

CONTENTS

Acknowledgments	ix
Introduction	xi
JACE WEAVER	
I. CONTEMPORARY PERFORMANCES	
The <i>Te Ata</i> World Premiere: Creations from a Native Play	3
CHRISTY STANLAKE	
Web/Sites: Tomson Highway's and James Luna's Remappings of Space and Time	39
BIRGIT DÄWES	
Into the Sacred Circle: Homecomings in Native Women's Contemporary Performance	55
JAYE T. DARBY	
Those Long, Lonely Nights at the Diner: Specificity of Place, Community, and Home in Arigon Starr's <i>The Red Road</i>	79
CAROLYN DUNN	
Ritual and Its Deeper Rhythms in Ceremonial Performance	101
HANAY GEIOGAMAH	
Two Worlds on One Stage: Working in Collaboration to Prevent Encroachment, Appropriation, and Other Maddening Forms of Imperialism	111
MARGO LUKENS AND WILLIAM S. YELLOW ROBE, JR.	

“How Shall We Honor Them?” Empowerment and Resistance in Blackfire’s Performative Praxis	127
JEFF BERGLUND	
II. HISTORICAL STAGINGS	
Zitkala-Ša’s <i>The Sun Dance Opera</i> : Staging Strategies for American Indian Survival in the Early Twentieth Century	149
KATHERINE YOUNG EVANS	
Ha’nts: The Booger Dance Rhetorics of Lynn Riggs’s <i>The Cherokee Night</i>	179
QWO-LI DRISKILL	
Performing Indianness and Excellence: Nez Perce Jazz Bands of the Twentieth Century	197
JANIS (JAN) JOHNSON	
Dancing in Four Directions: The Teaching/Choreography/ Performance of Rosalie Jones in the Contact Zone	223
JULIE PEARSON-LITTLE THUNDER	
“We Are Not Guilty!” The Creation of an Indigenous Theatrical Praxis	243
COURTNEY ELKIN MOHLER	
About the Contributors	275
Index	279