Theatre as Suture:

Grassroots Performance, Decolonization and Healing

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Colonization is a kinesthetic reality: it is an act done by bodies and felt by other bodies. Violence is not an intellectual knowledge, but rather one that is known because of damage done to our skin, flesh, muscles, bones and spirits. It is both our homelands and our bodies that are violated through colonization.

If colonization is a kinesthetic wounding, then decolonization is a kinesthetic healing. We carry the wounds of the past in our bodies, and it is through our bodies that we find ways to mend them and continue our lifeways. We must heal historical trauma in order to help heal our nations and homelands. It is in our bodies—and as bodies—that we tell our stories and understand what it means to be Native people enacting decolonization and continuance.[1]

Indigenous theatre, like all theatre, is storytelling. Drew Hayden Taylor asserts, "Theatre is a logical extension of the storytelling technique. Looking back at the roots of traditional storytelling, not just Native storytelling but storytelling in general, it is the process of taking your audience on a journey, using your voice, your body and the spoken word" (qtd in Geiogamah and Darby 2000: 256). Through theatre we can continue oral traditions and imagine new stories for a decolonized future. Because Native nations in North America are not postcolonial, but are instead engaged in numerous decolonial movements, Native theatre takes place in what Emma Pérez articulates as a "decolonial imaginary" which is "that time lag between the colonial and the postcolonial, that interstitial space where differential politics and social dilemmas are negotiated" (1999: 6). Native theatre provides a space in this "time lag" for Native people to engage in the delicate work of suturing the wounds of history.

Theatre work is intensely kinesthetic: the body is the central instrument with which to create art. The body is also a central site of healing and resistance. Theatre aids in decolonization because through it we can learn what decolonization and healing *feel* like. Native theatre helps us understand our histories, tell our stories and imagine our futures. I agree with Augusto Boal when he writes, "Theatre is a form of knowledge" (1985: 20). I would go on to say that it is also a way of knowing. Diana Taylor also argues, "...we learn and transmit knowledge through embodied action, through cultural agency, and by making choices.

Performance ... functions as an episteme, a way of knowing, not simply an object of analysis" (2003: xvi). If we can find ways to kinesthetically know historical trauma, power and oppression, we can more deeply understand the nature of our oppressions and the impact of colonization on our lives and communities.

Grassroots theatre, in particular, holds enormous potential for healing because it rises from specific, localized traditions and histories. When I speak of grassroots theatre, I am referring to mostly non-professional theatre that emerges from the specific needs and concerns of communities. Grassroots theatre is a site where we can come to understand the complex, multivalent nature of colonization, resistance, decolonization and healing.

Healing Historical Trauma

The issue of historical trauma is complex on many levels, and it is important to be clear about what historical trauma is, why it is necessary for Native people to address it, and some dilemmas that those of us who are working around these issues face. The authors of the essay "Healing the American Indian Soul Wound" write, "Historical trauma is trauma that is multigenerational and cumulative over time; it extends beyond the life span. Historical trauma response has been identified and is delineated as a constellation of features in reaction to the multigenerational, collective, historical, and cumulative psychic wounding over time, both over the life span and across generations" (Danieli 1998: 342). Historical trauma impacts collective memory and identity. Further, it is a result of violence that has been carried out against a community in order to control, wound, marginalize or destroy an entire people. The boarding/residential school systems in the US and Canada, the internment of Japanese Americans and Canadians, the Holocaust, the Trail of Tears, and the Irish Famine are all examples of historical trauma. Their aftermath continues to be felt.

Historical trauma is not a matter of ancestral memory alone. Violence continues to be carried out against our bodies, communities and homelands. Andrea Smith has pointed out, for instance, that abuse in US Indian Boarding schools continues to take place (Smith 2005: 35-54). This is only one of numerous traumatic forms of violence that creates historical trauma. Further, historical trauma is not ethereal; it impacts human relationships, family structures, and entire communities. At a lecture given by Greg Sarris, he used the metaphor of alcoholism to discuss this issue. He pointed out that if one's grandfather was an alcoholic, those behaviors are still being dealt with generations later, even if alcoholism is no longer a direct threat (Sarris 2005). Historical trauma has real, immediate impacts on the descendents of survivors as well as those who

directly survive those atrocities.

