Ernestine Shuswap Gets Her Trout

By Tomson Highway

Runs: January 9 – 27, 2013  Ticket Prices: $10 to $22
Call: 604.795.2814 theatre@ufv.ca www.ufv.ca/theatre
Chilliwack North Campus 45635 Yale Rd.

It is not in our power to escape their fault. They have taken up an improved and paid for their lands in good faith. It is their government which is to blame by heaping...
Ernestine Shuswap Gets Her Trout
by Tomson Highway

Director .................................................. Heather Davis-Fisch
Assistant Director ................................. Gabby Bohmer
Dramaturge ............................................. Megan Davies
Scenography/Set Design ....................... Jay Havens
Costume Design ................................. Aaron Froc
Lighting Design ............................. Gabriel Kirkley
Sound Design ................................. Dylan Coulter
Projections Design ......................... Julie Ruffell
Props Design ................................. Brittany Weisner
Stage Manager ......................... Cait Archer

Playwright is represented by The Mensour Agency Ltd., Ottawa, Ontario

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(Angel: Ancient theatrical term for financial supporter)

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Our thanks to these Angels who help us present our Season of Theatre.
**Cast**

Ernestine Shuswap ...................................... Lisa Apps
Isabel Thompson ......................................... Mandy Dyck
Annabelle Okanagan ................................. Geneva Perkins
Delilah Rose Johnson ......................... Phaydra-Rae Gagnon

**Time:** Thursday, August 25, 1910
**Place:** Thompson River Valley, British Columbia

There will be one 15-minute intermission

Running time — first act approximately 60 minutes, second act approximately 50 minutes.

Children under five not admitted. The taking of pictures and the use of recording devices during the performance is strictly prohibited. Please turn off beeper pagers, cell phones, and watch alarms before entering the theatre. Cell phones can be left with house management to receive emergency calls if necessary.

**Director’s Note**

The four women in *Ernestine Shuswap Gets Her Trout* each have stories to tell: about themselves, about their families, about their cultures. But Tomson Highway also has a story to tell. Two stories in fact. His play tells both the story of four women preparing for the Great Big Kahoonas’ visit to Kamloops and the story of how 100 years of settlement and colonization affected the Secwepemc (Shuswap) people.

The process of bringing a play to the stage layers new stories onto those contained in the script. Last summer, Jay Havens and I talked about the importance of collaboration, imagining the production developing organically, incorporating students’ creativity and knowledge. Because of Jay’s artistic vision; Gabby Bohmer’s skillful co-direction; our students’ commitment to experimentation, risk-taking, and play; and the guidance of the UFV community (Michelle, Wenona, Shirley, and Jonny: I’m looking at you), my role has simply been to facilitate the process. I owe great thanks to the students and staff who have invested their energy and talent in this production.

The stories Ernestine shares take place, ostensibly, in 1910, but the grievances of the Laurier Memorial have not been redressed, even today. The Indian Act, the source of many of the restrictions imposed on the characters, is still in effect. For me, directing this play at UFV—in the traditional and unceded territory of the Stó:lō people—highlights that the questions Highway’s play raises are pressing and contemporary. Thomas King says, “The truth about stories is that that’s all we are.” The stories we hear and how we interpret them become our realities. As audience members, you can choose to view the play as a representation of past events or as a re-presentation—a demonstration of how these past events continue to politically and culturally affect us.

Heather Davis-Fisch, January 2013

**Acknowledgements**

We gratefully acknowledge the assistance of the following businesses and individuals:

- Shirley Hardman
- Betty Peters
- UFV Aboriginal Access Services, Indigenous Affairs, and College of Arts
- Douglas College Stagecraft and Event Technology Program
- Steve Wilhite
- Jim’s Pizzeria
- Jody Cameron
- Michelle LaFleamme
- Theresa Neel
- Friends of the Theatre
- Anna Daniel
- Claude Dorion
- Matthew Wells
- ...and our program advertisers

Lisa Apps, Geneva Perkins, Mandy Dyck, Phaydra-Rae Gagnon
Production Team

Production Manager/Program Layout ................................................................. Sandy Tait
Graphic Designer .................................................................................................. Matthew Wells
Angel Graphic ....................................................................................................... Savannah Tait
Voiceover ............................................................................................................ Jonny Williams
Translation ........................................................................................................... Elizabeth Philips and Jonny Williams
Assistant Set Designer/Assistant Stage Manager Set ............................................. Nial Harrison-Morry
Assistant Stage Manager Costumes ....................................................................... Courtney Duffels
Assistant Stage Manager Props .............................................................................. Jessie Whatley
Assistant Lighting Designer/Lighting Operator ...................................................... Melissa Harris
Sound Operator .................................................................................................... Cheyenne Douglas-Ruttan
Projections Operator ............................................................................................ Nicole Janisch
Additional Sound Recording and Editing .............................................................. Robin Pittman
Running Crew ....................................................................................................... Aaron Bell
Wardrobe Manager ............................................................................................... Heather Robertson
Wardrobe Assistant .............................................................................................. Heather Westergard
Costume Crew ...................................................................................................... * Aaron Froc, Gill Smith, Susan Shatock
Technical Manager ............................................................................................... Astrid Beugeling
Publicity Manager/Photographer/Box Office ......................................................... Rick Mawson
Box Office Assistants ............................................................................................ Mair Morris
Technician ............................................................................................................. Mark Sutherland
Carpenter ............................................................................................................... Bryan Cutler
Set/Tech Assistants ............................................................................................... * Eli Funk, * Katherine Skittrell, Theatre Tech students
House Managers .................................................................................................. * Thomas Smith, * Shannon Davies
Assistant House Managers .................................................................................... Rebekah Mason, Jennifer Steadman, Danielle Warmenhoven

