



Banff



THE BANFF CENTRE

THE ABORIGINAL ARTS PROGRAM IN PARTNERSHIP WITH THE THEATRE ARTS DEPARTMENT
AT THE BANFF CENTRE IS PROUD TO PRESENT

BONES: AN ABORIGINAL DANCE OPERA

WORLD PREMIERE

August 8, 8 pm

August 10, 8 pm*

August 12, 2 pm

Entire production conceived, created, and staged by Sadie Buck and Alejandro Ronceria

WRITTEN BY Sadie Buck

COMPOSED BY Sadie Buck

CHOREOGRAPHY CREATED BY Alejandro Ronceria

MUSICAL DIRECTION BY David DeLeary

ARRANGEMENTS AND MUSICAL DIRECTION FOR RECORDED MUSIC BY Russell Wallace

SETS, PROPERTIES AND COSTUMES DESIGNED BY Christine Plunkett

LIGHTING DESIGN BY Harry Frehner

*Free pre-show chat on August 10 at 7 pm in the Eric Harvie Theatre Lobby

Eric Harvie Theatre
The Banff Centre, Banff, Alberta



THE BANFF CENTRE

Welcome



Oki... Ahnee ... Welcome to the world premiere of *BONES: An Aboriginal Dance Opera*, presented in partnership with the Theatre Arts Department as a featured event of the 2001 Banff Arts Festival.

Ancient stories, songs, and dances from a diversity of nations inspired the creation of this new work, bringing the presence of the ancient world into a contemporary reality, and reminding us of the infinite mystery and movement at work in the world.

There were many who forged the trail that has led us to gather here from many directions to celebrate the journeys of Aboriginal people through the story of *BONES* and the creative talents of Indigenous artists from around the world. Seven years ago, on August 8, 1993, The Banff Centre for the Arts formalized an agreement, based on

the principles of self-governance in the arts, with the Aboriginal Film and Video Art Alliance. The partnership opened a world that has led to the creation of this new work we celebrate tonight. Is it a coincidence that *BONES: An Aboriginal Dance Opera* opens a year to the day, seven years later? It was not conscious on our part.

In 1998, when the seeds for an Aboriginal Dance Opera were sewn by co-creators Sadie Buck and Alejandro Ronceria, it was Carol Phillips, then vice-president and director of the Centre for the Arts, who encouraged the Aboriginal Arts program to move forward to undertake this ambitious project. When John Murrell took up his position as the artistic director of Theatre Arts, his unqualified commitment to enter into a collaborative partnership with our program to produce the Aboriginal Dance Opera, gave us support to continue the journey. Joanne Morrow, the current vice-president and director of the Centre for the Arts supported the project even before she took on her position. She has continued her support designating *BONES* a featured event of this year's festival with total commitment from the Centre for the Arts.

Hi hi to all the artists, directors, production personnel and staff who have contributed to this evening's presentation of *BONES*. Chi Meegwetch for the faith, passion, courage and commitment required to bring us here. To all who have joined us to celebrate this presentation of *BONES*, Meegwetch!

MARRIE MUMFORD
Artistic Director, Aboriginal Arts Program,
The Banff Centre

Welcome from Theatre Arts



Those of us who work in Theatre Arts at The Banff Centre were welcomed into the circle of this amazing project more than two years ago. Our journey since that time has led us into ways of creating, ways of perceiving and thinking, which are entirely new. What a privilege, what a revelation it has been for us to work with our respected colleagues, with our extended family, in the Aboriginal Arts program. We know that each audience for *BONES* will experience the same sense of wonder and insight which we have experienced, every step of this journey.

JOHN MURRELL
Artistic Director/Executive Producer, Theatre Arts,
The Banff Centre

The Banff Centre is Canada's only post-secondary learning centre dedicated to the arts, leadership development, and mountain culture. The Centre's mountain setting, innovative programs, and absolute commitment to the creative process make it unique in the world.

All performances grow out of the learning experiences and professional development opportunities for artists enrolled in our programs. Public presentations are a fundamental part of the educational experience offered to artists at The Banff Centre.

The Banff Centre is a non-degree-granting post-secondary institution and receives an operating grant from Alberta Learning.

Arts training programs at The Banff Centre are supported by a contribution from the Department of Canadian Heritage and Human Resources Development Canada through the National Arts Training Contribution Program.



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THE BANFF CENTRE GRATEFULLY ACKNOWLEDGES THE SUPPORT OF:



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The Alberta Foundation for the Arts
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GETTY DAILY



THE NATIVE PERSPECTIVE
The Aboriginal Voice Heard Throughout Alberta



du Maurier ARTS



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THE COUNCIL OF NEW ZEALAND THEATRE ARTISTS

Cast

(in order of appearance)

Spirit Woman (Spirit)	Muriel Miguel (Kuna/Rappahannock)
Earth Singer (Spirit)	Maku-I-Te-Rangi-Hoana Huata (Te ArawaTuhoe/ Ngati Kahungunu)
First Woman (Human)	Santee Smith (Mohawk)
First Man (Human)	Carlos Rivera (Mixteco)
First Earthbaby (Human)	Cherith Mark (Nakoda)
Grandmother (Human)	Soni Moreno (Mayan/Apache/Yaqui)
Water Man (Spirit)	Jody Gaskin (Ojibway)
Wind Woman (Spirit)	Jani Lauzon (Metis/Ojibway/Cree/Scandinavian)
Fire Man (Spirit)	Kalani Queypo (Hawaiian/Blackfoot)
Rattle Man (Spirit)	Faron Johns (Mohawk)

COMPANY OF DANCERS/SINGERS (in alphabetical order):

Penny Couchie (Ojibway/Mohawk)
Tracey Lloyd (Ngati Kahu Te Rarawa/Waitaha)
Joel Te Maro (Ngati Porou)
Brandon Oakes (Mohawk)
Jeremy Proulx (Ojibway)
A. Blake Tailfeathers (Blood)

MUSICIANS:

David DeLeary; Musical Director / Bass, 2nd Percussionist
Malcolm Lim; Principal Percussionist
William Martina; Cellist, 3rd Percussionist

Thank you to my son George Buck and my family, Hubert, Betsy, Letha, Lydia, Benny and all of our children for their support. Thank you to my parents Hubert and Pearl Buck and my grandfather George Buck for their stories and their love. Thank you to my other grandparents and my aunts and uncles and my cousins Lottie, Austin, Alfred, Amos, David, Margaret and their families for their unfailing support. Thank you to Jackie and Evelyn Bomberry for always being there for me and my son. Thank you to my friends Charlene Bomberry, Pat Hess, Jan Martin, Bunz Martin-Abel and their families for their great assistance, trust and their love. Thank you to the Six Nations Women Singers for the time I have been away from the work that we do. And thank you to the Creator for the gifts that have been given to me. I have tried my best to honour those gifts.

Nyah weh Swa gwe goh. Nyah weh sogwayadisoh. Danehoh. – SADIE BUCK

THE BONES COMPANY ALSO WISHES TO THANK:

Robert Breaker, Paul Boyle, Tim Christison, Anita Lee, Steve Gin (Teatro Berdache), Linda Hammell, Gary Luthy, Edna Manitowabi, Vera Martin, Tom Montvilla, Vicki Mrokwia-Thomas, Cara Mumford, Darmody Mumford, Carol Phillips, Spiderwoman Theater, Mary Squario, Keith Turnbull, Flora Wallace

Synopsis of Acts/Scenes

ACT I: EARTH

Scene 1: Earth Chant A

The earth calls to the people. Eventually, the people arrive, responding to the earth's call. The gift to the people is the earth. We are here, on this gift, on earth. Omanipa ne oman.

Spirit Woman, Earth Singer, Grandmother, First Woman, First Man, First Earthbaby
Dancers/Singers

Scene 2: Earth Chant B

The people begin to revel in the earth's bounty. The earth is happy that the people are dancing and singing. She is happy that they are using what she provides. The earth is our bones. Omanipa ne oman.

Spirit Woman, First Woman, Grandmother, First Man, First Earthbaby
Dancers/Singers

Scene 3: Silence #1

The earth is strength. The earth is knowledge. We need the earth to live. We are humbled. The earth reminds us: I am your bones. There is silence. Silence and our humility.