I want to acknowledge that not all Native communities have had to survive acts of historical trauma or see addressing such issues of particular importance. Genocide, forced removal, residential/boarding schools and land theft are the concerns for many Indigenous communities in North America, but I want to be cautious not to project my own tribal experience, nor to make overgeneralizations about Native experiences under colonialism. Having said this, I also think that even communities that have not been directly impacted by historical trauma feel its waves, and those waves can have consequences on our nations. Those waves, after all, are racism, sexism, homophobia, ableism, classism, poverty and other forms of oppression that wound Native communities.

Bell hooks writes, "None of us can create successful revolutionary movements for social change if we begin from the standpoint of woundedness" (1996: 145). Addressing issues of historical trauma may bring up concerns for some that movements are being formed from a place of victimhood in which agency to create change is lost. On the contrary, I would like to argue that speaking of our wounds as Native people is itself part of social transformation. Through the naming of our wounds, healing can take place; suturing and healing is a threat to colonialism. Critiques of victimhood are important to movements for social change, but simultaneously seem to point to anxieties around victimization that are themselves rooted in historical trauma. If we take hooks and others to heart, then deeply addressing issues of historical trauma is fundamental to building revolutionary movements, because such an undertaking cannot take place until after historical trauma is addressed. I also think that what we are actually seeing in Native communities are movements to heal historical trauma *as* revolutionary movements in-and-of themselves. Reclaiming our languages, practicing our ceremonies and engaging with our traditions are revolutionary acts against colonial powers. These acts help mend personal and community wounds that are deeply connected with struggles for sovereignty and land redress. Grassroots theatre is one tool we have in a struggle for decolonization and healing, a medium with which to tell our stories.

Decolonizing Theatre of the Oppressed

While I have been involved with various forms of theatre for most of my life, on a grassroots level I have been most involved with Augusto Boal's "Theatre of the Oppressed" (TO) and wish to focus on that genre in relation to Native struggles here.

Before continuing, however, it is important to begin to offer a critique of Boal's work. TO may indeed have revolutionary roots and goals, but

it simultaneously has an uneasy relationship with Native peoples and politics. The critique I offer here is not meant to be definitive nor merely deconstructive, but rather to begin a conversation in hopes to make TO more viable in Native movements for continuance. These issues warrant further attention and study, but for the purposes of this essay I will briefly mention some of my concerns with TO's relationship with Indigenous peoples.

TO is an intellectual and political sibling to Paulo Freire's "Pedagogy of the Oppressed" which, while certainly useful, also smacks of a troubling missionary history. It is important to remember that Freire's work is rooted in projects teaching alphabetic literacy, and while certainly alphabetic literacy is often an important survival skill for the oppressed, the teaching of literacy is also deeply implicated in colonial and missionary projects. Further, Freire's own Christianity—radical though it was—is central to his approach to *conscientização*, critical consciousness. Language that draws on Christian conversion projects is apparent throughout Freire's *Pedagogy of the Oppressed.* For example, "Conversion to the people requires a profound rebirth. Those who undergo it must take on a new form of existence; they can no longer remain as they were. Only through comradeship with the oppressed can the converts understand their characteristic ways of living and behaving, which in diverse moments reflect the structure of domination" (1997: 43). Native people's experiences with missionaries have not always, to say the least, been pleasant. Considering the histories of educational projects meant to "help" our communities, it makes sense for Native people to be critically wary of Freireian work. This is not to say that Freire's concepts and educational approaches should not be utilized in Native communities. Rather, we must approach them critically if they are to be effective. It is important to also note that many of the concepts that Freire asserts in regards to pedagogical approaches—community-specific models that differ from the "banking model" of education, for instance—are already present in many of our traditional pedagogies. While Freire may very well be useful in interventions into colonial educational systems, Native communities already have other pedagogical precedents that may be more relevant to decolonial struggles.

Boal's TO is deeply influenced by Freire's pedagogy. Much of TO was developed while Boal was working with *Operación Alfebetización Integral* (ALFIN), a Freire-based literacy project in Peru (1985: 120-156). To ALFIN's credit, "literacy" was not only considered alphabetic literacy, but "literacy in all possible languages, especially the artistic ones, such as theater, photography, puppetry, films, journalism, etc" (1985: 121). Boal has described Freire as his father (1998: 126-129) and has said that TO

developed parallel with Freire's work (Gonzalez 2006). While TO inherits the radical and transformational possibilities of Freire, it also inherits a missionary history and approach in which Freire's work is implicated.

