

THE AUTRY MUSEUM PRESENTS
NATIVE VOICES, AMERICA'S LEADING
NATIVE AMERICAN THEATRE COMPANY,
AND THE WORLD PREMIERE OF



ANTÍKONI

Written by **Beth Piatote** (Nez Perce)
Directed by **Madeline Sayet** (Mohegan)

Nov 8 – Nov 24, 2024

“The Nationalists have come to power, and they want only one story: the story of how they won the war.”

- Kreon

“Kreon crafts his words to please the public that sleeps easily in our lands. He does not disturb the American dream, though it blossoms from the blood of our children.”

- Antíkoni

ANTÍKONI

As we carefully selected the production to mark this momentous 30th anniversary milestone for Native Voices, we were acutely aware that the decision would not only reflect the evolution of our organization but also our core values. Our journey led us to this gem of a play by Beth Piatote, developed during our 2020 Festival of New Plays, which we believe perfectly embodies our spirit and mission.

An adaptation of Sophocles' Greek classic *Antigone*, Beth Piatote's *Antikoni* offers a compelling reimagining centered around a Nez Perce family deeply rooted in the museum world. The story unfolds when Antikoni's uncle Kreon, a museum director, stumbles upon long-lost ancestral remains, sparking a heated family dispute over the fate of these ancestors.

Antikoni is significant for Native Voices in numerous ways. The first is evident: for the past 25 years, Native Voices has been housed within the Autry Museum. This connection is particularly meaningful as we celebrate our 30th anniversary—an anniversary symbolized by a pearl. The Autry took our little grain of hope and, throughout the years, has nourished and encouraged us to evolve, even with all the growing pains associated with a museum learning how to do theatre. Like the sand that irritates the oyster, the outcome is beautiful and priceless.

Another reason is that, for far too long, the Greek "Six Elements of Drama" have been heralded as the pinnacle of playwriting, erasing the rich and diverse traditions of Indigenous storytelling that long predated this framework. Beth's imaginative retelling of this Greek tale is a beautiful reclamation of Native storytelling that disrupts the age-old story where Kreon is clearly the villain.

In Beth's hands, Kreon's journey is more nuanced and complicated, leading all of us to question how we would react if placed in a similar situation. There are no easy answers, and Beth leans deftly and unapologetically into that dilemma. In beautiful Native fashion, the Greek Chorus becomes a group of aunties who provide wisdom, much-needed humor, and wit, engaging you, our dear audience, in a thought-provoking experience.

You may have also noticed that we are performing at the Southwest Campus instead of our expected home at the Autry Museum. Formerly known as the Southwest Museum of the American Indian, this site once housed hundreds of ancestral remains that were not properly identified. The Autry is now caring for these remains in the hopes that one day, this will be remedied, and these ancestors will be returned home. When the Autry suggested this venue, we knew Beth's story cried out to be told in this space to acknowledge its history and reclaim a structure that had once told our stories without us.

We are beyond grateful that you are with us for this monumental reclamation of story and space as Native Voices enters its 30th year. Theatre is only as strong as its community of supporters and champions. Thank you for being both.

We look forward to the next thirty years with you, our dear audience, as we continue to celebrate and reclaim our stories and spaces. Happy Anniversary!

DeLanna Studi

DeLanna Studi, Native Voices Artistic Director

ANTÍKONI

Written by **Beth Piatote** (Nez Perce)
Directed by **Madeline Sayet**⁺⁺ (Mohegan)

In this timely retelling of a Greek classic, a Nez Perce family is caught between the pressures of the outside world—where a Nationalist Party threatens to silence their history—and adherence to the ancient ways of caring for the dead. Antíkoni defends eternal truths and Kreon rides the waves of changing politics, while a Chorus of Aunties delivers raucous and wise traditional stories to guide them. Set in the near future, this world premiere combines the power of two ancient traditions to affirm and sustain a vision of justice in a deeply unjust world.