Spirit Woman, Earth Singer

Scene 4: Mother and Child #1

Our bond with the earth: She is our mother. The mother's love is strong, the earth's love is strong. The song is a lullaby. Oma bema. The soul of the earth is love. Oma se spa. Earth baby, be with me in the state of being, in the state of love.

Spirit Woman, Water Man, Wind Woman, Fire Man, First Woman,
First Man, First Earthbaby

Scene 5: Knowledge = Earth

We begin to learn the cycles. It started when we first rested our feet on the earth. How to live in harmony with the earth. We hunt, we dig, we plant, we pick berries. We work to learn her knowledge.

Earth Singer, First Man, First Woman, First Earthbaby
Dancers/Singers

Scene 6: Survival (repetition)

The cycles go on and on. The food grows, is harvested, the ground rests, the seeds are sown again. The sun shines, then it becomes night. The baby is born, the mother becomes the grandmother. The baby becomes the mother, and a baby is born again. The cycles go on and on.

Spirit Woman, Grandmother, Rattle Man, Fire Man, First Woman, First Man, First Earthbaby
Dancers/Singers

ACT 2: BODY

Scene 1: The Game

During our time on earth we have learned many things. We have worked to understand the laws of the earth. The game is played for us to enjoy and celebrate our life. Each is given a gift to use for the people. All the people are playing the game. The game realizes the full body. Our bodies are our gifts.

Spirit Woman, Water Man, Wind Woman, Fire Man, Earth Singer, Grandmother,
First Woman, First Man, First Earthbaby
Dancers/Singers

Scene 2: The Grandmother

The grandmother is knowledge – the knowledge of the earth. The grandmother guides the little ones, laughs with them. They came from her. She loves her children, all of her children. The grandmother is the teacher. She knows, when her knowledge is passed on, she has done her job.

Spirit Woman, Earth Singer, Grandmother, First Woman, First Man, First Earthbaby
Dancers/Singers

Scene 3: Day of the Dead

Death is a part of life. Death is the beginning. Those who have left go on to another place. We celebrate and honour their life. The community gathers around us and loves us, till we can feel ourselves again. Those that are gone come also to support those who are grieving. The day of the dead: We remember them. We feed them. We honour their memory. Death is our highest form of honour, the achievement of our life.

Spirit Woman, Grandmother, Fire Man, Wind Woman, Water Man, First Woman, First Man, First Earthbaby
Dancers/Singers

Scene 4: Community

The big house is built – the house of knowledge – the earth. Our land, our spaces, our territory, where we come from, where we belong, where our bones go back to, when we die. The big house is knowledge. It can hold all the people. It is strong, like the bones that last forever – the big house that holds us all.

Entire Company
Dancers/Singers

Scene 5: Fracture/Silence #2

We knew our worlds, we knew the air, the water, the land, the sun, the stars, our creator, the earth, the ways. Our existence was disrupted. Our time was fractured. This fracture caused ripples to form and slowly move out. We lost some things, yet we all know that those things are still there – the earth knowledge that we knew is still there. We have to pick it up again. Some of the people have lost their voice and are looking for those who kept their voice intact.

Wind Woman, Earth Singer, First Woman, First Man, First Earthbaby
Dancers/Singers

Scene 6: Duality

We feel the ripples. The waves are taller than us sometimes. But, in the hollow between the ripples, there is calmness. There is balance. As a people, we move between the ripples and the hollows. The waters grow smooth again and shimmer in glassy reflection. We reflect on what we knew. We will know again. Creating our own ripples as we move back to the centre – the journey has begun.

Spirit Woman, Grandmother, Wind Woman

ACT 3: SPIRIT

Scene 1: 7 Brothers

This story is about seven brothers. As they play in the forest, they gain knowledge from their play. They decide to tell the adults of the village what they have learned. The adults do not believe the seven brothers have any knowledge, because they are too young. Saddened, the brothers go back into the forest, to finish their last gathering of knowledge. The adults realize they were wrong, and begin to look for the children. But they are too late. As they dance, the seven brothers start to rise into the air. They can pass along their knowledge from the heavens. They become seven bright stars – the Pleiades.

Spirit Woman, Wind Woman, Rattle Man, Grandmother, First Woman, First Man, First Earthbaby
Dancers/Singers

Scene 2: Blue Note

One long note moves around the whole earth. A blue note. We all know the sound. The sound of knowledge, the sound of humanity. Our memory, our humanity, dancing at the core.

Spirit Woman, Grandmother, First Woman, First Earthbaby, First Man, Water Man, Fire Man
Dancers/Singers

Scene 3: Mother and Child #2

The child is lost. The people are lost: their hearts, not hearing, not knowing. The adult child hears the lullaby his mother sang so long ago. The sound has traveled through time and is here and now. Softly, oh so softly, the lullaby wafts its way to his ears. Each touch begins to reawaken him. Each touch spreads the memory. Each verse makes the child stronger.

Entire Company

Scene 4: Sea Shells

Before the earth called the human beings, the gifts were everywhere. The shells are the gifts, the sounds are the gifts. The earth is calling the gifts to be ready for the people that she is going to call. The waves bring new things. The waves bring the old things back. Cleansing waters wash everything clean. Soon the people will come. The gifts will be ready.

Water Man, First Woman, First Man, Wind Woman, Fire Man, Earth Singer, First Earthbaby
Dancers/Singers

Scene 5: Ashes and Ashes

When human beings have gone full circle – when we have achieved our death – our souls move on to the spirit land, where our creator lives. Our bones are returned to the earth. They become part of the landscape. Our souls are free to roam with the stars.

Entire Company

Synopsis prepared by JOHN MURRELL



BONES Workshop March 2000; Day of the Dead; BONES dancers/singers and Sadie Buck in rehearsals
LEFT TO RIGHT: ElizaBeth Hill (Mohawk), Carlos Rivera (Mixteco), Santee Smith (Mohawk), Russell Wallace (Stla'limx), George Leach (Stla'limx) and Sadie Buck (Seneca); photo Richard Agecoutay.

Directors' Statement

BONES is the bringing together of two of the Aboriginal Arts programs at The Banff Centre. We, as the directors of the Aboriginal Women's Voices Program and the Chinook Winds Aboriginal Dance Program, wanted to bring these two separate entities back to the reality of song and dance as it exists in our own communities – music and dance exist as one.

The uniting of these two programs created a vast opportunity to create a work that was distinctly Aboriginal yet takes place outside the usual context of the music and dance situations within our communities, sparking the creation of a major body of new and original works from the creative team including ourselves, Russell Wallace, and David DeLeary.

In this creation process, we have worked with many gifted and talented individuals, nationally and internationally, over the development of the opera you will see this evening. Many Indigenous nations worldwide hold to their heart a principle of inclusiveness. By working with these many and varied nations of people, we have attempted to be inclusive of as many cultures as we can to continue to honour that ideology in our work. This is an Aboriginal production with an Aboriginal perspective telling an Aboriginal story.

We have also set forth on a path that is new. We are pioneering a new idea with this performance. The cast and crew are primarily Indigenous, and many of our people have dreamed of working on a major production where the ideology and story is Indigenous and where the cast and crew are Indigenous. For many people, including us, this is a dream come true. We are very grateful to all the people who have assisted in the realization of this dream,

not just for us as the directors but for all of the Aboriginal people that have ever had this dream. This is the first Aboriginal Dance Opera that has reached opening night to date. There are others in progress, but we are the first.

In the creative process, we brought in many other Aboriginal artists to a series of events aimed at developing the story of *BONES*. To these artists, we are grateful for the contextualization of this production. We are grateful for the ability they have demonstrated and the generosity and willingness to allow us the use of those gifts to bring *BONES* to fruition.

We also would like to thank all of the people who have contributed their own gifts to this production. The Aboriginal Arts program, Marrie, Cat, and staff both current and past. The Theatre Arts department that has bravely taken on *BONES* as a co-production with Aboriginal Arts. Music & Sound department and all of the staff of The Banff Centre. There are so many people to name that we are afraid to leave anyone out. But we sincerely thank you for realizing *BONES* with us.