Freire is certainly not the only influence on TO, Boal's theatrical movement has many intellectual and artistic genealogies. Both Image Theatre and Forum Theatre—two central components of TO—were developed while Boal was working with speakers of Quechua and Aymara at the ALFIN (1985:120; 2001: 308-311). Indigenous peoples, however, are rarely acknowledged as one of the sources of TO techniques. Speaking of the way Luis Valdez is often credited as the creator of El Teatro Campesino, Yolanda Broyles-Gonzalez offers us this insight:

> This top-down view of creation—related to the great-man ideological construction of history—is symptomatic within dominant Western print culture which a priori conceptualizes theatrical (and other) production as the work of an *individual* male "creative genius." An alternative construction or model might well invert relations and reveal to us, for example, that the farmworkers introduced the *acto* form *to Luis Valdez,* who subsequently made it his own. (1994: 4)

Similarly, we must ask how much of TO was introduced *to* Boal, how much of the creation of TO was a *collaboration* between Boal and Native people during its emergence in Peru. As an ongoing practice, there seems no doubt that adaptations and innovations of the genre *are* collaborative, and that TO—while honoring the important work Boal has done—is not Boal's work alone. Future scholarship and activism must take place looking at the Indigenous influences on TO, especially considering some of the problematic ways Boal speaks of Indigenous peoples.

As a Native performer who has been using TO as a tool for the past seven years and has published work about its decolonizing possibilities (Driskill 2003), I was disturbed to read Boal's autobiography, *Hamlet and the Baker's Son: My Life in Theatre and Politics*. Boal's text is clearly colonial and racist in its approach to Indigenous people, characterizing Native Brazilians as uncivilized and masking the genocidal realities Native Brazilians continue to survive:

> In Brazil, at the time of the Portuguese invasions in 1500, there were more than five million indigenous people, living naked, as if still in the Stone Age. They were decimated because they could not adapt to what was effectively captivity, and did not know how to defend themselves. Today, there are fewer than 400,000 survivors, mostly in the forests. Others say 300,000, but no one has actually counted. (2001: 118)[2]

In Boal's formulation, Indigenous peoples were uncivilized, "Stone Age" and under-advanced at the time of the first invasions of their lands, and because of this "they could not adapt" and "did not know how to defend themselves." The historical and genocidal actions of state and settler interests, then, vanish. Responsibility for genocide is projected onto Indigenous populations and thus absolves settler-colonial states and agents of responsibility. He continues this line of logic when speaking of Indigenous peoples elsewhere in "Latin America" whom he deems as having "advanced civilisations" (2001: 118). Again, the responsibility falls on the backs of Indigenous peoples for colonization and genocide:

> What the Incas in South America forgot to perfect—and, in Central America, the Aztecs, Mayas, Toltecas, Chichimecas, and other aboriginal peoples—were the tools of war. The Spanish and Portuguese invaders had a field day. Neither gunpowder, nor those magical tanks of wars, horses, existed in the Americas; to indigenous eyes, horse and rider seemed like strange animals—inspiring respect and fear. (2001: 118)

In addition to the false assertion that Indigenous nations had not perfected the art of war, Boal also places the responsibility of invasion on a perceived lack of civilization and technology and characterizes Native people as being in awe of Europeans even as he attempts to critique European violence. "I knew this from reading books...," he writes (2001: 119). The fact that an activist and artist who has built his life on addressing the issues of the oppressed does not critique or question the colonial record or his own paradigms regarding the lives and civilizations of Indigenous peoples is enough to question how useful TO is in Native contexts. Such statements must lead us to ask whether or not Indigenous peoples are a part of his intended audience, either as readers of his books or as TO practitioners.[3]

What Native people and our allies need to engage in is a decolonial approach to TO that not only critiques troubling aspects of Boal's writings and theories, but also holds all practitioners accountable for colonial and racist uses of the form. For instance, I too often hear practitioners speaking of the importance of "going into communities" to practice TO. Such an approach disregards the theatrical traditions already in place in those communities and does not question the right of people from outside of particular cultural or national communities to "go into" those communities in an attempt to spread the dogma of political enlightenment. TO, in these cases, becomes a tool of political missionaries.[4]