ANTÍKONIErin Xáalnook Tripp (Lingít)
ISMENEIsabella Madrigal (Cahuilla/Turtle Mountain Ojibwe)
KREONFrank Henry Katasse (Lingít)
HAEMON..... Kholan Studi (Cherokee)
GUARD Maddox Pennington (Cherokee)
TAIRASIASNikcoma Lee Mahkewa (Hopi-Tewa/Mohave/Chemehuevi)
AUNTIE 1..... Arigon Starr (Kickapoo)
AUNTIE 2 GiGi Buddie (Tongva/Mescalero Apache)
AUNTIE 3 Dawn Lura (Diné)

PRODUCTION TEAM

Assistant Director: **Jennifer Bobiwash** (Mississaugi First Nation)
Dramaturg: **Courtney Mohler** (Santa Barbara Chumash)
Assistant Dramaturg: **Nathan Woodworth** (Karuk)
Production Stage Manager: **Kimberly Sanchez Garrido**
Technical Director: **Edgar Bustillo** (Maya)
Associate Production Coordinator: **Alyssa Olinger**
Scenic Designer: **Troy Hourie**⁺ (Metis Nation of Ontario)
Lighting Designer: **Pablo Santiago**⁺
Assistant Lighting Designer: **Jennifer Gonzalez**
Projection Designer: **Yee Eun Nam**⁺
Sound Designer: **Noel Nichols & UptownWorks**⁺
Costume Designer: **Asa Benally** (Cherokee, Navajo)
Props Designer: **Jenine MacDonald**
Graphic Designers: **Nipinet Landsem** (Turtle Mountain Band of Chippewa/
Manitoba Metis Federation) and **Tima Lotah Link** (Šmuwič Chumash)
Vocal Coach: **Sayda Trujillo**
Scenic Painter: **Ruby McGinn**
Crew: **Giann Bello, Emily Blick, Kevin Cook, Kason Hoyt, Maya Lopez, Robert Meredith, Will Ramsey, Benton Robertson, Sadie Rose**

NATIVE VOICES TEAM

Artistic Director: **DeLanna Studi** (Cherokee)
Managing Director: **Elisa Blandford**
Artistic Associate: **Jennifer Bobiwash** (Mississaugi First Nation)
Production Coordinator: **Sati Thyme**
Literary Associate: **Sierra Rosetta** (Lac Courte Oreilles Chippewa)



UNITED
SCENIC
ARTISTS

⁺Member of United Scenic Artist Local USA 829 of the International Alliance of Theatrical Stage Employees



⁺⁺Member of the Stage Directors and Choreographers Society, a national theatrical labor union.



All actors are appearing through a special agreement between Native Voices and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



Beth Piatote is a Nez Perce writer and scholar and an associate professor of English and Comparative Literature at the University of California, Berkeley, where she specializes in Native American literature, Indigenous language revitalization, and creative writing. She has published two award-winning books: *Domestic Subjects: Gender, Citizenship, and Law in Native American Literature* (Yale 2013), and *The Beadworkers: Stories* (Counterpoint, 2019). Her play, *Trickster's Unite!*, was selected for Native Voices' 2022 Short Play Festival and her latest play, *How Would I Say*, was commissioned by AlterTheater's AlterLab. *Antíkoni* has been supported by workshops and readings with Native Voices, the Indigenous Writers Collaborative at Oregon Shakespeare Festival, New York Classical Theatre, UC Berkeley, UC San Diego, Gonzaga University, and Bard College; it has been featured in critical work in Germany and Switzerland and translated into Japanese. Beth is an enrolled member of the Confederated Tribes of the Colville Reservation and devoted to Nez Perce language, literature, and culture.

CAST

"I bind myself to our people, for I, like you, have been blessed to be born in our Native land. Yet his blessing bears a curse—the curse of their law."

- Ismene



Arigon Starr is a musician, actor, playwright, and renowned comic book writer/artist from the Kickapoo Tribe of Oklahoma. Her work with Native Voices includes her comedy musical, *The Red Road*, and the radio comedy, *Super Indian*. Arigon is also the illustrator for the award-winning Kokila/Penguin/Random House children's book *Contenders: Two Native Baseball Players*, *One World Series* and was featured in the PBS series *Native America*. She is a member of SAG-AFTRA and Actors' Equity and is based in Los Angeles.