The story of *BONES* is the life of a people. The Indigenous people of the world have many similarities. Many paths that are the same. Worldviews from diverse locations mesh – become one. Many, many stories saying the same thing in many different ways. Using many different words. Using many different symbols.

We love the land we were placed in. We work to keep our lands safe and healthy. We are sovereign in our hearts and our minds. We try our best to work in harmony with the earth, the sustainer of our life. Our memory. *BONES* is about our life. *BONES* is about our love, our peace, our existence.

Take this journey with us as we present a story that is a path in our hearts. *BONES*, our music, our dance, our songs, our life. *BONES* is just one story.

By your witness here this evening, you still have the gift of life. You still have the breath of life, and you live. For this we are happy and thankful. Enjoy.

SADIE BUCK AND ALEJANDRO RONCERIA
Co-Directors, *BONES: An Aboriginal Dance Opera*

The Language of the World

BY SADIE BUCK

We wanted the opera to be for all the people of the earth so a new language was created, the 'Language of the World.' The concept is borrowed from the Cansa people of South America. These people work to maintain the rotation of the earth. The language they speak during this ceremony is called the 'Language of the World.' The songs are sung in the 'Language of the World.'

In the spirit of the Indigenous ideology of inclusiveness, sounds of many languages have been incorporated into a language based on sound. This sound is created in how vowels and consonants work together – separately and strung together. In the end, the language came alive in the sounds as they were created, creating its own cadence, rhythm, and patterns. The words were then created to work within that context, the way so many words have evolved.

The Songs

Act 1, Scene 1: Earth Chant A

The Earth Sings (Excerpted Lines)

Performed by Earth Singer

Percussion by David DeLeary, Malcolm Lim, William Martina

Omanipawe, omanipawe
Teomapaki si yo pachima no
Teomapaki si yo ne omanipa
Oneo, mani ne pachima no
Omanipa/Omanipawe teomapaki
Omanipa ne oman, oman, oman

human beings, human beings
knowledge sits waiting for you
knowledge sits with me (mother earth)
gifts, many wait for you
earth/human beings knowledge (like one)
earth, I am your BONES

Act 1, Scene 2: Earth Chant B

And the People Sing (Excerpted Lines)

Performed by the People

Percussion by David DeLeary, Malcolm Lim, William Martina

Emase nulo
Omati, nu uwesa ne
Nu pachi se pet, nado weno
Nu benia, nado weno
Oneo omasespa nule
Guwedo nu hed
Goman do se oman

we are here, we exist
earth's beat – we move to
this is where we rest our feet
this is where we belong
(this) gift we will love
her song we hear
(she)earth is our BONES

Act 1, Scene 3: Silence #1

Act 1, Scene 4: Mother and Child #1

Oma Bema (Complete Song)

Performed by Fire, Water, and Wind Spirits

Percussion by David DeLeary, Malcolm Lim, William Martina

Oma Bema
Ne ema se
Omase spa

Earth Baby
With me exist
in love

Nema ne go Chiema (Story of Love) (Excerpted Lines)

Performed by Fire, Water, and Wind Spirits

Percussion by David DeLeary, Malcolm Lim

Cello by William Martina

Nema ne go Chiema
Tuweda
Uwesa ne tuwah
Tuweddas
Tisewa uti ne
Go tiselo ne chiema
Manema
Uwesa tuweda dowas

a mother and her child
together
dancing the same dance
connected
tied to each other
she teaches the child
grandmother
(all) moving together as one

Act 1, Scene 5: Knowledge = Earth

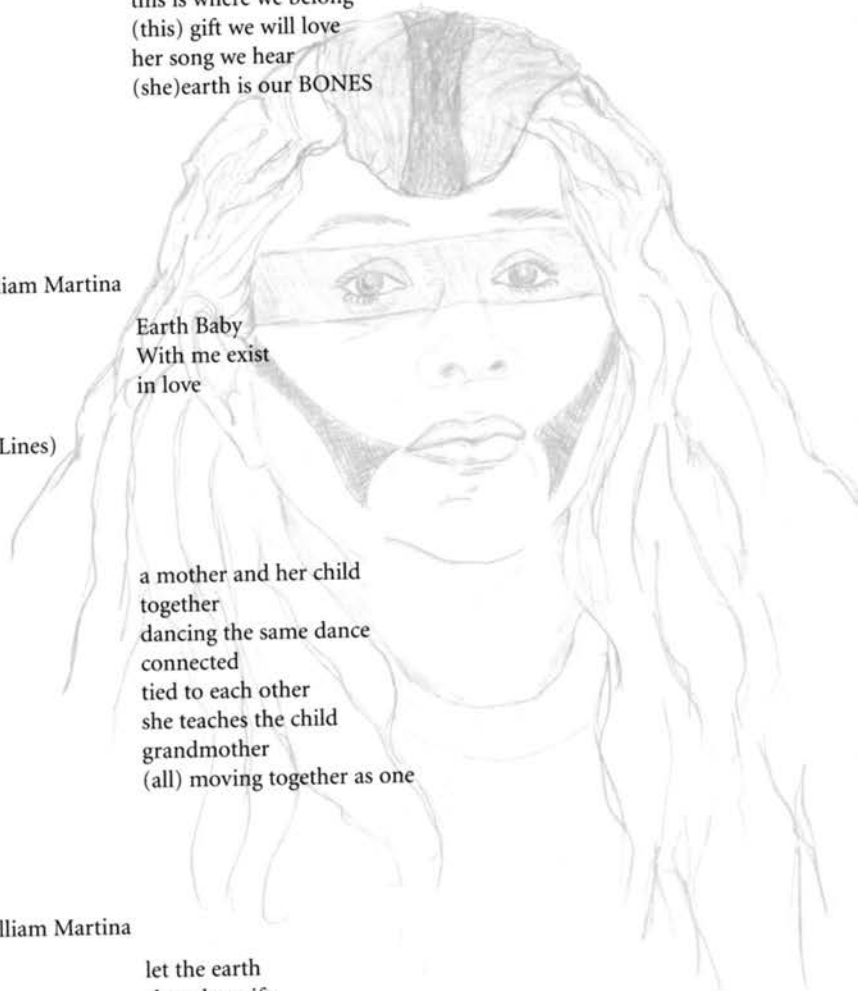
Sto Des Mat (Excerpted Lines)

Performed by Earth Singer and the People

Percussion by David DeLeary, Malcolm Lim, William Martina

Del ne oma
Shel go oneo

let the earth
share her gifts



Kap se hema go one oneo
Noshi se sule
Del ne oma
Bali go banelo

keep (in) your heart the gifts she gives
nourish your soul
let the earth
bare her bounty

Act 1, Scene 6: Survival (repetition)

Do Wa Tuwedas (As One Connected) (Complete Song)

Performed by Fire Spirit (Lead) and the People (Response)

Percussion by David DeLeary, Malcolm Lim, William Martina

Do wa Tuwedas
Nema Oma
Uwe Tuweda

As One Connected
Mother Earth
Sing Together

I am Right Here (Me Nem Rasi Lo) (Complete Song)

Performed by Rattle Man

Percussion by David DeLeary, Malcolm Lim, William Martina

Me nem rasi lo
Alun asi lun
Jas ne no
Me nem rasi lo
Me nem rasi lo
Jas ne no
Me po alun
Me nem rasi lo

I am right here
around and round
just for you
I am right here
I am right here
just for you
I go around
I am right here

Act 2, Scene 1: The Game

Ne Gom (The Game Song) (Excerpted Lines)

Performed by Fire, Water, and Wind Spirits and the People

Track produced by Russell Wallace

Keyboard by Russell Wallace

Electric guitar by Russell Wallace

Bass guitar by David DeLeary

Percussion and marimba by Malcolm Lim

Cello by William Martina

Sai ne oneo
Pamo asi len
Pamo gom
Pamo len
Ne gom do di
Gom ne spale di
Ne gom spale
Das do se hema

find the gift
play and win
play the game
play to win
the game is on
life's game is on
life's game
that's your heart

Act 2, Scene 2: Grandmother

Me Nem Se Manema (I am our Grandmother) (Excerpted Lines)