If practitioners are serious and committed to the radical and

revolutionary possibilities of TO, then productive and generative critique of both the TO "arsenal" and the histories and philosophies underpinning it must take place. Boal has commented that the lack of critique of *Theatre of the Oppressed* has been "a critique by silence" (qtd. in 2004: 39). Frances Babbage tells us that Boal "implies that, for many critics, theatre as practised by ordinary people is deemed illegitimate and hence unworthy of attention" (2004: 36). Babbage offers another possibility for the lack of criticism of his work, "The lengthy and, at times, obscure route Boal takes to reach his conclusions could provide a different explanation as to why the majority of writing has focused more on the work in practice than on the principles underlying it" (2004: 36). Regardless of the reasons, criticism of Boal's work has been scant. In the same interview that Babbage quotes, Boal expresses concerns with a lack of critical engagement with TO:

> They are publishing books on TO all over the world. But all these books are by practitioners, people who do it and then they tell their experience, which I find is wonderful, but not a single book tried to analyze what's happening with TO in the world. So the critics, the professional critics, they don't see what's happening; they don't want to see what's happening. (Paterson and Weinberg 2006)

TO is a powerful tool with broad implications and certainly worthy of thoughtful, generative, and vigorous critique.

In speaking of her criticisms of the sexism that underpins Freire's work, hooks writes, "Freire's own model of critical pedagogy invites a critical interrogation of this flaw in the work. But critical interrogation is not the same as dismissal" (1994: 51). My critiques here are likewise not meant to dismiss either Freire or Boal. Their work continues to be vital tools in struggles for social justice. Rather, these critiques, and critiques that may very well emerge in the future, are meant to further the social justice struggles TO hopes to promote. Indeed, this critique exists because I take Boal seriously and see TO as one of many resources useful to Native struggles. For TO to be viable for decolonization and healing in Native communities, however, Native people must continue to critique and transform the genre and hold practitioners accountable for perpetuating oppressive ideologies and behaviors. Part of our work in artistic and activist communities should be to make certain that grassroots theatre lives up to its radical potential.

Grassroots Theatre and Resistance

While I am firm in my critiques of Boal and TO, I also find TO (and certainly other theatrical forms) important tools in decolonization. I do

think that TO is a useful and powerful form of grassroots theatre. I do not want to offer a critique of TO without also speaking of its healing and radical potentials. I wish to take some time here, then, to offer an example through story about TO's use in a decolonial context.

In 2000 I created a small organization, Knitbone Productions: A First Nations' Ensemble, for Native people to use writing, theatre and story to create coalitions that could work for decolonization and cultural continuance.[5] In the late summer of 2002, the Tall Ships Festival took place in Seattle. An event that travels around the US, the Tall Ships Festival depicts ships famous in EuroAmerican history, and replicas of Columbus' genocidal vessels are among them. In order to protest the event, Native people and our allies planned a rally and through the Community Coalition for Environmental Justice. As part of the protest, I wrote a short piece, *Rise Like Wind, Resist Like Memory: A Witness Play* depicting the Columbus invasion of Taíno land. The small, all-Native cast from Knitbone Productions worked for a few weeks before the rally to prepare a reader's theatre style performance, using TO in rehearsals and as a tool to create the blocking.[6] I intentionally designed the rehearsal process in such a way that cast members had to grapple with their own tribal histories of invasion in order to relate those histories and stories to the experiences of Taíno people. Human sculptures (Image Theater) were used to embody different sections of the play, the result being a series of often disturbing human tableaus taking place in, around and behind the action. My intention was to create a space in which the ensemble could acquire knowledge around historical trauma in order to find ways to heal. None of the cast was Taíno, and our experiences under colonialism varied drastically from one another as well. Yet all of our communities survived, and continue to survive, colonization.

Hours before the performance I was worried that the cast was not going to reach the emotional core I was hoping for, and so I asked them to "dynamize" their sculptures through movement, sound and speech. While this brought the work to a deeper place, the real shift occurred a few moments later. In the scene an elder urges a younger character to escape with her children into the mountains to avoid Columbus' devastation. The sculpture created by the cast involved the elder cradling the face of the younger woman, who was sculpted holding a child on her hip. The actor playing the elder was simply delivering the lines, not actually looking into the face of the younger actor, and not actually touching her face. The younger actor, in a kairotic moment, simply met the elder's gaze, took the elder's hand, and placed it tenderly on her face. Something about realizing the human connection taking place and the intense subject matter of the script caused immediate tears on the part of the actor playing the elder,

and soon the rest of the cast. During the performance, the emotional reality of the scene remained present and organic and the lines between the performance and the past seemed thin.