Dawn Lura is Diné and resides in New Mexico. She is a member of SAG-AFTRA and works on both stage and screen. She has performed in the Santa Fe Opera's World Premiere of *Sweet Potato Kicks the Sun*, as Debra/Tooshki-pa-kwis-i (*Manahatta*), as Philomena (*Rez Sisters*), and in stage readings of new plays with Santa Fe Playhouse and Yale Indigenous Performing Arts Program. She is a past finalist in the NMFF Actors Showcase and won the COLFF Best Actress award in 2022 for her performance in *Heaven on Earth*. [IMDb.me/DawnLura](https://www.imdb.com/name/nm1048888/)



Erin Xáalnook Tripp is a Lingít actor, voiceover artist, and audiobook narrator. She is passionate about working on projects that uplift Indigenous stories. Erin's theatre credits include the world premieres of *Where the Summit Meets the Stars* by Frank Henry Katasse, *Devilfish* by Vera Starbard, and *Whale Song* by Cathy Tagnak Rexford. She has appeared on ABC's *Alaska Daily* and Fox's *The Great North*. Highlights in audiobooks include *Where They Last Saw Her* by Marcie Rendon, *Blood Sisters* by Vanessa Lillie, *Kukum* by Michel Jean, and *Indian Burial Ground* by Nick Medina. [@erins_library](https://www.instagram.com/erins_library/), [erintripp.com](https://www.erintripp.com)



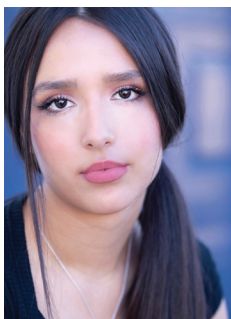
Frank Henry Katasse, whose Lingít name is Kaash, is an Alaska Native Tlingit from the Tsaagweidí clan. Frank is an actor, director, producer, improviser, educator, author, and playwright. He received his Bachelor's in Theatre Arts from the University of Hawai'i: Mānoa where he won the Lucie Bentley Award for Acting. Frank served as the Board President of Juneau Douglas Little Theatre (2013-2019) and has been involved with Perseverance Theatre in the world premieres of Alaska Native themed plays, including: *Battles of Fire and Water*, *Cedar House*, *Reincarnation of Stories*, *Our Voices Will Be Heard*, *William, Inc.*, *Whale*

Song, *Devilfish*, and *Cold Case*. Frank's full-length play, *They Don't Tak Back* had a rolling world premiere at Native Voices, La Jolla Playhouse, and Perserverance. He was the Playwright in Residence at La Jolla Playhouse in 2018 where he wrote two full-length plays, *Spirit of the Valley* and *Where the Summit Meets the Stars*, both of which he directed and premiered at Perseverance. Last year, Native Voices produced the LA-premiere of *Where the Summit Meets the Stars*. Frank is also Emmy-nominated for his writings and story contributions to *Molly of Denali*.



GiGi Buddie is Tongva and Mescalero Apache. She is honored to be making her debut with Native Voices and returning to her traditional homeland! As an activist, her professional and personal pursuits converge at the intersection of art and climate justice. While in college, she helped bring frontline climate stories to Glasgow at the United Nations Climate Summit and released her debut single "Ursa Major" — a love letter to the Iroquois story of the Celestial Bear. As an actor, singer, songwriter, and activist, she creates and contributes to art and stories of creation, resilience, and beauty from frontline

communities. GiGi received a B.A. from Pomona College in Theatre Performance and Environmental Analysis. Previous credits include: Anna (*If Nobody Does Remarkable Things*, a new eco drama), Feste (*Twelfth Night*), Ruby (*Daphne's Dive*), and Marty (*Circle Mirror Transformation*).



Isabella Madrigal is Cahuilla/Turtle Mountain Ojibwe. She is a recent graduate of Harvard College where she won the 2024 Hoopes Prize for her thesis, a screenplay focused on MMIP. Isabella is the Co-Director of the Luke Madrigal Indigenous Storytelling Nonprofit where, alongside her sister, she creates films and theater that uplift Indigenous voices. Isabella is best known for her touring play *Menil and Her Heart*, winner of the Yale Young Native Storyteller's Contest, as well as her work in Marvel's *Echo* and *Rutherford Falls*. @isabella.madrigall, @indigenoustorytelling



Kholan Studi is an enrolled member of the Cherokee Nation. Credits include: *Eddy in They Don't Talk Back* and Anthony in *Where The Summit Meets The Stars* by Frank Kaash Katasse, Edward in *Bingo Hall* by Dillon Chitto (Native Voices); Elias Boudinot in *Sovereignty* by Mary Kathryn Nagle (Marin Theater Company); taking the stage as an understudy in *Between Two Knees* by The 1491's as Pale Face/William (Yale Repertory Theatre), Isaiah/Eddie (Seattle Rep), and Ensemble (Perelman Performing Arts Center). Catch Kholan as Milo in season two of *Tulsa King*.