Performed by Grandmother

Track produced by Russell Wallace

Keyboard by David DeLeary and Russell Wallace

Percussion by Malcolm Lim

Cello by William Martina

Mes machiema
Me nem se manema

my grandchildren
I am your grandmother

Me spa no miks
Me le si yo sude
Lo do no pikes
Wo ne wa ne emase kit lin
No emase ne van kit do doa no stan
Wo na wa no ka ben dola
Mare vel nem
Me le tiselo no ahos de bi
Mes machiema me spa no miks
Mes doa do nilu

I love you much
I will sit today
here are the pieces
take the one, you are its light
you are the young, it is time you start
take this one, you have been told
learn from me
I will teach you how to be
my grandchildren I love you much
My time is near

Act 2, Scene 3: Day of the Dead

The Processional Song (Complete Song)

Performed by the Spirits and the People
Percussion and programming by Malcolm Lim

Omanipa, omanipa, omanipawe

Earth, earth, human beings

Seoma (Complete Song)

Performed by Grandmother

Seoma, Seoma, Seoma, Seoma

Spirit's land

Renew Your Fire (Complete Song)

Performed by Fire, Wind, and Water Spirits, Grandmother and the People
Percussion by David DeLeary, Malcolm Lim, William Martina

Nutas se e ful

Renew your fire

Back in Place (Complete Song)

Performed by First Earth Woman, Spirits and the People
Percussion by David DeLeary, Malcolm Lim, William Martina

Nu yenos se omanipawe
Niwu ka pon di omanipawe
Uwe uwesa ne pa, omanipawe
Yosade, yosade, omanipawe
Ashes se tanos, omanipawe
Uwe uwesa wid pa, omanipawe
Ne pa pachima, omanipawe
Ne us yosade, ne us yosade

we honour our people (human beings)
who have gone on, our people (human beings)
sing, dance for them, our people (human beings)
someday, someday, our people (human beings)
(will) achieve greatness, our people (human beings)
sing, dance with them, our people
for they wait, our people
for us someday, for us someday

Act 2, Scene 4: Community

Bado ne Pino Chimape (Build the Big House) (Excerpted Lines)

Performed by Rattle Man, Fire, Wind, and Water Spirits and the People
Track produced by Russell Wallace
Bass guitar by David DeLeary
Percussion and marimba by Malcolm Lim

Kelema kelama sema
Resa resa ne sema
De ne ska, de ne ska
Medso han, medso han
Pino pino chimape
Danise ta nu de bi
Bado pino chimape
Pino pino chimape
Danise, danise han
Weno ne benia

Carry, carry (the) words
raise, raise the words
to the sky
make it strong, make it strong
(the) big, big house
stand there (for) all to be
build (the) big house,
(the) big, big house
standing, standing strong
where we belong

Act 2, Scene 5: Fracture/Silence #2

No One Ever Stops (English words)

Performed by Rattle Man

Track produced by David DeLeary

Drums and percussion by Malcolm Lim

Electric guitar by Marc Paquin

Bass guitar by David DeLeary

Keyboard and acoustic Guitar by Russell Wallace

Backing vocals by Aroha Crowchild, Jody Gaskin, Faron Johns, Jani Lauzon,

Soni Moreno, Russell Wallace, Yvonne Wallace

Act 2, Scene 6: Duality

This Old Road (English words)

Performed by Wind Spirit

Track produced by Russell Wallace

Drums by Malcolm Lim

Bass guitar by David DeLeary

Acoustic guitar by Aroha Crowchild

Electric guitar by Jody Gaskin

Backing vocals by Sadie Buck, Jani Lauzon, Soni Moreno, Deborah Ratelle

Act 3, Scene 1: Seven Brothers

Dancing Stars (Complete Song)

Performed by Rattle Man (Lead), 7 stars

Percussion by David DeLeary, Malcolm Lim, William Martina

He he hi hi ye
Ne tash beti de ok
Lins se viso paho
Noma veru akno
Lit linos brelin
Dostan, dostan ban
Ros dat pa eso ros

Seven Brothers (Excerpted Lines)

Performed by Spirit Woman, Wind Spirit

Percussion by David DeLeary, Malcolm Lim, William Martina

Ta won sev bres, nu van
pa pamo nu ude iye
pa beta de mare hin
pa ite pa dopi de sas na teomapaki di
pa eponi de ne adel ens epas vile
nu le tiselo no dat nu ka mare
ne adel om ne vile nes nat sanitos
ne sev bres eponi ensde ne stores wid nats
pa won saneti das ne adel ome ne vile nes nate bine pa
ne desona dola ne uti chiema niwas no le beti de risa
ni ne sev bres besos de uwesa
ne desona dola ne uti chiema niwas no le beti de resa
no le risa rens ensde ne ska, ensde ne seospi
das do weno nu le pokadi
nu le ro se dostan
se hestan
nu le biska ne tash

no translation
the stars begin to peak
light our very path
out every night
still shining bright
duty, duty bound
doing what they have always done

There were seven brothers all young
They played all day long
They began to learn things
They knew they had to pass this knowledge on
They went to the adults in their village
We will teach you what we have learned
The adults of the village did not listen
The seven brothers went into the forest with nothing
They were saddened that the adults did not believe them
The leader of the seven brothers said we will go on
The seven brothers began to dance
The leader told the other children soon you will begin to rise
You will rise up into the skies, into the heavens
That is where we will continue
We will do our duty
Our responsibility
We will become the stars

Act 3, Scene 2: Blue Note

The Dawning Song (Complete Song)

Performed by Grandmother Spirit

Eso nahemas
Bi am wa wad
No sanitos
Eso nahemas

always remember
be of one mind
you listen
always remember

Act 3, Scene 3: Mother and Child #2

Oma Bema (Complete Song)

Performed by all Spirits

Oma Bema
Ne ema se
Omase spa

Earth Baby
With me exist
in love

Act 3, Scene 4: Sea Shells

Water's Melody (Complete Song)

Performed by Water Spirit, First Earth Woman, other spirits

Keyboard and programming by Russell Wallace

Percussion by David DeLeary, Malcolm Lim, William Martina

Nea rito, nea rito gasa selov asi pren
Mos doa us, one selov omanipawe
Pa gomanipa niwas le chasa

CHORUS

Ne wasen melod

Nafe maso

Nea rito, nea rito sawe sun wasen wasis

Nea rito, nea rito, uwesa, wasis wasis

Bi wid us ens se melod-ens se melod

CHORUS

Nea rito, nea rito, se hestan de hesp de hesp

Nea rito, nea rito, so do se hestan de hesp

Nea rito, nea rito, gasa selov asi pren

get ready, get ready, gather yourselves and prepare
almost time (for) us, give ourselves (for the) people
(the) earth she soon will call

the water's melody

forever more

get ready, get ready, gentle sound, water lapping

get ready, get ready, moving lapping, lapping

be with us in our melody, in our melody

get ready, get ready, our responsibility, to help, to help

get ready, get ready, it is our duty, to help

get ready, get ready, gather yourselves and prepare

Act 3, Scene 5: Ashes and Ashes

Song Credits

Arrangements: Russell Wallace

Additional Arrangements: David DeLeary

Sound Design: David DeLeary

Percussion Arrangements: David DeLeary, Malcolm Lim, William Martina

Design drawings as watermarks: Christine Plunkett



BONES Workshop March 2000; "Mother and Child" in rehearsal; Santee Smith (Mohawk) and Carlos Rivera (Mixteco); photo Richard Agecutay.

The Evolution of *BONES: An Aboriginal Dance Opera*

It is hard to say when the genesis of the Aboriginal Dance Opera began. I first heard of the idea when the program directors and co-founders of the Aboriginal Women's Voices projects [Sadie Buck] and the Chinook Winds Aboriginal Dance program [Alejandro Ronceria] returned from their performances at the Canadian Aboriginal Spirits in the Sun festival in Scottsdale, Arizona in the winter of 1998. Inspired by the first discussions of this idea, the Aboriginal Arts program was pleased to provide the meeting place and the means as each exciting phase evolved.

