Safe Harbors NYC (SHNYC) is proud to present our third annual, Reflections of Native Voices Festival. A week-long festival featuring new pieces under construction with our core ensemble of Native artists. In partnership with New York Theatre Workshop and LaMAMA ETC. We present three solo workshopped pieces to be featured and showcased by, Murielle Borst-Tarrant, (Kuna/Rappahannock) Nic Billey (Choctaw), Henu Josephine Tarrant (Kuna/Rappahannock, Hopi, Ho-Chunk) with a special streaming production in partnership with the University of Hawai‘i at Manoa.

JUNE 1ST - 5TH

TICKETS: LAMAMA.ORG and NYTW.ORG
Reflections of Native Voices 2022: Under Construction

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This year SHNYC is excited to feature more of our up and coming Native Director lab inductees as part of the Festival. As Directors we have Sir Curtis Kirby III (Bois Forte Band Objibwe and African American Descent), Amber Ball (Dakubetede, Shasta, Modoc, Klamath) , Danielle Soames Gray (Mohawk) and introducing our newest inductees Frankie Pederson (Listuguj Mi’gmaq First Nation) and Lofanitani Aisea (Black, Tongan, Modoc, Tahlequah and Klamath) into Associate Director Positions.

Special Thanks To Heather Henson and Loose Change

FUNDERS:
FESTIVAL SCHEDULE

Thursday, June 2
Streaming begins at 5pm EST
He Leo Aloha

Written and Directed by MFA Candidate Kaipulaumakaniolono
Music Direction and Arrangement by
Ka Waihona A Ke Aloha, Kumu R. Keawe Lopes Jr.
& the Tuahine Troupe

**This event remains available for streaming throughout the festival**

Friday, June 3
3pm @ NYTW Next door
Tipi Tales from the Stoop

Created and Performed by Murielle Borst-Tarrant
Directed by Amber Ball

Q&A to follow moderated by Danielle Soames

Saturday, June 4
6pm @ La Mama
Este Cate

Created and Performed by Nicholson Billey
Directed by Danielle Soames

Q&A to follow moderated by Murielle Borst

Sunday, June 5
@ La MAMA at 4pm
Red Moon Blues

Created and Performed by Henu Josephine Tarrant
Directed by Sir Curtis Kirby III

Q&A to follow moderated by Murielle Borst
He Leo Aloha explores the power and limits of the leo (voice and language). The play follows a group of college students on a quest to scrutinize and find true aloha in one another and in the knowledge of their ancestors through their own ingenuity in applying their ancestral language. On this journey they seek to weave the world of their ancestors into their own words, allowing for multi-generational communication in each utterance, imbuing their words with mana (divine power, authority). Traditional mele and original oli are utilized to communicate and highlight the power of the leo. He Leo Aloha is a story about the power of language and the vital importance of communication, articulating that a mastery of language is the power to remedy any situation.

Running Time: 2 hours, 20 minutes with 15-minute intermission

Joshua “Baba” Kamoani'ala Tavares - LAPA - is a kanaka ʻōiwi actor from Hōnaunau, Kona on Hawai'i Island and is thrilled to be a part of the cast of He Leo Aloha. He is a first year graduate student at UH Mānoa with a focus in Acting and Hana Keaka. Recent credits: Lapa; He Leo Aloha (Kennedy Theatre), Man 1; Songs for A New World (Aloha Theatre) and Angel Dummott Schunard; RENT (20th Anniversary National Tour). Mahalo! @babatavares

