

America's Leading Native American Theatre Company Presents

28TH FESTIVAL OF NEW PLAYS

JUNE
04

LA
JOLLA
PLAY
HOUSE

JUNE
11&12

AUTRY
MUSEUM
OF THE AMERICAN WEST



NATIVE VOICES

AT THE AUTRY

We tell stories for many reasons: to entertain, to educate, to imagine a better world or a better time, to remember, and to forget. Stories are a necessary way of life. I hope never to imagine a world without them.

We are thrilled to share two new stories for this year's 28th Festival of New Plays. These plays cover many themes, but they both share stories about missing women and the power (for good or worse) of community.

We have veteran playwright Laura Shamas's ***Four Women In Red***. I have long been a fan of Laura's work and her newest play explores the issue of Missing and Murdered Indigenous Women (MMIW) and Missing and Murdered Indigenous Women, Girls, and Two-Spirits (MMIWG2S). What began as a short play during our 2020 Short Play Festival, this play gives us a glimpse into the lives of people who have missing daughters, sisters, partners, and relatives. Sadly, this is a too-familiar story within Indian Country that often goes unreported and uninvestigated. Laura thoughtfully weaves four women's stories of love, frustration, anger, and hope as they search for the ones they love.

Another playwright we have been following and are excited about is P.C Verrone. On my first read of ***Bad Medicine***, I was on the edge of my seat with this page-turning thriller. This is a story about Native people, museums, and appropriation, but not in the way you may think! It blends suspense and comedy while tackling difficult topics like identity, heritage, and the heated debate between inspiration and appropriation. P.C's use of language and story takes us on a wild ride as we navigate the museum world and a picture-perfect community, where even the nicest neighbors keep their curtains closed.

As always, we would not be able to share these stories without your support. We hope these plays will remind you of the many reasons we tell stories and the vitality and importance of why. And we hope they will inspire you to tell your stories because your voice is also powerful.

If you would like more information about Missing and Murdered Indigenous Women, Girls, Two Spirit People, and Relatives, or if you or a loved one are affected by these topics, please know there are resources to support you at **niwrc.org**

As a member of our Native Voices family, you are a vital part of our community and community is always stronger together.

DeLanna Studi

DeLanna Studi, Native Voices Artistic Director

FEATURING



Bad Medicine



by **P.C. Verrone**
(Osage, Kiowa)

Aislin and her husband Cesar are excited to settle into their new home in Proctor, Massachusetts. Even their nosy white neighbors seem nice enough. But as Aislin becomes aware of strange occurrences surrounding her job at the Natural History Museum, she starts to wonder if there might be something insidious beneath the sleepy town. After Shannon—her only Native coworker—mysteriously disappears, she realizes the nightmares she’s been having may be more than just dreams. Will she discover the town’s secrets, or will her insecurities keep her from pursuing the truth?

Director: **Katie Rich** (Chickasaw, Cherokee)
Dramaturg: **Shirley Fishman**
Stage Manager: **Adrienne Perez** (Taíno)

AISLIN ALVAREZ Rainbow Dickerson (Thai/Rappahannock)
CESAR ALVAREZ Enrico Nassi (Otoe-Missouria Tribe, Cherokee)
DAWN / DRAGONFLY / NURSE Samantha Bowling (Cherokee)
ERIK / BUTTERFLY Jason Grasl (Blackfeet)
SHANNON / SWALLOW/ MRS. RAYNES ... Jennifer Bobiwash (Mississauga First Nation)
THERESA / DOCTOR Maggie McColester

FEATURING



Four Women In Red



by **Laura Shamas**
(Chickasaw)

5712. That's the number of missing American Indian and Alaska Native women and girls.

In *Four Women In Red*, four Native American women of different generations search for those who have disappeared. Overcoming tragedy, loss, lack of support, and heartbreak, they band together to search above and beyond to bring their loved ones home. What would you do to find a loved one? Is it better to have hope? Or to have closure?

Director: **Jeanette Harrison** (Onondaga descent)
Dramaturg: **DeLanna Studi** (Cherokee)
Stage Manager: **Lorna Bowen** (Seminole, Cherokee)

LYNDA.....Jehnean Washington (Yuchi, Seminole, Shoshone)
SADIE Kyla Garcia (Taíno Nation of Boriken)
MARIEECarolina Hoyos (Quechua-Kichwa)
JO..... Shelby Corley (Choctaw)

“They say human trafficking is a global problem. That’s the stuff they say.”