The program first sought ways to provide collaborative opportunities for Sadie and Alejandro to work together. Sadie was invited as music director for the Chinook Winds Aboriginal Dance program in 1998 and 1999 and Alejandro was invited as stage director for the Aboriginal Women's Voices *Full Circle Concert* in 1998. Both collaborated on The Banff Centre's first Aboriginal Choreographers Workshop held in 1998.

As a result of these collaborative projects, the development of the Aboriginal Dance Opera began. Creative and talented artists from a diversity of nations and disciplines were brought together to contribute to the vision and the story. In the summer of 1999, Sadie began to develop the narrative, based on a short story she had written. This was followed by a master class led by Sadie, during which the story idea was explored and the groundwork was laid for a cross-disciplinary collaborative process with choreographers, composers, dancers, musicians, singers, theatre, and visual artists. The group who first worked on the script were from Canada, the United States and Mexico and included: Santee Smith, Soni Moreno, Louis Ogemah, Russell Wallace, Lori Wildcat, Pablo Palma, and Carlos Rivera.

By the time work on *BONES* began, the Aboriginal Arts program had extended its scope beyond the borders of Canada to include all of Turtle Island (North America). In the fall of 1999, Sadie and Alejandro travelled to Aotearoa (New Zealand) and Australia, continuing the process of international exchange, bringing Indigenous communities together to work in a creative ensemble.



BONES: An Aboriginal Dance Opera; Workshop Production 2000; "Ashes and Ashes"
 BACK: Sid Bobb (Metis/Sto:lo), Sharon King (Pottawatomi/Ojibway) Jeremy Proulx (Ojibway), Julia Jamieson (Mohawk/Cayuga);
 FRONT: Cherith Mark (Nakoda), Corinna Hunziker (Nga Puhi/Ngati Tarehape/Mahurhure), Santee Smith (Mohawk), and Carlos Rivera
 (Mixteco); photo Don Lee.

In March 2000, Alejandro and Sadie created the three act structure and initial concept for the scenes of each act – complete with storyboards. The concept of the 'Language of the World' and the title *BONES* was chosen. In one week working with artists ElizaBeth Hill, George Leach, Carlos Rivera, Santee Smith, and Russell Wallace, the music and choreography for four scenes was created and presented to an invited audience. For the first time, we saw the scenes of Mother and Child, Survival of the Spirit (Repetition), Day of the Dead, and Blue Note: to Resolve the Effects of War. The response to these four scenes was enthusiastic.

In the summer of 2000, a large ensemble brought their gifts as artists and performers to further facilitate the development of a workshop production of *BONES* which was presented in the Margaret Greenham Theatre, July 7th and 9th, as part of the Banff Arts Festival. For the first time Maori singers and dancers were introduced to the program.

The company included singers and dancers Sid Bobb, Corinna Hunziker, Julia Jamieson, Sharon King, Cherith Mark, Jeremy Proulx, Carlos Rivera, and Santee Smith. Co-creators, co-directors Sadie Buck (composer), assisted by Aroha Crowchild; and Alejandro Ronceria (choreographer), assisted by Terri Crawford; were joined by Russell Wallace (music director), assisted by Malcolm Lim. The design team included Linda Babins (lighting designer) and Leah Fontaine (set/costume design coordinator). Deborah Ratelle was program/production manager, and Peter Jotkus stage managed, assisted by Don Kavanaugh and Alexis Chirulnicoff.

The experience of the summer was very worthwhile for the development of the piece and clearly identified the path necessary to the next year's production.

Since last summer, Sadie completed the orthography for the 'Language of the World' and finished writing and re-writing the script. Designers and performers were contracted. Design and production meetings were held. In April 2001, music arrangements were finalized and background tracks were recorded to support the live music. The program/production manager for this phase of the project was Deborah Ratelle who has been instrumental in the development of this project since the very beginning.

The presentation you will see today celebrates the journey of *BONES: An Aboriginal Dance Opera* and all we have learned working and creating together through this process. Meegwetch to all who contributed to the vision, bringing their gifts and generosity of spirit to help make this dream a reality.

MARRIE MUMFORD
 Artistic Director, Aboriginal Arts Program,
 The Banff Centre

THE CREATIVE TEAM



Sadie Buck Seneca
BONES: An Aboriginal Dance Opera was conceived, created and staged by Sadie Buck and Alejandro Ronceria. Written by Sadie Buck. Composed by Sadie Buck.

Sadie Buck is of the Seneca Nation, Turtle Clan, from Six Nations, Ohsweken, Ontario, and is also a member of the Tonawanda Territory in New York. From a noted family of singers, instrument makers, dancers and longhouse members, Sadie has been singing and dancing all her life. She is the lead singer and artistic director of the Six Nations Women Singers, a unique singing group that has been increasingly in demand throughout North America. They were the first Aboriginal group invited to perform at the New Orleans Jazz Festival, and have performed at the National Museum of the American Indian in New York, the Gathering of Nations Pow Wow in Albuquerque, the American Folklife Festival in Washington, D.C., The Mariposa Festival, the 150th Birthday Celebration of the Smithsonian, and at President Bill Clinton's Inaugural Celebrations.

Sadie is the program director for the Aboriginal Women's Voices program at The Banff Centre. This program recorded the *Hearts of the Nations* CD, distributed by Sweetgrass Records and EMI. The CD was nominated for a Juno Award, a Canadian Aboriginal Music Award and for the Native American Music Awards in 1999.

A teacher and mentor, Sadie has taught at York University, McMaster University, Harvard University, Grand River Polytechnic Institute, Centre for Indigenous Theatre in Toronto, National Aboriginal and Islander Skills Development Association in Sydney, Australia, and Takitimu Performing Arts School, Hasting, New Zealand among others.

"I was lucky to be born into a family to whom music was intrinsic. I didn't know that to sing all day, every day was special, we just did it."



Alejandro Ronceria
BONES: An Aboriginal Dance Opera was conceived, created and staged by Sadie Buck and Alejandro Ronceria. Choreography created by Alejandro Ronceria.

Alejandro Ronceria is one of the founders of Chinook Winds Aboriginal Dance program at The Banff Centre and was the program director from 1996 to 2000. Alejandro, of native heritage from Colombia, is a director and choreographer now based in Canada. Alejandro's internationally acclaimed work explores Aboriginal themes and aesthetics.

His own stage productions include *The Jaguar Project* and *Ayahausca Dreams* and have been presented at national venues such as the Canada Dance Festival and the du Maurier World Stage Festival. His films have premiered at the Toronto International Film Festival and the Sundance Film Festival.

Alejandro has also worked extensively with numerous Aboriginal theatres and companies such as Native Earth Performing Arts (former co-artistic director), De-Ba-Jeh-Mu-Jig Theatre and The Native Theatre School. He has gained significant recognition as an educator with an original approach to teaching performance and choreography that integrates methods and techniques from Aboriginal cultures and performance arts. As an educator, he has also worked with the Canadian Opera Company, Toronto Dance Theatre, and The National Ballet of Canada.

His other credits include choreographer for the 1997 National Aboriginal Achievement Awards, artistic director for the Spirit in the Sun Festival in Phoenix, Arizona, choreographer for *TRIBE*, a musical in Minneapolis and artistic director for the Gala Performance of Nunavut's opening ceremony. He is currently in post-production on his most recent film, *Pasaporte*, set in Mexico.



David DeLeary Ojibway
MUSIC DIRECTOR/MUSICIAN
David DeLeary is from the Walpole Island First Nation in southern Ontario. He has been working in the theatre, film/video and music industries for a number of years as a composer, producer and performer. Combining a solid background in contemporary pop music, intertribal

music, computerized sound design, and classical composition. David's own work brings all these sensibilities to bear in projects ranging from alternative rock productions to theatrical sound design and television scoring.

David's recent projects include composition and sound design for Native Earth Performing Arts Toronto production of *Annie Mae's Movement*; touring Australia with the band, *Between Heaven and Earth*, which performed for the Canadian Olympic team at the Sydney Olympics; and music and sound design for the Sheatre company's children's musical *Pterodactyl Delight*. David's film company, Cool Native Productions produced the first television drama ever created in the Ojibway language, *The Strange Case of Bunny Weequod*, which won second place at the 1999 American Indian Film Festival in San Francisco. Cool Native Productions also produced the theme for *All My Relations*, a CBC television series, the score and sound design for the Centre for Indigenous Theatre's production of *Heart of a Distant Tribe*, and for *Spirits In Purgatory*, a contemporary dance piece for the E'nowkin Centre.