Maddox Pennington is a nonbinary writer and comedian originally from the Cherokee Nation. They received an MFA in Creative Nonfiction from Columbia University and currently teach writing at the University of Southern California. Their work has been presented with Moving Arts Theater Company, Theatre Viscera Podcast (Pittsburgh), Hollywood Fringe Festivals, La Jolla Playhouse, and Native Voices. He is the creative director of the Trans Conversation Project.



Nikcoma Lee Mahkewa is Hopi-Tewa, Mohave, Chemehuevi, originally from the Colorado River Indian Tribal reservation in Parker, Arizona. He is an LA-based actor, having most recently performed with Native Voices, along with independent theatre companies Thespionest and Playground Renaissance. Previously, Nikcoma played multiple roles in the Discovery+ series *Book of Queer* and toured in the understudy company of the satirical play *Between Two Knees*, from the creators behind FX's *Reservation Dogs*.

"I know your heart is true. But when you separate yourself—when you claw like a wolf in law school—I fear you will become like Uncle."

- Antikoni



DIRECTOR

Madeline Sayet is an award-winning Mohegan stage director and playwright who believes that the stories we choose to pass down shape our collective possible futures. As a theater maker her work has been seen at the Public Theater, Shakespeare's Globe, Long Wharf Theater, Denver Center for the Performing Arts, Glimmerglass Festival, Folger Theater, Oregon Shakespeare Festival, and many more. She is the Executive Director of the Yale

Indigenous Performing Arts Program (YIPAP) and a clinical associate professor at Arizona State University. The national tour of her play *Where We Belong* was produced by Woolly Mammoth Theatre Company in association with the Folger Shakespeare Library and has been published both by Methuen Drama and Dramatists Play Service. For her work she has been honored as a Forbes 30 Under 30 in Hollywood & Entertainment, TED Fellow, MIT Media Lab Director's Fellow, NCAIED Native American 40 Under 40, and was a recipient of the White House Champion of Change Award from President Barack Obama. madelinesayet.com



ASSISTANT DIRECTOR

Jennifer Bobiwash is also the Artistic Associate for Native Voices. She is an Ojibway actor, playwright, and agent of chaos from the Mississauga First Nation. Her acting theatre credits include world premieres at Perseverance Theatre, Native Voices, and La Jolla Playhouse, as well as productions at Yale Rep and on tour in Northern Alaska. More recently she was honored to step into the role of Older Irma/Ensemble in *Between*

Two Knees by the 1491s at Seattle Rep and McCarter Theater. TV credits include *Magnum P.I* and *Rutherford Falls*. As a director, Bobiwash was invited to take part in the inaugural class of the National Institute for Directing and Ensemble Creation at Pangea World Theatre. As a playwright, she was a Season 21 Volt lab writer with Boston's Company One Theatre and a past Artist in Residence at Thurgood Marshall College at the University of California, San Diego. She has participated in new play development programs with Blossoming at The Vagrancy Theater and MadLab at Moving Arts in Los Angeles.



DRAMATURG

As a dramaturg, **Courtney Elkin Mohler** concentrates on new works that aim to affect a more equitable world and is dedicated to supporting new work by Native American playwrights. Recent dramaturgy credits include: *Desert Stories for Lost Girls* by Lily Rushing at Latino Theater Company/ Native Voices (NV), *Lying with Badgers* by Jason Grasl at NV, and *The Thanksgiving Play* by Larissa FastHorse at Virginia

Stage Company. Dr. Mohler is Associate Professor of Theatre at Boston College where she teaches directing and dramaturgy. In addition to her many published articles on Native American theatre and representation, she co-authored *Critical Companion to Native American and First Nations Theatre and Performance: Indigenous Spaces* (Bloomsbury-Methuen, 2020).