- Marie, from *Four Women In Red*

“You smudged! That is so important. Starting off with a clean spirit.”

- Dawn, from *Bad Medicine*

Laura Shamas (Chickasaw) returns a second time to take part in Native Voices' Retreat and Festival of New Plays, and she is thrilled to be back with *Four Women In Red*. The first time was for her play *Chasing Honey* in 2008, which also had workshops at Native Earth Performing Arts in Toronto and the Native Festival at the Public Theater in New York. Her other forty plays include *Circular*, *Picnic at Hanging Rock* (adaptation), *Portrait of a Nude*, *Lady-Like*, *The Other Shakespeare*, *Amelia Lives*, and *Talking Leaves* (Winner, Garrard Best Play Award, Five Civilized Tribes Museum, OK). In 2021, Shamas was part of the Indigenous Writers Collaborative at Oregon Shakespeare Festival where she worked on *Wuthering*, a Native American adaptation of Brontë's *Wuthering Heights*. Also in 2021, her work was performed by Adobe Theater (Albuquerque), Spooky Action Theater (D.C.), and NSKIP Statuefest (N.Y.C.). Shamas' play *Four Women In Red* began as part of Native Voices 2020 Short Play Festival and had a virtual full-length reading in 2021 at Transformation Theatre (Maryland). From 2018-2019, Shamas was one of four playwrights in-residence at AlterLab of AlterTheater, which produced *Circular* in 2019 at the ACT's Costume Shop Theater in San Francisco, directed by Jeanette Harrison. In 2017, Shamas won the Von Marie Atchley Excellence in Playwriting Award from Native Voices at the Autry for her short play *Seeds*, which was published by Silk Road Review in 2020.

P.C. Verrone (Osage, Kiowa) is a playwright, novelist, theatrical artist, and storyteller born and raised in Los Angeles. He graduated from Harvard University. His work has been presented by the Blank Theater, Center Theatre Group, Custom Made Theater, Native Voices, and Urbanite Theater. He is the winner of the 2021 Black Creatives Revisions Workshop, hosted by We Need Diverse Books and Penguin Random House. He is currently a Many Voices Fellow at the Playwrights' Center and the inaugural Generation Now Fellow at Children's Theatre Company. Besides writing, he loves hiking and baking with his fiancé.



Jeanette Harrison (Onondaga descent) currently serves as Artistic Director of award-winning AlterTheater in San Rafael, CA, where she has shepherded more than 25 new plays to world premieres. She is thrilled to reunite with Laura Shamas, whose *Circular* was the last play she directed pre-pandemic. Other directing credits include: *Cow Pie Bingo & Landless* by Larissa FastHorse and *Snag* by Tara Moses. During COVID, she began Alter's Arts Learning Project, a virtual performing arts education program, designed for Native students and taught by professional Native artists.



Katie Rich (Chickasaw, Cherokee) is an L.A.-based actor, director, and writer who trained at Harvard and the Moscow Art Theatre School. In addition to Native Voices, some of her theatre credits include the Guthrie, American Repertory Theater, American Conservatory Theater, and La Jolla Playhouse. She is an improviser and writer who can be seen at UCB, the Ruby LA, and Second City: Hollywood. Rich has also performed internationally at MXAT and Theatre Royal Bath. She holds an MFA from Harvard/ A.R.T. Institute, a BA from San Diego State, and is the Literary Manager for Native Voices. katieanvilrich.com



Shirley Fishman has had a long association with Native Voices at the Autry and is happy to be back working on *Bad Medicine*. During numerous seasons at La Jolla Playhouse, she has worked with playwrights and directors on productions of new plays and musicals, including 2016 Tony Award-winning shows *Come From Away* and *Indecent*, the Playhouse's annual POP Tour that brings new plays to elementary schools throughout San Diego County, as well as workshops and readings of projects in development for the DNA new work series and beyond. At New York's Public Theatre as literary manager

and dramaturg, she worked on new plays, classics, musicals, projects in development, and was co-curator of the annual *New Work Now!* play reading series. Other Affiliations: San Diego Rep, Denver Center Theatre, Magic Theatre, New Village Arts, New York Stage and Film, among others. MFA: Columbia University.