David was the bassist and music director for the groundbreaking Native alternative rock band, *Seventh Fire*. Currently freelancing as an instrumentalist and composer, David can be found performing with fellow practitioners of a form of rock 'n' roll referred to as grunt rock. The band, known as *Kiiznun*, is covertly making plans to engage in sonic disruption at secretive late night revels in the Toronto area. Sssshh!



Russell Wallace Stla'limx
MUSIC ARRANGEMENTS/MUSIC DIRECTOR, RECORDED SCORE
Russell is of the Stla'limx (Salish) First Nation and is known as a musician and composer across Canada. His music has been part of a number of soundtracks (film and video) and theatre productions, and was even integrated into a computer game.

Wallace has been the composer for the *Chinook Winds* Aboriginal Dance program since 1996. He has co-recorded numerous CDs, and he produced *Hearts of the Nations ... Aboriginal Women's Voices ... in the Studio* for the

Aboriginal Arts program. In 1999, *Hearts of the Nations* was nominated for a Juno Award, a Native American Music Award, and a Canadian Aboriginal Music Award. Recently the CD *Chinook Winds Aboriginal Dance 96/97*, composed and produced by Wallace, was launched as part of the series, *Spirit ... I am your Bones*.

Russell currently performs with Tzo'Kam, and has established the production company Wallace Media Productions, as well as the record label Red Planet Records.



Aroha Crowchild
Ngati Kahungunu/Tsuo T'ina
ASSISTANT TO COMPOSER
Aroha Crowchild is of the Ngati Kahungunu tribe of the Maori people of Aoteroa, New Zealand. She has worked with street youth, gangs, and young Maori artists to assist in reinforcing cultural values, employment opportunities, and skill enhancement, under

TuTangata (stand tall).

Aroha expresses in her work a deep respect for her Maori heritage, influenced by her father, Wi Te Tau Huata, a spiritual leader, a Maori historian, and singer/songwriter. She has also been influenced by her grandfather, Paraire Tomoana, a well-known songwriter, musician, sportsman, and Chief of her tribe.

Aroha is the co-founder, with her husband Lee Crowchild, of the Red Thunder Native Dance Theatre of Canada. She has also worked with the Kahurangi Maori Dance Company of New Zealand. She plays guitar, piano, trumpet and cello. Crowchild recently formed the Maia Dance Theatre. She is the mother of six children ranging in ages from 8 to 18 years old, all who perform with the Maia Dance Theatre. This company will perform at the Lincoln Center for the Performing Arts in New York City following the performance of *BONES*.



Rulan Solis-Diala Tangen
Plains/Euro/Asian/ Hispanic
ASSISTANT TO CHOREOGRAPHER
Rulan has been featured in dance productions in New York, California, Canada, and has toured both the United States and Europe. Tangen has 23 years of professional dance, performing, teaching, and choreography experience in ballet, modern, and Northern Plains traditional

pow wow dance. She founded, directed, and choreographed an award-winning children's traditional dance company from 1989 to 1992, as well as the 17-member Native Roots

and Rhythms Dance Ensemble which premiered in Santa Fe for the Indian Market 2000.

Tangen currently teaches dance workshops on various reservations in New Mexico for the National Dance Institute.

“Pilomniya to everyone involved with bringing *BONES* to life.”



ElizaBeth Hill Mohawk

VOCAL COACH

ElizaBeth is a singer-songwriter as well as an engaging storyteller from Six Nations Grand River Territory in Ontario. A Juno nominee and recording artist, ElizaBeth has performed at folk festivals in Canada and the US, and for writers' night performances in Nashville's song-

writing community.

She captivated audiences at the 1995 Festival of American Folklife and recorded for the Smithsonian Institution in Washington, D.C. Hill has been writing for major publishers since 1986, and continues to write commercial music. She has performed with various artists and writers such as Buffy Ste. Marie, Bill Miller, and Susan Jacks, has recorded one independent release entitled *When the Spirit Moves Me* and has also released two singles on First Nations Music's, *Legend I am an Eagle*.

THE DESIGN TEAM



Harry Frehner LIGHTING DESIGNER

Harry Frehner's past productions at Banff include Festival Dance (1992-1999), *Jackie O*, *Sticks and Stones*, *Wozzeck*, *School for Scandal*, *White Rose*, *El Cimarrón* and *Così Fan Tutte*. Harry has a long relationship with the Stratford Festival, lighting over 35 productions. In Alberta he has been associated with Calgary Opera,

Edmonton Opera, the Citadel, Alberta Theatre Projects, Theatre Calgary, and Decidedly Jazz Danceworks. Harry collaborated with Lola McLaughlin (1992 Clifford E. Lee Choreography Award recipient) on *Angelus Novus/Shifting Ground*. His work from previous years' Festival Dance (*Petites danses pour mammifères*, *Theft*, *l'Etiquette*, and *Quest*) have appeared in the repertoires of Alberta Ballet, the Royal Winnipeg Ballet, and Ballet British Columbia. The 1996 Festival Dance production of *God's Children* was adapted for television and shown on BRAVO.



Christine Plunkett SETS, PROPERTIES, COSTUME DESIGNER

Originally from Vancouver and now residing in Toronto, Christine has been designing sets and costumes across Canada since 1982. The companies Christine has had the pleasure of working with are The Shaw Festival (*Dark Lady of the Sonnets* and *Nymph Errant*), Theatre

London-The Grand (*A Moon for the Misbegotten*, *Liars*, and *All Fall Down*), The Globe (*The Tree*) and the Native Earth Performing Arts (*Trickster of Third Avenue East* and *Annie Mae's Movement*). Christine also designs for film and television and is the cofounder of Set/Reset, North America's first recycling company for the entertainment industry. She is honored to be a part of the team for *BONES: An Aboriginal Dance Opera*. "I would like to thank the company for all of their creative work. I would also like to thank Kate, Lulu, Basil and Charlie for their support."



Martin Kinnane

ASSISTANT LIGHTING DESIGNER*

Martin's lighting design credits include over 50 productions in Sydney, Australia. Highlights include Shakespeare's *Romeo and Juliet* in the Studio Theatre, *A Streetcar Named Desire* and *Blinded By the Sun* for the Ensemble Theatre in the Playhouse Theatre, and *Baby X* for Mardi Gras

2000 at the Belvoir St. Theatre, all within the Sydney Opera House. Martin will be lighting designer for all the city of Sydney events for New Year's Eve 2001.



Laura South

ASSISTANT LIGHTING DESIGNER*

Currently an undergraduate at the University of Victoria, Laura is glad to be working at The Banff Centre. Past lighting designs include *Ruddigore*, for the Victoria Gilbert and Sullivan Society; *Barefoot in the Park* for Langham Court Theatre, and various productions for University of

Victoria's Student Alternative Theatre Company. In other capacities, Laura has worked on *Kilt* at the Belfry Theatre, the Victoria Fringe, the Uno Festival of Solo Performance, and a number of shows at the University of Victoria.



Christine Williston

ASSISTANT SET/COSTUME DESIGNER*
Christine Williston is originally from Montreal and most recently a resident of Manitoulin Island, Ontario. Christine is a graduate of John Abbott College Design and is a freelance costume designer. She has worked in TV, film, and the theatre ranging from Fringe Festivals to Cirque du Soleil. It has

been Christine's life long dream to work on an opera such as *BONES*. "Thanks to all the Banff Centre and Zul the cat."

STAGE MANAGEMENT



Deborah Ratelle STAGE MANAGER**
Deborah has worked as the production manager for Spiderwoman Theater in New York for the past 11 years. She has traveled with this company throughout Canada, the United States, Europe, Australia and New Zealand. Deborah has also had a long-standing relationship with Native Earth Performing Arts in Toronto, working

as both production manager and stage manager.

She was the stage manager for the Chinook Winds Aboriginal Dance program for two summers and traveled to Ottawa for the gala performance of the Aboriginal Dance program for the First People's Arts Conference at the Museum of Civilization in September, 1998.