ASSISTANT DRAMATURG

Nathan Woodworth is a Karuk actor, writer, and accent teacher. In 2022 he earned his MA in Classical Acting at the London Academy of Music & Dramatic Art (LAMDA) on a Fulbright Scholarship. His stage credits include: *Johnny Got His Gun* (Actors' Gang), *The Winter's Tale* (Antaeus), and *Red* (Volcanic Theatre). His screen credits include: *The Librarians* (TNT), *The Barista Times* (web-series), and

award-winning performances in indie-films: *The Purse: A Dream in Two Acts* (Best Supporting Actor, Maverick Movie Award) and *TuTu Grande* (Best Actor, Nightmares Film Festival). He's a member of SAG-AFTRA, AEA, and WGA (West).



PRODUCTION STAGE MANAGER

Kimberly Sanchez Garrido is a Los Angeles based stage manager. Previous stage management credits include *Cyrano de Bergerac*, *Wheels on the Bus*, *Grumpy Monkey*, *Pasadena Playhouse Holiday Spectacular* at Pasadena Playhouse; *Measure STILL for Measure* at Boston Court Pasadena; *Smile, Mama Metal*, *Cult of Love* at IAMA Theatre. She is a graduate from Wagner College.



SCENIC DESIGNER

Troy Hourie is Metis Nation of Ontario and is a scenographer and installation artist. Scenographer of 300+ productions for various off-Broadway, regional, and opera companies across the USA, Canada, and internationally, including: Glimmerglass Festival, The New Victory, New York Theatre Workshop, Cherry Lane Theatre, Brooklyn Academy of Music, The Guthrie, Classical Theatre of Harlem, and American

Vicarious. Art installations include: *Apparitions Attic* at Arteles, Finland; *Static Apnea* at Performance Arcade, New Zealand; *The Wisdom Tree* at Glimmerglass Festival, New York; *Espreitar Tondela* at ARTerra, Portugal. Highlights: *Odditorio* at E! Marionetas in Portugal, World Stage Design, and FIAMS. Director/scenographer: Glass' *The Fall of the House of Usher* at Mannes, New York and *Nanatisis* at Musique 3 Femmes. troyhourie.com



LIGHTING DESIGNER

Pablo Santiago is a live performance and digital film lighting designer. Winner of the Kinetic Lighting Award for Distinguished Achievement in Theatrical Design, Henry Award, Richard Sherwood Award, Stage Raw Award, and multiple Ovation Award nominations. Originally from Chiapas, Mexico, Pablo's designs aim to find evocative images that embody the emotional moment of the show—images that can spark the audience's imagination to worlds beyond the stage. Pablo has worked nationally and internationally at major theaters and opera houses.



ASSISTANT LIGHTING DESIGNER

Jennifer Gonzalez is a Latina female storyteller from Southern California. Recent Associate/Assistant Lighting Designer credits include: *The Elixir of Love* at Minnesota Opera, *Measure STILL For Measure* at Boston Court Pasadena, *The Great Comet of 1812* at Idaho Shakespeare Festival, and *Timon of Athens/Coriolanus* at Utah Shakespeare Festival. Jennifer recently graduated from Texas State University with her MFA in Lighting Design. She also has a BA in Theatre with a minor in Ethnic Studies from the University of La Verne. jgonzalezdesigns.me



PROJECTION DESIGNER

Yee Eun Nam is a visual artist and a theater designer for live performances. Recent projects include *X: The Life and Times of Malcolm X* (Metropolitan Opera), *Yellowface* (Roundabout Theatre Company), *A Transparent Musical* (Center Theatre Group); *ONCE UPON A (korean) TIME* (Ma-Yi Theater Company); *Long Day's Journey into Night* (Audible Theater). Yee has two nominations for The Lucille Lortel Awards and is a winner of LADCC Theatrical Excellence for CGI/Video. yeeeam.com

SOUND DESIGNERS



Noel Nichols

Daniela Hart

Bailey Trierweiler

UptownWorks is a collaborative sound design team. Select designs: *Tiny Father* (Geffen Playhouse); *Sandwich Ministry* (Skylight Theatre); *I Am Not Your Perfect Mexican Daughter* (Denver Center); *Dangerous Days* (Miami New Drama); *Problems Between Sisters* (Studio Theatre); *Lady Day* (Baltimore Center Stage); *Avaaz* (South Coast Rep/Olney TC); *Black Odyssey* (Classic Stage); *Espejos:Clean* (Hartford Stage/Syracuse Stage); *the ripple, the wave...* (Berkeley Rep/Goodman); *Blues Clues & You!* (Round Room); *Queen* (Long Wharf/A.R.T.NY). NoelNicholsDesign.com, UptownWorksNYC.com