Lily Hi'ilani Okimura - HI'ILEIALOHA - is a second year graduate student at the University of Hawai‘i at Mānoa, pursuing an MFA in Hawaiian Theatre with a focus in acting. She was born and raised in Maunalua, Oʻahu and currently lives in Kalaepōhaku with her husband. Acting and performing since she was in middle school, Hi’ilani joined the Hawaiian Theatre program after receiving her B.A. in Theatre from UHM to learn more about and reconnect with her culture, and intertwine her Hawaiian culture in her theatre career. Her previous works from Kennedy Theatre includes Eddie Wen’ Go: The Story of the Upside Down Canoe as Kaleo Kolohā, and He Leo Aloha as Hi’ileialoha.
Iāsono Kaper - Assistant Director - hails from Heʻeia, Koʻolau-poko, Oʻahu. He previously earned his BA and MA from Kawaihuelani Center for Hawaiian Language, and is now a first-year student in the Hawaiian Theatre MFA program. He has been active in the Oʻahu theatre community since 2006, when he was part of the tech crew for Kumu Kahua Theatre’s repertory run of two plays by Edward Sakamoto, Aloha Las Vegas and Mahalo Las Vegas. More recently, he has performed in Over the River and Through the Woods (The Actors’ Group), Romeo and Juliet (Hilo Community Players), and Open Your Hearts Wide (PlayBuilders of Hawai‘i). He supported Kaipulaumakananiolono’s recent thesis production, He Leo Aloha, as assistant director and dramaturge, and has since been happy to serve as assistant director for Ākea Kahikina’s thesis production, Ho‘oilina.

Ākea Kahikina - MILI - hails from Oneʻula, Honouliuli and is an MFA candidate in the Hawaiian Theatre program at UHM with a focus on playwriting. He is a graduate of Kamehameha Schools Kapālama and the Musical Theatre Conservatory at the University of Miami. He is also a lecturer at UHM and a Hawaiian language translator for Civil Beat Honolulu. He was last seen on the Kennedy Theatre stage in ‘Au’a ‘ia: Holding On and He Leo Aloha.


Tammy Hailiʻōpua Baker - Hawaiian Theatre Program Director - is an Associate Professor in the Department of Theatre and Dance at the University of Hawai‘i at Mānoa. Her work centers on the development of an indigenous Hawaiian theatre aesthetic and form, language revitalization, and the empowerment of cultural identity through stage performance. Baker is the artistic director of Ka Hālau Hanakeaka, a Hawaiian medium theatre troupe based on O‘ahu. Originally from Kapa‘a, Kaua‘i she now resides in Kahalu‘u, Koʻolaupoko, O‘ahu with her ‘ohana.
Kaneikoliakawahineika'iukapuomua Baker - ‘ANO’I - he wahi keiki kēia no nā Pali Häuliuli o ke Ko'olau i hā'ale ka wai i ka maka o ka 'ōpua. Na nā ileo i halihali 'ia e ka lau makani i onaona ai kona nui kino i ka wehi lupalupa o ka 'āina o Kahalu'u. He haku lole nō ho'i kēia i leia ke 'alā kūpaoa o kahi Maile Speetjens. 'Akahi ho'ī a komo nō nei wahi haumāna i ka papahana MFA Hana Keaka o ke kula nui nei, i nei hai keke ho'i ke ala ana e kaukoe aku ai. Ka'i'u was recently awarded the "Special Achievement in Individual Performance from the 2022 National Awards of the Kennedy Center American College Theater Festival."

Ka'ulakauikeaokea Krug - HA'EHAE - Aloha, ‘o wau ‘o Kaʻulakauikeaokea Krug no ka ulu niu kaulana o Pōka'i i Wai‘anae, O'ahu. He kama i hānai 'ia ma ke kahua o ka 'ōlelo a me nā loina kahiko i waiho 'ia e nā kūpuna āiwa ike o ke au i kunewa akula. He haumāna i puka mai ka papahana kaiapuni a ke kāmoe a'e nei ma ke alo ho'ona'auao ma ke Kulanui o Hawai'i ma Mānoa. Aloha nui kākou. Aloha, I am Ka'ulakauikeaokea Krug from Wai‘anae on the island of O'ahu. I was raised on a foundation of Hawaiian language and culture that has been left for us by my extraordinary ancestors. I graduated from a Hawaiian immersion school and now I am a student at the University of Hawai'i at Mānoa. Aloha nui kākou. Ka'ula was recently awarded the “Special Achievement in Individual Performance from the 2022 National Awards of the Kennedy Center American College Theater Festival.”

Ikaika Mendez - NAHE - Aloha, ‘o wau nō ‘o Ikaika Mendez, he kama no Kanaio, Maui. I am a native of Kanaio on the island of Maui, currently residing on the island of O'ahu. I am an undergraduate at the University of Hawai'i at Mānoa studying both 'Ōlelo Hawai'i, or Hawaiian Language, and Music with an emphasis on Music in the Pacific. My passions lie within the walls of Mele, or music, and 'Imi Na'auao, or education. My dream is to become that resource and medium of knowledge for the future generations through educating them on Hawaiian history, language and music.