On April 1, 1999 Deborah stage managed the gala performance for the opening of the Nunavut Territory in Iqaluit. She most recently stage managed *The Unnatural and Accidental Women* for the Firehall Theatre in Vancouver. She has been the coordinator for the Banff Centre *playRites* Colony for the last three years and has worked as the program and production manager for the Aboriginal Arts program on and off for the last three years. Deborah has been instrumental in the coordination of *BONES: An Aboriginal Dance Opera*.



David Osawabine Ojibway
ASSISTANT STAGE MANAGER*

David Osawabine is Bear Clan from Wikwemikong First Nation on Manitoulin Island, Ontario. David entered the theatre world as an assistant stage manager with De-Ba-Jeh-Mu-Jig Theatre Group based in Wikweikong. He was a participant in The Banff Centre's drama department

in 1992 and 1993 and has worked in theatre as assistant stage manager and stage manager. David has worked on productions with Native Earth Performing Arts, West Ray

Actions for the Art, Canadian Stage Company, and Young Peoples Theatre. Fighting Mother Nature's fury as a fire fighter during the summer months is also on David's resume. "I am delighted to be back at The Banff Centre branching off into the world of dance/opera. Wishing you all love, peace and happiness, Miigwetch."



Shainna Laviolette
ASSISTANT STAGE MANAGER†

Shainna is a recent graduate of the University of Ottawa, having graduated with a Bachelor of Arts in Theatre and Arts Administration last May. Since graduating, she has been keeping busy working on various shows in Ottawa. She has assistant managed *Cinderella* for Opera Lyra Ottawa and

The Faraway Nearby for the Great Canadian Theatre Company (GCTC). Most recently she stage managed *Witness for the Prosecution* for GCTC and *Capital Quiz* for the National Capital Commission. When Shainna isn't busy stage managing, she works full-time as an office associate at GCTC.

THE COMPANY

MUSICIANS



Malcolm Lim
PRINCIPAL PERCUSSIONIST

Malcolm Lim, of Singaporean Chinese descent, is a freelance percussionist, teacher, and composer who presently resides in Calgary. His orchestral background includes training at McGill University, performing with the Calgary Philharmonic Orchestra, the Red Deer Symphony, Pacific Baroque Orchestra, and Altius Brass. Malcolm is currently a member of Lamba, Move to Strike, and Trickster Theatre, and is an artist on the C.A.P.E.S. roster. As a dance musician, he has worked for the University of Calgary, The Banff Centre, and Decidedly Jazz Danceworks. Malcolm is founder and director of the Calgary School of Samba and is introducing samba drumming throughout Alberta. "I am thrilled to be a part of *BONES*, and I am thankful to my family and relatives for their support."



William Martina
CELLO/PERCUSSION

Born in Canberra, Australia, Will studied in Canberra and London before graduating with honours from the Australian National University. He has won a number of prizes, including the Margot Lewin Prize for Cello. Martina worked for the national classical music broadcaster, ABC Classic

FM, and produced their contemporary music program

New Music Australia. He was then offered a place in the Australian National Academy of Music's Advanced Performer's Program in 2000.

He has performed at both the Canberra Chamber and Port Fairy Music Festivals, on a recording of the work of Karen Tanaka for Naxos, and on the Academy's 2000 national tour. He currently performs with a jazz ensemble called C.H.E. The Melbourne Age newspaper described their last performance as being "musical that quite literally glowed ... the musical highlight of the year."

SPIRITS



Jody Gaskin Ojibway WATER MAN
Jody Gaskin is a gifted performer who resides in Winnipeg, Manitoba. Jody has a college degree in business management and currently manages his own entertainment company. Jody has released six CDs of original music and is a facilitator for workshops on Native American music and culture in schools and for larger functions. Jody

has been on the pow wow trail for 30 years and has also been a singer for the same amount of time. He has toured through 12 countries over the past six years, performing original material such as hoop dancing, grass dancing and playing traditional flute music. "Megwetch!"



Maku-I-Te-Rangi-Hoana Huata
Te Arawa/Tuhoe/Ngati Kahungunu
EARTH SINGER
Maku Huata, who is from the Tribes-Te-Arawa, Tuhoe, Ngati-Kahungunu in New Zealand, will be representing the Te Tawhaarangi in 2002 at the New Zealand National Performing Arts competition, a traditional Maori dance competition that is held annually

and is the highest honour for Maori people. Currently Maku teaches Maori Performing Arts at the Tamatea High School. "I would like to acknowledge Tama Huata the director for Te Wananga Whare Tapere O Takitimu in New Zealand. Also very special thanks to my mother Ngamoni Huata for giving her inspiration, knowledge and support."



Faron Johns Mohawk RATTLE MAN
Faron was born and raised as a member of the Six Nations reserve in the Grand River Territory. He has been involved with a number of musical projects all his life, and is currently singing for a new blues band named Pappy Johns Band based out of Fort Erie, Ontario. He has performed on the Aboriginal People

Television Network's *Buffalo Tracks* in 2000, and he hopes to continue being a part of that project. "I am very glad and proud to be a part of *BONES: An Aboriginal Dance Opera* because no matter what kind of music or wherever music takes me I am ready and willing to participate."



Jani Lauzon
Metis/Ojibway/Cree/Scandinavian
WIND WOMAN**

Jani Lauzon, a singer-songwriter, actress and puppeteer, is known for her roles as Grannie on the *Mr. Dress-up Show*, Bella on *Long House Tales*, and Pa Foley on the award-winning *Big Cumpy Couch*. Jani's first album, *Blue Voice, New Voice* garnered a 1995

Juno nomination. Both it, and her 1998 release *Thirst* can be found in record stores. Jani was nominated for a Dora Mavor Moore Award for her performance in the Young Peoples' Theatre production of *Whale*. Jani lives in Toronto with her partner, visual artist and musician, Arthur Renwick, and their amazing daughter, Tara.



Muriel Miguel Kuna/Rappahannock
SPIRIT WOMAN**

Muriel Miguel, founder and artistic director of Spiderwoman Theater in NYC, is a distinguished director, dancer, writer, choreographer, teacher, and actor. An original member of Joseph Chaikan's Open Theatre, a leading alternative theatre group in New York in the '60s, Muriel also

originated the role of Philomena Moosetail in *The Rez Sisters* for Native Earth Performing Arts, and Aunt Shadie in *The Unnatural and Accidental Women* for Vancouver's Firehall Theatre. Muriel was awarded an honorary Doctorate in Fine Arts from Miami University in Oxford, Ohio, and the Brothers of the Sisters of ASTRAEA recently honoured her as an elder and role model for two spirit women of color.



Kalani Queypo Hawaiian/Blackfoot
FIRE MAN

Kalani is based in New York City and was last seen at the First Stage, in Milwaukee on the tour of *The Sacred Hoop*. Kalani created roles in the world premiere productions of *Glimmerglass*, *The Last American*, *Tribe*, *Red Sky*, *Captive*, *Soup or Salad*, and *Transformations*. He has performed

at the Neighborhood Playhouse in the staged reading of, *East of the Sun and West of the Moon*. Kalani was cast in the Sundance Screenplay Reading Series for *Doe Boy*. Other stage credits include *A Midsummer Night's Dream*,

The King & I, Children of the Sun, Equinox, and Botticelli. Kalani was seen in the films, *The Juror* and *Taxi Bhैया*. He will soon be caught in a compromising position with Gwyneth Paltrow in the upcoming film, *Royal Tenenbaums*, on television in *Strangers with Candy* and *As the World Turns*.

“Mahalo to Erin, Domenic, Liane, Merrie and Keikilani.”

HUMANS



Cherith Mark Nakoda
FIRST EARTHBABY

Cherith is a Iyaxe Nakoda who currently resides on the Stoney Reserve. She started traditional dancing at the age of eight. In the past 11 years, she has traveled extensively throughout Canada and the United States with Eagle Spirit and Red Thunder Native Dance Theatre.

Cherith also represented her Nation at Expo '98 in Lisbon, Portugal. Cherith has trained and performed in the Chinook Winds Aboriginal Dance program in 1999 and in *BONES: An Aboriginal Dance Opera* workshop production in 2000. A graduate of The Centre for Indigenous Theatre, her credits include *Dark Loves to Play, Story Circle to Stage* and a workshop reading of *Wings of Darkness* by Columpa Bobb in Toronto.

