Guide Writers	Jamie Findlay, Jane Moore, Jim McNabb
Touring Representation	Menno Plukker Theatre Agent Inc.

*Made possible with assistance from the Theatre Section, the Aboriginal Arts Secretariat and the Equity Office of the Canada Council for the Arts.

Production

Technical Director	Mike d'Amato
Production Assistant	Scottie Mitchell
Production Administrator	Lucie Bélanger-Hughson
Administrative Assistant	Shanan Hyland

Head Scenic Carpenter	David Strober
Head Scenic Painter	Karen Phillips-Curran
Head of Properties	Victor Elliott
Head of Wardrobe	Normand Thériault
Senior Cutter	Claude Tanguay
Wig Mistress	Sandra Harris
Head of Warehouse	Ron Muise

Studio Stage Staff

Studio Chief	Jim Reynolds
Assistant	Denis Rochon
Wardrobe Mistress	Ann Bourassa

For Native Earth Performing Arts

Wardrobe and props assistant	Natalie Moore
Stitchers	Amy Leung, Jung Hye Kim, Clara Koo, Marnie King
Design and research assistants	Anna Treusch, Amy Leung, Akiva Romer-Segal

Programme compiled by Laura Denker and Kariann Viau

The National Arts Centre is an active member of the Professional Association of Canadian Theatres (PACT) and of the Canadian Arts Presenting Association/l'Association canadienne des organismes artistiques (CAPACOA), and engages under the terms of the Canadian Theatre Agreement, professional artists who are members of Canadian Actors' Equity Association.



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