DeLanna Studi (Cherokee) read bio in About the Artistic Director



Lorna Bowen (Muscogee Creek, Seminole, Cherokee) is a freelance costumer, a figure finishing artist for Animal Makers and has had the great privilege to be supervise wardrobe for *Bingo Hall*, *Pure Native*, and *Lying with Badgers* at Native Voices at the Autry. She was given the great honor of reading and singing Aunt Iris for *Missing Peace* in 2019 as her first on stage performance for Native Voices. She is so grateful to Randy Reinholz, Jean Bruce Scott, DeLanna Studi, and Elisa Blandford for their faith and trust and for the lovely E.B. Brooks. Her mentorship has been a blessed gift. MVTO!



Adrienne Perez (Taino) is a stage and film actress, opera singer and producer from “all over the world” thanks to her father being in the military. Theatre credits: *Rigolito* (Opera Theatre of St. Louis), *Gint*, *The Comedy of Errors*, and *Cyrano* (AMDA), *Off the Rails* (Native Voices), and *Girl With A Dream* (Greenway Court Theatre). Film/TV credits: *American Streetballers* (Audience Choice Award Winner, St. Louis International Film Festival), *We’ve Got Balls* (Best Comedy Feature and Outstanding Cast Performance Winner, Action On Film Festival), *Cold Season* (Best Actress nomination, North Hollywood CineFest), Syfy’s *Naked Vegas*, and *Will and Grace*. She’s a proud member of Native Voices and Nosotros. During Covid lockdown, she was cast as “Nessa” in a digital series shot entirely on Zoom entitled *Quarantine*. The project raised money for SAG-AFTRA’s Covid-19 relief fund. She is currently producing a new series which will be pitched to major networks Fall 2022. During her time off, you can catch her at the beach with her pit bull, Izzy. @ahh_dree_

“I’ll tell you what they’re going to say in there. They’re going to say, sorry. So sorry. Feel your feelings. Mourn. Find some personal way to take action. Talk to your tribe. ”

- Marie, from *Four Women In Red*

ACTORS



Jennifer Bobiwash (Mississauga First Nation) is an actor, playwright, and director raised in Robinson Huron Treaty territory. Film/TV credits: *Magnum P.I.*, *The Power*, *Rutherford Falls*, and *Mohawk Girls*. Theatre credits: *Bingo Hall*, *Fairly Traceable*, and *They Don't Talk Back* at Native Voices; *Manahatta* at Yale Rep; *Devilfish* and *The Winter Bear Project* (Tour) at Perseverance Theatre. Playwright credits include *DNA (Does Not Apply)*, *10-Gallon Hat*, and *There is No I in NDN*. Currently, she is working on a devised theatre piece, a TV pilot about history, and working on finishing another play.



Samantha Bowling (Cherokee) is a standup, sketch, improv, and character comedian from Cincinnati, Ohio. She lives, works, plays with her dog, paints, writes music, drives a stick shift, and performs in Los Angeles. Her solo show *This Was Never Supposed to Be a One-Woman Show: A One-Woman Show* will premiere in Los Angeles in November. Theatre credits include *Spirit of the Valley* (Perseverance Theatre), *The Lowell Offering* (Merrimack Repertory Theatre), *Under a Big Sky* (Native Voices at the Autry), and *Informed Consent* (Lantern Theater). TV/Film credits include *Tomb Invaders* (SyFy), *Back to Awesome* (Amazon), and *Blood Brother* (Lifetime). @2ndGuessCorrect



Shelby Corley (Choctaw) is an L.A.-based actor, singer, and teaching artist. She currently leads an interactive fire safety children's show with L.A. Troupe Theatre-in-Education and The Children's Burn Foundation. Recent credits: *Romeo and Juliet* and *A Midsummer Night's Dream* (L.A. Troupe), *Men On Boats* (Son of Semele), *In Circles* (Odyssey Theatre). She is a summa cum laude graduate of University of Southern California School of Dramatic Arts. Follow her on Instagram and TikTok: @beyourshel

“Honey, there’s no one way to be Indigenous.”