COSTUME DESIGNER

Asa Benally is a Citizen of the Navajo and Cherokee Nations. *The Rez Sisters, 1939* (Stratford Festival); *Where We Belong* (Woolly Mammoth Theater, The Goodman, The Public); *Fidelio* (Austin Opera); *L'incoronazione di Poppea* (Rice University); *Venus & Adonis, Savitri, CAV + PAG, The Infinite Energy of Ada Lovelace* (New Camerata Opera); *Grounds* (International Contemporary Ensemble); *Sweat* (Center for Contemporary Opera); *Mrs. Warren's Profession* (The Gingold Group); *Blues for an Alabama Sky* (Keen Company, Drama Desk Nomination); *Somewhere Over the Border* (Syracuse Stage); *Too Heavy For Your Pocket* (George Street Playhouse); *Skeleton Crew* (Westport Country Playhouse); *Father Comes Home...* (Juilliard); *Measure for Measure* (The Public Theater Mobile Unit); *Cymbeline* (Yale Repertory Theater); *The Brobot Johnson Experience* (The Bushwick Starr); *Tricks the Devil Taught Me* (Minetta Lane Theatre); *Coriolanus, The Seagull* (Yale School of Drama); *Whale Song* (Perseverance Theater); *The Crazy Shepherds of Rebellion, Roberto Zucco* (Yale Cabaret); *A Midsummer Night's Dream* (Frog and Peach Theater Company); *The Winter's Tale* (HERE Arts Center). Training: M.F.A Yale School of Drama. B.F.A. Parsons School of Design. @Asa_Benally_Design, AsaBenally.com



PROPS DESIGNER

Jenine MacDonald's local productions include: *I, Daniel Blake* and *Fatherland* at Fountain Theatre; *Oedipus* at Getty Villa; *Birds of North America, Picnic, Remembering the Future, God of Carnage, A Public Reading of An Unproduced Screenplay About the Death of Walt Disney, Paradise, The Death and Life of Mary Jo Kopechne, Beckett5* at Odyssey Theatre; *A Great Wilderness* at Matrix Theatre;

Salvage at Hudson Theatres and Lounge Theatre. She has twice been honored with a StageSceneLA Scenie Award for Outstanding Properties Design.



TECHNICAL DIRECTOR

Edgar Bustillo is Maya and has been supporting the theatre industry by creating smiles and offering outstanding work on the making of theatrical magic since the age of 10. Starting at a 99-seat theatre named 24th Street Theater, he slowly grew in skills and knowledge and was able to work as a technician for all fields in leading companies like Latino Theater Company and Center Theatre Group. Edgar won the Robert Edmond Jones Legacy Award at KCACTF for amazing sound design on *The Metamorphosis* by Franz Kafka.



VOCAL COACH

Sayda Trujillo is a Guatemalan Canadian American actor, director, and vocal coach. Teaching and performance work abroad include Guatemala, Ecuador, Chile, Singapore, Spain, Germany, Colombia, UK, Lebanon, Egypt, India, and Palestine with The Freedom Theatre. She has written and performed four solo shows presented nationally and internationally at theater houses including La Mama,

REDCAT, and NYTW. Identity and storytelling inspire her personal and collective work with communities around the world. Sayda's practical research and writing focuses on voice and identity, the integration of voice and movement, and decolonizing actor training and pedagogy. You can access her essay "Liberating Terror" published at HowlRound in their Clown and Activism series and her chapter "Nepantla: lingering in-between to embody our voice" in the book *Stages of Reckoning: Antiracist and Decolonial Actor Training* published by Routledge. Sayda has a BFA in Acting from the California Institute of the Arts, a Diploma in Physical Theatre from Dell'arte International, and an MA in Voice Studies from the Royal Central School of Speech and Drama in London. She is a Professor of Theatre at Cal Poly Pomona and lives in Los Angeles. saydateatrera.com

"For many years we were cut off from our own belongings, as though we had no hands to hold them. Now that I hold the power, the collection is in our hands. I collect in order to recollect. To remember."