The importance of this story is that through the collective process of theatre and by using TO as a tool, we were able to address a major event in the colonization of the Americas and fuse our intellectual understandings of it to emotional, kinesthetic and spiritual understandings. It was a process that would have been impossible without the ensemble. Speaking of her experiences creating WagonBurner Theater Troup, LeAnne Howe writes:

> As an American Indian this is how I believe our stories are supposed to be created. From the collective. American Indian playwrights and writers tend to create stories from the experiences of our people. In turn, our work belongs to our ancestors, and the next seven generations of American Indians. I call this process "Tribalography." (in D'Aponte 1999: 104)

Tribalography, I would argue, is enacted through the theatrical process, through creating theatre concerned what Gerald Vizenor and Malea Powell term "survivance" (survival + resistance).[7] The kinesthetic nature of enacting tribalography through grassroots theatre allows Native people to examine our wounds, address our healing, participate in acts of resistance and imagine decolonial ways of being in the world.

We must create theatre that embodies our lives, concerns and struggles. For instance, the work of Spiderwoman Theater is rooted in tribal histories and personal stories. In their introduction to Spiderwoman Theater's work, Kathy A. Perkins and Roberta Uno note that Spiderwoman Theater "call their technique 'storyweaving,' in which they create designs and weave stories with words and movement, creating an overlay of interlocking stories, where fantasy and power are comically intertwined" (1996: 297). Rooting itself in both oral and artistic traditions, storyweaving provides an artistic and rhetorical model for decolonial theatre.

In their play *Sun Moon and Feather,* the Spiderwoman Theater ensemble (Lisa Mayo, Gloria Miguel, and Muriel Miguel) draw on their own memories and tribal histories. The play includes memories of growing up in poverty, film clips of the San Blas Islands (the Kuna Nation's homelands), Kuna song, Rappahannock genealogies and experiences with racism (Perkins and Uno 1996: 299-309). It is a profound piece of work, one that is exemplary of the places Native theatre should surface from: personal experiences, national identities, resistance and a hope for continuance. Native theatre's purpose is not only to inform and entertain,

but also to be an outlet to tell our stories, address our tribal histories and offer a space to create relationships with other Native people in order to invent and reinvent survivance tactics. Grassroots theatre offers the thread to suture history, using our stories and bodies to mend the wounds of invasion and colonization, and further, to facilitate our Nations in continuing our lifeways.

Performing Our Continuance

Theatre is not only an instrument to resist oppression and heal historical trauma, but also an art form that can enable us to continue our traditions. Contemporary Native theatre aids in decolonial struggles because it helps us to not only imagine our future, but to also engage in our lifeways. Organizations such as the Toronto-based Centre for Indigenous Theatre (CIT), Seattle's Red Eagle Soaring (RES), and the early work of El Teatro Campesino provide examples of Indigenous theatre that has, at their core, a hope for continuing Native lifeways.

In the summer of 2006 I had the opportunity to study with the Centre for Indigenous Theatre's "Summer Program South" in Peterborough, Ontario. The co-created final production, *Nagamonan Gaamaawandoosi'ngin Asinkikang...Songs Gathered in Stones: Stories from the Four Directions* directed by Muriel Miguel, employed storyweaving as a central process in script and performance creation.[8] Each of the CIT students brought our stories, experiences and traditions to the performance.

During the rehearsal process, a friend of mine emailed me a Cherokee lullaby, which I learned and used in the performance.[9] As someone who did not grow up speaking my language or any traditional songs and who is currently in a process of reclaiming those traditions—as are many Native people in North America—the process of relearning this lullaby was and is integral to my own decolonial process. The performance context provided me an opportunity to relearn and perform a traditional song, a major act in intergenerational healing and cultural continuance. As I sang this lullaby during the rehearsals and performance, I imagined my ancestors witnessing from the corners of the theatre, helping me in the healing and often painful work of suture.