- Shannon, from *Bad Medicine*

ACTORS



Rainbow Dickerson (Thai/Rappahannock) comes from Virginia and Nonthaburi, studied in London and New York City, and currently resides here on unceded Gabriellino Tongva lands. She was recently nominated by Quebec Cinema for the Prix Iris Newcomer of the Year Award for her work in the feature, *BEANS*, for which she also received the Toronto International Film Festival Rising Star and Vancouver Film Critics Best Supporting Actress Award. Dickerson was selected by ABC Disney to participate in their distinguished Discovers Program in 2020; and most recently she joined the cast of the anticipated Netflix

adaptation of *Avatar: The Last Airbender*. Other selected credits include *Chicago Fire*, *Gone*, *Broadway*, *Oregon Shakespeare Festival*, *American Repertory Theatre*, *Yale Repertory*, *Mixed Blood Theatre*, and many others. Dickerson is represented by Liberman Zerman Management and Griffin Talent.



Kyla Garcia (Taíno Nation of Boriken) (she/her) is an actor, poet, and activist. She believes stories are medicine and fuses her voice, art, and activism to make the ancestors proud. Select theatre: *Ensemble in We Won't Sleep* (Broadway workshop), Connie in *Pure Native* (World Premiere, Native Voices), Sarah Ridge Polson in *Sovereignty* (Arena Stage). Her activism has led her to the frontlines of the BLM movement, volunteering with rescued wolves, and becoming the ambassador and co-designer of the Batey Girl's Sovereignty bracelet; 90% of proceeds benefit young girls and women who

have survived trafficking and domestic violence on Taíno land in Kiskeya (DR); 10% of each sale benefits the National Indigenous Women's Resource Center. kylagarcia.com



Jason Grasl (Blackfeet) is an actor, playwright, director, and ensemble member at Native Voices at the Autry. Theatre credits include *Fairly Traceable* (Native Voices); *Laughter on the 23rd Floor* (Garry Marshall Theatre); *Cherokee* (Woolly Mammoth Theatre Company); *The Blame of Love* and *Sliver of a Full Moon* (touring); *Urban Rez* (assistant director); and *Tony n' Tina's Wedding*. Film/TV credits include *Rutherford Falls*, *Brooklyn Nine-Nine*, *9-1-1*, *White Collar*, *Hot in Cleveland*, *Cassidy Red*, and *The Seminarian*. Playwright credits include *Lying with Badgers*, *Emergency Management*, and *The Blame of Love*. Grasl's

newest play, a sci-fi drama called *The Normal Force*, was written under San Diego Rep's Hear U.S. Now commission with an online staged reading last fall.

ACTORS



Carolina Hoyos (she/they) is an Afro-Indigenous (Quechua-Kichwa) stage and film actor-writer-director, songwriter and voice artist. Recent credits include *Macbeth*, *Comedy of Errors*, and *Romeo & Juliet* with Black Girls Luv the Bard, *The Bowels* at Women's Theatre Festival; solo piece commissions from the Peace Studio and Celebration Theatre and directing debut feature film/theater hybrid Indigiqueer Identity: *Reclaiming Past, Present and Future*. Film/TV credits include *MTV Hits*, Nicholas Winding Refn's *Too Old to Die Young*, Austin Film Festival-winner, *Blackwater* and a Netflix series releasing late 2022. Hoyos is a 2021 Peace Studio Creative Peacebuilder, a 2020 West Hollywood Directing Artist, a 2019 LA Skins TV Writer Lab Fellow and an official LA County Artist until 2024. carolinahoyos.com



Maggie McColleston, a longtime fan of Native Voices, is thrilled to work alongside this renowned company of talented artists. An award-winning actress, she is recognized widely for her work in national commercials, various regional theatre productions, television shows such as *Dexter* and *The Young and the Restless*, and in indie films such as *Back Soon* and *Killing Time*. McColleston also produces independent content with her husband writer-director Hamish McColleston through their production company Harbinger Moon Media. Next up, a feature-length thriller.



Enrico Nassi (Otoe-Missouria Tribe, Cherokee) appeared most recently as John Ridge in *Sovereignty* (Theatre for a New Audience). Regional credits include *Asher*, *Lying with Badgers* (Native Voices at the Autry); *Ensemble*, *Diana* (La Jolla Playhouse); *Billy*, *The Real Thing* (Studio Theatre); *Ned*, *Exorcism*, (Arena Stage); *1938: Inventing the Enemy* (Theater J); and *Man*, *Machinalia* (JACK.BROOKLYN). He earned his MFA at UCSD.