- Kreon



ARTISTIC DIRECTOR

DeLanna Studi is an enrolled member of the Cherokee Nation and has more than 25 years of experience as a performer, storyteller, educator, facilitator, advocate, and activist. Her theatre credits include the first national Broadway tour of the Tony Award- and Pulitzer Prize-winning play *August: Osage County*; off-Broadway's *Gloria: A Life* (Daryl Roth Theatre); *Informed Consent* (the Duke on

42nd Street); and regional theatres (Oregon Shakespeare Festival, Portland Center Stage, Cornerstone, and Indiana Repertory Theatre). Studi originated roles in more than 18 world premieres, including 14 Native productions. A pivotal moment in her career was writing and performing *And So We Walked: An Artist's Journey Along the Trail of Tears*, based on retracing her family's footsteps along the Trail of Tears with her father. *And So We Walked* has been produced throughout the country and was the first American play chosen for the Journées Théâtrales de Carthage in Tunisia, Africa. Last year, it made its Off-Broadway debut at Minetta Lane where it was recorded for Audible. In film and television, Studi stars in the Peabody Award-winning *Edge of America*; *Hallmark's Dreamkeeper*; *Goliath*; *Shameless*; and *General Hospital*. She is a 2022 USA Fellow, a recipient of the Butcher Scholar Award, a MAP Fund Grant, Cherokee Preservation Grant, and the Doris Duke Performing Artist Fund. Since 2007 she has served as chair of the SAG-AFTRA National Native Americans Committee.



MANAGING DIRECTOR

Elisa Blandford has been producing for Native Voices since 2014, from world premieres and touring productions to Short Play Festivals, Playwrights Retreats, and Festivals of New Plays. She co-founded Vanguard Repertory Company and the Windmill Arts Center, a black box theatre and dance studio dedicated to fostering performance and visual arts. She has a BA in Theatre from Florida State University and MBA from the University of Redlands.

ARTISTIC ASSOCIATE

See ASSISTANT DIRECTOR bio and headshot.



ASSOCIATE PRODUCTION COORDINATOR

Alyssa Olinger is a seasoned media and entertainment professional with over a decade of experience. Most recently, she held an executive role at Paramount, where she specialized in TV, digital, and branded content. Expanding her creative pursuits, Alyssa has recently ventured into theater production, serving as the production manager for New Art City Theatre's Festival in Ventura.



PRODUCTION COORDINATOR

Sati Thyme has been involved in theatre her entire life in many different aspects, from performing to tech to management and more. She received her Bachelor's degree in Stage Management from CSU Fullerton and has worked as a stage manager all over the LA/OC area for the last eight years. This past year she spent touring around the United States until she came back to Los Angeles to manage another year of the interactive horror production, *Delusion*.



LITERARY ASSISTANT

Sierra Rosetta is an emerging Lac Courte Oreilles Chippewa theatre artist, actor, dramaturg, director, and playwright. She is currently a Theatre and Drama PhD student at Northwestern University studying Ojibwe performance. Recent credits include *The Clean House* and *Frida Libre* at the Wirtz Center, *The Matriarchs* at the Eugene O'Neill Theater Center, and an Expand the Canon reader/dramaturg at Hedgepig Theatre Ensemble and The Playwrights Realm.

NATIVE VOICES 2025 SEASON

15th Annual Short Play Festival: *To Indigeneity and Beyond* | APRIL 2025

For our 15th Annual Short Play Festival, playwrights will boldly go where few have imagined Native people before: the future! Native Voices has asked playwrights to venture into the realm of Indigenous Futurisms. What does our collective future look like? Did we prevent the apocalypse or cause it? Will there be zombies? World peace? A Native World Leader?!? Selected short plays will be performed in an afternoon of staged readings where playwrights have a chance to win the Thomas Studie Gadugi Audience Prize of \$500 and the Von Marie Atchley Excellence in Playwriting Award of \$1,000.

EMBERS: Young Native Playwrights Festival | JUNE 2025

Native Voices is thrilled to bring back its Young Native Playwrights program for a second year! Many Native stories recount how their tribe received the First Fire. While our stories differ from Nation to Nation and region to region, one detail remains the same: there have always been people who have carried the embers of the First Fire with them, lighting future fires and ensuring the First Fire would always be with us. We believe our youth are the EMBERS, the next generation of storytellers and leaders who will light fires for future generations. In the spring, Native youth from across Turtle Island will participate in our eight-week playwriting course to nourish, elevate, and amplify their voices. Classes will culminate with their 10-minute plays being performed onstage and streamed live so that audiences from around the world can view the creative imaginings of these Native youth.