Numerous models exist in which Native communities are using theatre as a means of reclaiming and continuing our traditions. CIT's work specifically values "artists and teachers who keep the traditional forms alive and share their creative gifts" and incorporates traditional teachings and artistic forms into its training program (Centre for Indigenous Theatre 2006). Similarly, organizations such as Red Eagle Soaring in Seattle, see the continuation of traditional lifeways as inseparable from performance work. RES's mission is to "empower American Indian and Alaskan Native youth through contemporary and traditional performing arts" (Red Eagle Soaring 2006). Broyles-Gonzalez speaks in-depth about the "Theater of the Sphere" techniques practiced by El Teatro Campesino that wove the practice of performance with decolonization and cultural continuance:

> On one level Theater of the Sphere can be described as a theory and practice of communicative action based on Native American (Mayan and Aztec) wisdom and teaching. A deeply humanistic undertaking, the Theater of the Sphere constituted a sustained effort to explore, understand, and develop not an abstract human potentiality but a decolonized *Chicana/o* human potentiality or performance energy, one rooted in the Americas. (1994: 80)

Practices such as these engage decolonization and continuance as embodied, tangible practices. These kinds of approaches to performance ensure that performance is a decolonial episteme for Indigenous peoples.

Theatre not only holds potential for our collective healing by offering a medium to tell our stories, it is also a means to ensure the continuation of language, songs, dances, and oral traditions. Through the context of theatre, embodied traditions can be learned and continued. Through performance we are able to resist violence against our communities, build spaces to continue our lifeways, and create new stories that aid us in decolonization and resistance. Song by song and story by story, we suture the wounds of history.[10]

Notes

1. While my discussion of decolonization here focuses on mending historical trauma, I have growing concern that "decolonization," "decolonizing," and "decolonial" words and concepts are increasingly being removed by the academy from grassroots struggles for self-determination, sovereignty and land redress. I would like to make clear here, then, that I see the decolonization of our bodies/minds/spirits as inseparable from sovereignty, self-determination, land redress and the healing of our landbases. If we are not including an attention to Indigenous self-determination, sovereignty and land redress in our conversations about decolonization, however, I doubt very much that we are speaking of "decolonization" any longer.
2. For more information on the contemporary struggles of Indigenous people in Brazil, Survival International provides information of the histories and struggles of Native Brazilians at http://www.survival-international.org/tribes.php?tribe_id=25. The website also provides an

important counter-narrative to Boal's version of European invasion.

3. This entire section of Boal's autobiography is highly problematic and in need of further critique. Boal couches this discussion of Indigenous peoples in his own realization of his whiteness and status as a colonizer. Sadly, besides the expression of his fear of Indigenous peoples and his own discomfort with his privilege, he does not address the concerns and implications of European colonization of the Americas nor his own responsibility as a non-Native person living and working on Indigenous lands.
4. Wa'do to activist, writer and TO practitioner Colin Kennedy Donovan for numerous and continuing conversations about the problematic colonial implications of TO practitioners "going into communities."
5. Knitbone Productions is currently not an organization since my move from Seattle to begin PhD work at Michigan State University. It is my hope to revive Knitbone as an organization in the near future.
6. Wa'do to the cast of *Rise Like Wind, Resist Like Memory:* Misty Cook, Lisa DeLeon, Paul Mountain, Sweetwater Nannauck, and Tsi-ge'-yu/ Sarah Sharp. Wa'do, as well, to the Community Coalition for Environmental Justice that continues to do important work resisting environmental racism. For more information on CCEJ, visit http://www.ccej.org/.
7. See Vizenor's book *Manifest Manners: Narratives on Postindian Survivance* and Powell's essays "Down by the River, or How Susan La Flesche Picotte Can Teach Us about Alliance as a Practice of Survivance" and "Rhetorics of Survivance: How American Indians *Use* Writing."
8. Wa'do to the faculty and staff of CIT's Summer Program South for their work creating a decolonial and healing performance context for Native people: Glen Abraham, Joenne Argue, Christine Friday-O'Leary, Paul de Jong, Don Kavanaugh, Edna Manitowabi, Muriel Miguel, Shannon Olivier, Liz Osawamick, William Kingfisher, Levi Kingfisher, Karen J. Pheasant, Deborah Ratelle, Barbara Rivett, Rose Stella, Akemi Takeda and Don White. Wa'do, as well, to the cast of *Nagamonan Gaamaawandoosi'ngin Asinkikang...Songs Gathered in Stones*: Kayla Cardinal, Tania Carter, Darren Cowie, Deanna Perreault, Andrea True Joy Fox, Liana Starr Waboose-Tootoosis and Amelia Williams-Millard.
9. Wa'do to Arlo Starr for sending me the lullaby.
10. As scholars, activists, and artists all of the work we do is truly a collective effort. Besides those already mentioned, I would also like to say wa'do to and Louis Esme Cruz, Renate Eigenbrod, Renée Hulan, Kendall Leon and Stacey Pigg for their thoughtful and helpful

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