ACTORS



Jehnean Washington (Yuchi, Seminole, Shoshone) is a multit talented and multicultural artist. A graduate of the American Musical and Dramatic Academy in New York City, she has worked for more than 30 years not only as a singer/song writer and musician but also in the entertainment industry in film, television, radio, and voiceovers. Washington is a recognized and archived singer, songwriter, musician, actor, and storyteller with the Smithsonian's National Museum of the American Indian in Washington, D.C., and an ensemble member of Native Voices at the Autry. She is also the owner of the Los

Angeles-based film company Lighthorsewoman Productions and co-wrote the award-winning screenplay for the movie *Rave*.



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.

“Do you understand what it feels to live near these gangs of predatory men, who have no boundaries? Nothing stops them from acting on their cat calls, fantasies, and desires. Since they’re temporary workers, law enforcement acts like the problems will just go away if they wait it out. Officially ignore it. And the local crime rate goes up.”

- Marie, from *Four Women In Red*

***“Thunder and wind. Rain and flood.
Little clouds bespeak a coming storm.
Listen, Dreamer. We tsa is near.”***

- Swallow, from *Bad Medicine*



ABOUT THE ARTISTIC DIRECTOR

DeLanna Studi (Cherokee) 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. Recently, 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.



ABOUT THE MANAGING DIRECTOR

Elisa Blandford has been producing for Native Voices at the Autry 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.

NATIVE VOICES AT THE AUTRY

ABOUT NATIVE VOICES AT THE AUTRY

Native Voices at the Autry places Native narratives at the center of the American story in order to facilitate a more inclusive dialogue on what it means to be American. Founded in 1994 by Randy Reinholz (Choctaw) and Jean Bruce Scott, Native Voices is dedicated to the development and production of new works for the stage written by American Indian, Alaska Native, Native Hawaiian, and First Nations playwrights. The organization remains committed to emerging and established 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—all with the goals of fostering greater understanding and respect of showcasing artistic voices that might otherwise not be heard.

AUTRY MUSEUM OF THE AMERICAN WEST

ABOUT THE 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 500,000 pieces of art and artifacts includes the Southwest Museum of the American Indian Collection, one of the largest and most significant collections of Native American materials in the United States.

LA JOLLA PLAY HOUSE

ABOUT LA JOLLA PLAYHOUSE

La Jolla Playhouse is where artists and audiences come together to create what's new and next in American Theatre. From Tony Award-winning plays and musicals, to imaginative programs for young audiences, to interactive experiences outside our theatre walls, the Playhouse brings people together to inspire discussion and open pathways to new ways of thinking. A visit to the Playhouse is an invitation to harness the transformative power of theatre to explore the here and now—and together, expand our world's compassion, understanding and hope.

SPECIAL THANKS

Design Respondents: **Lorna Bowen** (Muscogee Creek, Seminole, Cherokee),

Christopher Murillo, Jane Duran (Tongva)

Ojibwe translations by: **Misco Binayshii**

Ojibwe transcriptions by: **Wendy Makoons Geniusz**

Trauma Consultant: **Renda Dionne Madrigal** (Turtle Mountain Chippewa)

SAVE THE DATE!

SEPT 30 - OCT 16 | World Premiere Production of

***Desert Stories for Lost Girls* by Lily Rushing (Genízaro)**

Do you believe your ancestors walk with you? When 18-year-old Carrie moves in with her grandmother, Rosa, she is thrown into a world of memory and mystery that unearths her family's identity—shining a light on a dark and bloody period in the history of the American Southwest. Presented in collaboration with Latino Theater Company, *Desert Stories for Lost Girls* by Lily Rushing (Genízaro) is a haunting and lyrical rumination on identity, family, and colonialism over generations.

**NATIVE
VOICES**
AT THE AUTRY

**LATINO
THEATER
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WORLD PREMIERE



DESERT STORIES FOR LOST GIRLS

Written by **Lily Rushing (Genízaro)**

Directed by **Sylvia Cervantes Blush**

IN GRATITUDE

Your support is vital to the success of **Native Voices at the Autry**, allowing us to create, develop, and produce Native theatre for a national audience. We would like to acknowledge our generous supporters:

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