31st Festival of New Plays | AUGUST 2025

Many of the works Native Voices has developed through our annual Playwrights Retreat and Festival of New Plays have gone on to enjoy successful productions across the country. As a cornerstone of our season, the Retreat and Festival provide emerging and established playwrights a rigorous opportunity to shape their plays through Distance Dramaturgy and a weeklong residency in Los Angeles where collaboration occurs in daily workshops with nationally recognized directors, dramaturgs, and the Native Voices acting company. The Festival of New Plays is a series of staged readings performed at the Autry and La Jolla Playhouse.

Rolling World Premiere of *Haunted* by Tara Moses (Seminole Nation of Oklahoma, Mvskoke) | OCTOBER 2025

Ash and Aaron have been dead for twenty years, and the Indigenous siblings pass their time dancing to Britney Spears, haunting the families that try to move into their house, and wondering if they'll ever be free from the shackles of racist stereotypes. As the cycle begins once more, the siblings ask: will their souls ever make it to the Spirit World? A satirical ghost story with the coolest Y2K hits, Tara Moses' *Haunted* forces us to confront the very land we walk on and our relationship (or lack thereof) with Indigenous communities today.

TO BECOME AN INDIVIDUAL OR CORPORATE DONOR
OR LEARN MORE ABOUT THE NATIVE VOICES SUPPORT COMMITTEE, CONTACT:
development@theautry.org / 323.495.4351

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NATIVE VOICES

For the past 30 years, Native Voices has remained the sole Actors' Equity theatre in the country committed to developing and producing new works for the stage by Native American, First Nations, Alaska Native, and Native Hawaiian playwrights. Devoted to training Indigenous artists and championing their work nationally through production and professional development opportunities, Native Voices provides a supportive setting for new play development. When founders Randy Reinholz (Choctaw) and Jean Bruce Scott entrusted their legacy to DeLanna Studi (Cherokee) and Elisa Blandford in 2020, the company's goals remained the same -- to foster greater understanding and respect for all and to showcase artistic voices that might otherwise not be heard. Native Voices remains steadfast in their mission of developing Native playwrights and theatre artists, to telling Native stories by and about Native people, and to providing the public access to these plays and playwrights, but now with the hope of Indigenizing theatre, both for artists and audiences, and to create pathways of learning for the next generations of storytellers and audience members.

AUTRY MUSEUM OF THE AMERICAN WEST

The Autry is a museum dedicated to exploring and sharing the stories, experiences, and perceptions of the diverse peoples of the American West, connecting the past to the present to inspire our shared future. The museum presents a wide range of exhibitions and public programs—including lectures, film, theatre, festivals, family events, and music—and performs scholarship, research, and educational outreach. The Autry's collection of more than 600,000 pieces of art and cultural objects includes one of the largest and most significant of Native American materials in the United States. For more information, please visit TheAutry.org.

SPECIAL THANKS

Over the past six years, *Antikoni* has been transformed through the collective generosity and artistic vision of workshops, readings, and scholarly conversations at:

University of California, Berkeley (2018); Native Voices Festival of New Plays (2020); American Indian Community House (2020); Indigenous Theatre and Performance classes, University of California, San Diego (2021 and 2023); Indigenous Writers Collaborative, Oregon Shakespeare Festival (2021); New Visions Play Competition, New York Classical Theatre (2021 and 2023); Gonzaga University (2024); and Bard College (2024).

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IN GRATITUDE

Your support is vital to the success of **Native Voices**, allowing us to create, develop, and produce Native theatre for a national audience.

NATIVE VOICES WOULD LIKE TO ACKNOWLEDGE OUR GENEROUS SUPPORTERS:



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NATIVE VOICES SUPPORT COMMITTEE:

TONANTZÍN CARMELO • ELENA FINNEY ENDLICH • CAROLE GOLDBERG AND DUANE CHAMPAGNE • KIMBERLY GUERRERO • SHELBY JIGGETTS-TIVONY • DIANE LEVINE • HEIDI LEVINE-GONZALEZ • DARYL ROTH • GLORIA STEINEM