New York City has always been a gathering and trading place for many Indigenous peoples. Where Native Nations intersected from all four directions since time immemorial. It was a place to gather and sometimes to seek refuge during times of conflict and struggle. My family first came to New York City in the late 1800’s from Virginia and bought a house in Brooklyn and raised four generations. This story is about my family blood flow that is here on this land of New York City. How we as a family had to keep tradition alive. The survival of genocide, relocation, the boarding school system and the outlaw by the United States Government that we could not practice our cultural traditions. The story is about my family’s triumph of will, dysfunction, historical trauma through laughter. My personal tapestry of stories being brought up in Brooklyn in a Mafia run neighborhood when we were the only Natives on the block. And this is just one Tipi Tale of the city.

Running Time: 2 hours, 20 minutes with 15-minute intermission

Murielle Borst-Tarrant | Kuna/ Rappahannock Nations
Author, playwright, director, producer, cultural artist, educator, and human rights activist. She studied acting at HB STUDIOS. She is also a graduate of Long Island University, Southampton College Theatre Program. She studied and interned with Spiderwoman Theatre and is a second generation artist of that company that was founded by her mother Muriel Miguel. She also works on the deconstructing of methods of the arts in Native communities in urban areas across the country and in the New York City education system. She consults many urban and non-urban universities on the development on Native theater programming. Nominated for the Rockefeller grant in 2001, won a Native Heart Award and was the only Native American Woman to have her work to be selected by the Olympic Games in Sydney Australia at the Sydney Opera House for her one woman show More than Feathers and Beads. She served internationally as the Special Assistant to the North American Regional Representative to the United Nations Permanent Forum on Indigenous
Issues which one of her mandates was arts and culture. Directed Muriel Miquel *Red Mother* nationally and Internationally. Keynote Speaker for the Indigenous Women’s Symposium at Trent University. Global Indigenous Woman's Caucus Chair (North America) in 2013 to May of 2014. Selected to speak on Repetition, Tradition and Change: Native oral history and contemporary art practice in hostel post-colonial times at the International Conference at the Muthesius Academy of Art in Kiel Germany and the Norwegian Theater Academy. She is the Artistic Director of Safe Harbors NYC. Native Consultant for Regional Tony award winner La MaMa Experimental Theatre Club for their Indigenous Initiative. She produced, written and directed *Don’t Feed the Indians- A Divine Comedy Pageant!* at La MaMa Theatre. National Playwright Fellow from the Mellon Foundation. Currently Assistant Professor at Brown University.

**Amber Kay Ball Bio (She/Her) | Dakubetede, Shasta, Modoc, Klamath**

Amber Ball is a citizen of the Confederated Tribes of Siletz, theatre artist, community advocate, passionate programmer and coordinator committed to serving and creating community through the arts. As a director Amber's work has most recently been seen in the *Reflections of Native Voices Festival* with Safe Harbors NYC. Co-Directing a short film, *Tipi Tales from the Stoop*, by Murielle Borst-Tarrant. Society Theatre Company’s *Cheap Date Series*, In the Margin Theatre's *InstaNovelas*, and Oregon Contemporary Theatre's *Northwest 10 Festival*. This past year Amber was part of the Bridge Program Cohort with the National New Play Network and produced the inaugural New American Theatre Festival in partnership between In the Margin and B St Theatre. She also serves as a community advisor for Ilioo Native Theatre company. Amber’s work centers community forward and intergenerational learning in collaboration with Native communities. She has presented her work and methodology at the Oregon Indian Education Association Conference. Appeared as a special guest for Pangea World Theatre’s First Peoples Gathering. She has presented at the University of Oregon, California State University, Native American Youth and Family Center, Portland State University’s Native American Student and Community Center, Confederated Tribes of Siletz Youth Summit and Southern Oregon University. Additionally Amber was awarded the “Community Mentor Award,” from Southern Oregon University’s Native American Studies Department. Amber is the current Program Director for Safe Harbors NYC and Executive Director of In the Margin.
Este Cate (pronounced stuh-jaw-duh) is Mvskoke for “Indian” and is an interweaving of five Native stories that attempts to disrupt the notion of a Native “stasis.” Este Cate, as a performance toward Native resurgence, pushes into, through, and beyond this stasis into an emergent and unconventional Native thriving.