Video Production ................................................................................................... Claude Dorion
Concessions Manager ............................................................................................ * Danielle Milette
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Scenography/Set Design

When approaching the design for Ernestine Shuswap, the director and I wanted to introduce the design team to a scenographic approach to the design process. Scenography is a holistic attitude to creating performance environments. We knew for this show to work visually it would require a real integration of the set, lights, props, projections, costumes and sound. The reason for this is that the script states ‘there is no set, other than 3 cubes’ but then goes on to describe very visual moments in almost every scene. The Shuswap territory is central to the play so after many design meetings we have opted to represent the landscape of the Okanagan while at the same time littering the stage with elements of what has been taken from the people. You will notice the set has been constructed entirely of pallets. This is a comment on Canadian Aboriginal policy and the idea that a traditional culture could be picked up and removed from one territory to another.

Ernestine Shuswap is my 6th design residency at UFV. Past shows include Canterbury Tales, Inuk and the Sun, A Midsummer Night’s Dream, The Arabian Nights and As You Like It. I would like to thank the design students who worked so hard on this show for embracing the scenographic challenges and also to the staff in the Theatre Department and UFV Aboriginal Access. Nia:weh! (Thank you in Mohawk)

Jay Havens, UFV Theatre Alumnus

Student Designers

Costume Design — Aaron Froc

I feel truly blessed to have been given the opportunity to take the position of Costume Designer for Ernestine. It may seem an easy feat to only have to come up with four costumes but I assure you there was no slacking done on my part. The aspects of colour, texture, fabric, shape, style and more were all important to consider for each individual garment. I wanted to have a strong understanding of the characters to find what look would fit them best. It gives me great pleasure to thank Heather Robertson for all her help in this project. I would not have been able to do this without her mentoring and her construction skills. Enjoy the show.
Lighting Design — Gabe Kirkley

Ironically, the key to the design for this show has been shadow. Instead of trying to light the actors on stage, we’ve often found ourselves figuring out how to best put them in shadow. To me, the best looks of the show are not the big flashy moments or fun patterns of light, but the subtle shifts in colour, tone and mood that bring us into another location and another idea. Enjoy!

Sound Design — Dylan Coulter

I had a lot of help from many individuals in finding Ernestine’s unique sound design. Foremost among them is Tomson Highway, whose stage directions in the script reflect the power that sound has in this show, and proved to be a great inspiration. I also want to extend thanks to everyone at UFV in the faculty and technical department, as well as Steve Wilhite for his prior sound design, and Anna Daniel for the generous use of her cello for creating the sounds of Daisy-May the cow.

Props Design — Brittany Wiesner

Props has been an adventure. Most of the props needed to be built but thankfully I had the immense help of set designer, Jay Havens. It’s been a great learning experience and I hope they look good.

Dramaturge Note

The Secwepemc (Shuswap) worldview is that the Secwepemc have lived on the land since its creation by the Old One, the Chief of the Ancient World. Coyote is the Secwepemc Trickster, who creates mischief and tempts the people, but also teaches them to provide food for themselves. Secwepemc believe that all animals, plants, and minerals in the world have a soul and this belief governs many cultural teachings. Before contact with Europeans, Interior Salish people lived a good and bountiful life. In the springtime, communities fished the rivers for rainbow trout and salmon and picked berries. In the summer the Interior Salish would hunt moose, deer, elk, caribou, and beaver. They also gathered 135 different types of herbs for medicinal and subsistence purposes.

Contact between the Interior Salish and Europeans began around 1793, when Alexander Mackenzie used Secwepemc guides while exploring the region. The fur-trade industry generated the first long-term relationships between the Interior Salish and Europeans, and was initially mutually beneficial for both parties. Fort Kamloops was erected in 1812.

The characters’ experience in Ernestine reflects how, during the nineteenth century, Interior Salish reserve lands and rights to specific hunting, fishing, and gathering areas were taken away by European settlers. In the period between 1862-1866, the BC government determined boundaries for the Kamloops reserve, and four other surrounding reserves, without the legal right to do so. Cattle ranches grew in order to feed CPR workers, gold prospectors, and loggers; the purchase of lands significantly reduced First Nations’ allocations of land. In addition, logging and prospecting destroyed traditional hunting and fishing traps of the Interior Salish. In 1876, the Indian Act gave the government control over reserve lands, First Nations’ government, movement between reserves, and cultural practices. The act also took away a First Nations woman’s title and benefits if she married a non-First Nations man.

During the nineteenth century, Catholic Oblate Missionaries entered the Thompson River region, and their influence over daily life is reflected in Ernestine. The Oblates aspired to create a utopian society among the “primitive natives” because they had not been exposed to European vices. These missionaries built churches in the Interior Salish communities and used conversion tactics such as biblical tableaus that transcended language barriers. The smallpox epidemic in 1862 devastated communities and may have led many Interior Salish to convert out of desperation.

The Laurier Memorial was dictated by chiefs of the Kamloops area and recorded by Scottish secretary, James Teit. It was presented to Prime Minister Wilfred Laurier during his 1910 visit to Kamloops. The Memorial documents the specific grievances of the Interior Salish peoples. The chiefs that dictated the document represented the Secwepemc, Okanagan, and Nlaka’pamux of the Interior Salish language group.

Megan Davies, UFV Theatre Student
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