“I am honoured to be a part of something extraordinary in the making. I would like to send much love to my family and friends for their inspiration.”



Soni Moreno Mayan/Apache/Yaqui
GRANDMOTHER

Soni Moreno is a member of the award-winning singing group, Ulali, which has performed internationally. The group's many honours include performances at the 1996 Olympic Games, at the opening of Smithsonian's National Museum, on the Juno Awards show, the *Tonight Show*, on NPR

Radio, and as featured guest artists with Robbie Robertson and the Red Road Ensemble. Soni studied at the American Conservatory Theatre, and played Chrissie in the original 1975 New York production of *Hair*. She has appeared on Broadway and toured Europe. Soni is a member of the board of directors of the American Indian Community House in New York City.



Carlos Rivera Mixteco FIRST MAN
Carlos, born in Mexico, is a dancer, teacher and choreographer of traditional and contemporary Mexican dance. He studied at Mexico City's Cultural Institute Dance School and at the Centre for Choreographic Research (CICO) of the Institute for the Fine Arts. Carlos is currently a member of the Minotaura Contemporary Greek

Dance Company, and director and choreographer for the Traditional Mexican Dance Company. His recent choreography credits include *En busca del Espiritu* (In Search of the Spirit), and *Dioses Urbanos* (Urban Goods). Carlos also was a cast member for *Light and Shadow* and *Throw Away Kids*, both presented at The Banff Centre. He has worked on a variety of projects in Mexico, Costa Rica, Argentina, and Canada. Carlos will be performing in *The Caribou Song* with Red Sky Performance in Toronto, Winnipeg, and Switzerland.



Santee Smith Mohawk FIRST WOMAN
Santee Smith, of the Mohawk Turtle clan from the Six Nations, is a multi-disciplinary artist, dancer, choreographer, actor, singer, pottery designer, and co-host of *Buffalo Tracks* on the Aboriginal Peoples Television Network (APTN). Santee trained at the National Ballet School of Canada for six years and has a degree in kinesiology from McMaster

University. Santee is currently in the process of creating *Kaha:wi* (She carries), which features the talent of Iroquoian artists, singers and songwriters. She has been involved with Chinook Winds for three years as a dancer and assistant choreographer, and was also part of the Aboriginal Women's Voices. “I am honoured to have been involved in the development process of *BONES* since the formative workshops.”

DANCERS/SINGERS



Penny Couchie Ojibway/Mohawk
Penny Couchie, from the Nipissing First Nation in Ontario, started her dance training 16 years ago. She is currently in her fourth year of Drama and Aboriginal Studies at University of Toronto. In addition to working as a choreographer, Penny has a long list of performance credits including Muriel Miguel's *Throw Away Kids* for

the Banff Arts Festival; *Light and Shadow* and *Flames* choreographed by Alejandro Ronceria for the Native Earth Performing Arts' Weesageechak Begins to Dance Festival in Toronto, and as guest artist for the Centre for Indigenous Theatre's *Songs* choreographed by Michael Greyeyes. For the past two years, Penny has taught dance at the Centre for Indigenous Theatre in Toronto.

**Tracey Lloyd**

Ngati Kahu Te Rarawa/Waitaha
 “Kia ora te whanau. Nga mihi a koatou Katoa”

Tracey was born in Auckland, New Zealand/Aotearoa. She began her dance training at the age of 25 and became involved with contemporary Maori dance as a way of exploring her ancestry/whakapapa. From 1987

through 1991 Tracey trained, performed and toured New Zealand with Taiao Dance and Theatre Company. She also drummed in an all-female band called Indigo Underworld and trained at the Auckland Performing Arts School. Since 1992 Tracey has studied Hatha Yoga and Yang Form Tai Chi. Tracey enjoys costuming and dance as well as choreographing dance and fashion shows.

**Joel Te Maro** Ngati Porou

“My backbone, my strength, my life force, as it is said, as it is done. For my strength comes not from myself, but from those who surround and support me, Tonu Atu Hi Te Tawharang, Tu Ake, Mo Ake.”

Joel Te Maro has a diploma in Maori Performing Arts through Te Wananga

Whare Takitimu (Takitimu House of Learning). He has performed for the Kahurangi Professional Maori Dance Company for 10 years in Hastings, New Zealand. Joel has traveled throughout New Zealand, the US, and Canada. Joel has also been a teacher for Te Reo Kori (the language in movement) to various age groups from pre-school to the Elders, and was involved with the production of a Maori exercise video for the older generations in 1999 and 2000. Currently Joel is a member of Te Tawarang Kapa Haka, which earlier this year came in second place in their local competitions. In 2002, Te Tawarang Kapa Haka will represent their tribe in the national Kapa Haka competition. They will represent New Zealand and the Maori people but above all will represent Te Tawharang.

**Brandon Oakes** Mohawk

Brandon Oakes is from the Akwesasne First Nation. His Mohawk name is Ratsienhononron, which means Important Fire. After graduating from the Ontario College of Art and Design, Brandon chose to dance professionally for the past four years. Brandon appeared in the Canadian independent film *Blood River* produced

by Kent Monkman. He has worked with Alejandro Ronceria

and collaborated with him on several projects. Brandon has also worked with a number of different Native theatre companies including Red Thunder Native Dance Theatre. Brandon is honoured to be in *BONES* and to be a part of history. His future goals are to produce multimedia dance and film projects.

**Jeremy Proulx** Ojibway

Jeremy Proulx is from Chippewas of Nawash First Nation in Ontario, Canada. An actor, dancer, writer and visual artist, he is also an inaugural graduate of the first ever Indigenous Theatre School (two-year program) in Toronto. His recent credits include the role of Squirrel in the *Wings of Darkness* and *The Witch of Niagara*,

both performed at the Centre of Indigenous Theatre, *The Daphne Odjig Art Show* for Native Earth at Buddies in Bad Times Theatre and for the Centre of Indigenous Theatre. Jeremy is delighted to be returning to The Banff Centre to perform in *BONES*. Jeremy's future goals and aspirations are to attend film school focusing on directing and producing for feature films.

“Miigwetch, to everyone who supported me through this process. I dedicate my performance to my family.”

**A. Blake Tailfeathers** Blood

Allan Blake Tailfeathers is a member of the Blackfoot Confederacy. He was born in Cardston, Alberta, and raised on the Blood Reserve. In 1996, Blake took part in the first Aboriginal Dance project at The Banff Centre, the effects of which encouraged Blake to set and achieve goals. One such goal was to complete high school at

the Plains Indian Cultural Survival School in Calgary. Since then, he has actively pursued and developed his skills as a traditional grass dancer and as a storyteller with the Kehwin Native Performance and Resource Network. During this time he attended the En'owkin Centre, an international writing school and began working towards his physical education degree at the University of Victoria in British Columbia.

PRE-PRODUCTION RECORDING ENGINEERS

Justin Kurtz

Justin is a newcomer to the audio associate work study program at The Banff Centre. He holds Bachelor degrees in Music and Linguistics, and a Masters degree in sound recording from McGill University. Following his graduation in 1998, Justin held the position of music technologist at the University of Ottawa where he taught courses in acoustics and music technology as well as acted as staff recording engineer. In addition to his work at the university, Justin operated his own freelance recording business in the Ottawa area. As an audio associate he hopes to further pursue his interest in surround sound particularly in the areas of live music and audio post-production.

Devin Workman

While studying saxophone at McGill University, Devin Workman became interested in the field of music recording and production. After completing his bachelor of music degree, Devin continued his studies in the Music Industry Arts program at Fanshawe College in London, Ontario. Outside of school, Devin has worked professionally recording rock and pop music, radio advertisements and audio post-production for video. Devin was recently a recipient of the 2001 Chevrolet High Note Award. He is looking forward to an eclectic summer of live and studio recording at The Banff Centre while extending his knowledge of multi-channel surround production and mastering.

* Indicates work study position

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† Indicates work study position and appears with the special permission of Canadian Actors' Equity Association.

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