

Table of Contents

1	Introduction	1
2	Lights Up On Stage: Approaches to Native North American Theater	27
2.1	<i>Native Theater and the Canon—a Survey of Material and Research</i>	27
2.1.1	Anthologies and Collections of Native Plays	27
2.1.2	Absence from the Canon	29
2.1.3	In Search of Native Theater and Criticism: Finding Information	32
2.1.4	Position Within American and Ethnic Literature: Introductions and Works of Reference	35
2.1.5	Journals, Dissertations, and Other Sources	38
2.1.6	Taking Stock	43
2.2	<i>Defining Native Theater: Pitfalls and Pathways</i>	45
2.2.1	The Struggle Over Native Theater: Factors of Displacement	45
2.2.2	Criteria of Classification	60
2.2.3	Excursus: Powwow and Dance Theater	81
2.2.4	Old and New Terminologies	83
2.2.5	Summary: A Working Definition of Native North American Theater	87
3	Cultural Difference and Transdifference: Native American Identity Politics in a Global Age	93
3.1	<i>The “Untotalizable Totality”: Framing the Global Age</i>	93
3.1.1	What Can the “Plastic Word” Describe?	93
3.1.2	Global Identities and Cultural Difference	96
3.1.3	Metaphorical Topographies: Mapping the Structures of Transdifference	101
3.2	<i>Webs of Native American and First Nations Identity</i>	105
3.2.1	Location: Layers of Indigenous Affiliation	105
3.2.2	Locution: Strategic Essentialism and Trickster Discourse	110
3.2.3	Glocal Theaters of Identity	112

4 The Performance of Identity on Native North American Stages	117
4.1 <i>Bodies and the Fragmentation of Colonization</i>	117
4.1.1 The Semiotics of the Body	117
4.1.2 Reclaiming the Voice: Hanay Geiogamah and the American Indian Theater Ensemble	130
4.1.3 The Fragmented Body: Hanay Geiogamah's <i>Body Indian</i> (1972)	134
4.1.4 Exposing the Body: James Luna's <i>Artifact Piece</i> (1987)	152
4.1.5 Healing the Body: Shirley Cheechoo's <i>Path With No Moccasins</i> (1991)	159
4.2 <i>Genealogy, Kinship, Family: Pillars of Descent and Consent</i>	173
4.2.1 "The Law of the Grandfather"? Identity Construction by Descent	173
4.2.2 "I Am the Sum Total of my Ancestors": Families on Native Stages	179
4.2.3 The Personal is Political: William Yellow Robe's <i>The Independence of Eddie Rose</i> (1986)	184
4.2.4 Ancestral Signatures of Self: Diane Glancy's <i>The Truth Teller</i> (1993)	193
4.2.5 "All of Us Can Round Dance Together": Transversal Celebrations of Family in Hanay Geiogamah's <i>Grandma and Grandpa</i> (1984)	198
4.3 <i>(Trans)Tribal Intersections: Social and Political Communities</i>	205
4.3.1 Historical and Theatrical Intersections of Collective Identity: Tribal and Pan-Tribal Selves	205
4.3.2 Communal Patterns of Storyweaving in Spider-woman Theater's <i>Sun Moon and Feather</i> (1981)	215
4.3.3 Tribal Authenticity Revisited: Drew Hayden Taylor's <i>Toronto at Dreamer's Rock</i> (1989)	223
4.3.4 Circles of Negotiation: Communities of Consent in Margo Kane's <i>Moonlodge</i> (1990)	229
4.3.5 Global Boundaries of the "Rez": The Politics of Communal Representation in Tomson Highway's <i>The Rez Sisters</i> (1986), <i>Dry Lips Oughta Move to Kapuskasing</i> (1989), and <i>Rose</i> (1999)	241

4.4	<i>(Meta)physical Coordinates of Identity Construction:</i>	
	<i>The Topography of Spiritual Affiliations</i>	255
4.4.1	Spiritual Affiliations / Indigenist Communities	255
4.4.2	Platality and Timelessness: The Spiritual Topography of Native Theater	262
4.4.3	Coordinates of the Spiritscape on Stage	267
4.4.4	"Homeless Except in Legend": The Polyvalent Power of Storytelling in Monica Charles' <i>Yanowis</i> (1968)	285
4.4.5	"Lost Somewhere Between the Shadow and the Light": The Heterotopia of Bruce King's <i>Evening at the Warbonnet</i> (1994)	295
4.4.6	Transforming Spiritualities in a "Dress of Words": Diane Glancy's Polytopian Vision in <i>The Woman Who Was A Red Deer Dressed For the Deer Dance</i> (1995)	303
4.5	<i>Performative Codes of Native Identities:</i>	
	<i>Trickster Representations on Stage</i>	313
4.5.1	Trickster Discourse and the Representation of Indigenous Identities	313
4.5.2	Counter-Mimicry / Counter-Memory: Functions and Effects on Stage—Hanay Geiogamah's <i>Foghorn</i> (1973) and LeAnne Howe's and Roxy Gordon's <i>Indian Radio Days</i> (1993)	323
4.5.3	Countering Hege(mne)monic Appropriation: Spiderwoman Theater's <i>Winnetou's Snake Oil Show from Wigwam City</i> (1988)	330
4.5.4	Trickster Performance and the Limits of (Post-) Ethnic Identity: Drew Hayden Taylor's <i>alter-Natives</i> (1999) and <i>The Buz'Gem Blues</i> (2001)	338
4.5.5	Playing Back the "Tourist Gaze": The Trickster Historiography of Joseph Dandurand's <i>Please Do Not Touch the Indians</i> (2004)	351
4.5.6	"Imagic Moments" of Metarepresentation: Gerald Vizenor's <i>Ishi and the Wood Ducks</i> (1996)	360

5 Conclusion	377
6 Bibliography	391
6.1 <i>Published Plays by Native North American Playwrights</i>	391
6.1.1 Anthologies and Collections of Three or More Plays, Exclusively Dedicated to Native Theater	391
6.1.2 Anthologies Containing Native Plays	392
6.1.3 Native American Plays from the United States	394
6.1.4 First Nations Plays from Canada	400
6.2 <i>Secondary Sources</i>	404
7 Appendix	445
7.1 <i>Unpublished Plays in the U.S. and Canada</i>	445
7.2 <i>Native North American Playwrights and Their Cultural Affiliations</i>	460
7.3 <i>Native North American Theater Companies, Locations, and Websites</i>	464
7.4 <i>Native American Playwriting Festivals & Competitions</i>	466
7.5 <i>The Development of Native Theater: A Survey of Selected Events</i>	467
8 Index	471