Running Time: 45 minutes

Nicholson Billey is of the Chahta and Mvskoke People of Oklahoma and is an enrolled member of the Choctaw Nation of Oklahoma. While obtaining a MFA in Performance + Performance Studies, Nic began to present his solo performance work that utilized various multidirectional and poly-focal fundamentals from the everyday practices of Indigeneity with aspects from drama therapy to create Este Cate. Nic also holds an MA in drama therapy. Nic is honored to be a performance member of the Don’t Feed The Indians ensemble and a team member of the Safe Harbors NYC.

Danielle Soames (Mohawk) acts, writes, directs, and had an art exhibition in Spring 2021 at the Iroquois Museum in Howes Cove, NY. Danielle did the voiceover for the Plimoth Patuxet museum’s benefit, Voiced an educational diabetes prevention guidebook for the CDC, and a commercial for Movelt.gov. Danielle wrote a short film for Nomad Theatrical Company and collaborated as a playwright for a live theatrical event in Spring of 2021. Danielle was featured in the show Don’t Feed the Indians as “Birdie” by Murielle Borst-Tarrant for Safe Harbors NYC- Reflections of Native Voices Theater Festival, hosted by New York Theatre Workshop and La MaMa. She directed a performance piece into film titled: Este-Cate by Nicholson Billey, as part of the festival. She has performed with Spiderwoman Theatre and Safe Harbors NYC for several years. In the Summer of 2019, she worked with People’s Light Theater in Malvern, PA to help develop a new script entitled: The Crushed Earth written by Sanjit De Silva and Deepa Purohit. Fully produced Vickie Ramirez's play: SMOKE at the Signature Theatre on 42nd Street as part of Mixed Phoenix Theatre Group (2008-2014); which
she was the Artistic Director for six years. Danielle has performed on stage since she was twelve years old. She received her Master’s Degree in Educational Theatre from NYU and graduated with Honors. She received a Bachelor of Science degree from Northeastern University, attended University of MN for Theatre and was the President at AISES (American Indian Science and Engineering Society). After graduating from NYU, Danielle was a Native American Fellow at the Peabody Essex Museum in Salem, MA. for the Education and Interpretation Department. Her personal mission has been to break stereotypes of mixed-ethnicities and mixed cultures by exploring identity, primarily in new plays and poetry events which address conflict within cultures.
Red Moon Blues is a cabaret-inspired survival story about the Indian boarding school system and historical trauma that Indigenous Women have the burden to carry. It is loosely based on the first Native American Movie Star of the silent film era Actress & Performer Lillian St. Cyr aka Red Wing (Winnebago/Ho-chunk) and Henu Josephine Tarrant's parallel career and grief as Lillian's descendant. It highlights Lillian’s survival of the Indian boarding school system, removal from her traditional homelands and her career that lead her to New York City. Parallel stands Henu’s survival of Covid-19, grief, and the industry whose perception of Native Art has not changed as much as necessary since Lillian’s lifetime. Lillian’s life is the family Urban legend that exists in all families that have family secrets. Red Moon Blues is the undoing of Indigenous family secrets held universally. This piece weaves stories and poetry through time periods in flashbacks ignited by music (SERPENT written by Henu). Created as a reminder that we are only as sick as our secrets and the grief we are too comfortable to heal from.

Running Time: 90 minutes

Henu Josephine Tarrant | Rappahannock/Ho-Chunk/Kuna
Henu is a lifetime Native NYC community member. A third generation New Yorker and second generation Jerseyite. All of which has had a huge influence on her very urban experience as a Native woman in the performing arts. She is a graduate of the American Musical and Dramatic Academy's prestigious Musical Theater Program. She has attended the National Institute for Directing & Ensemble Creation, and the LABrynth Theater Intensive Ensemble. Her most recent works include Misdemeanor Dreams (La MaMa, NY), 100 Years 100 Women: Restart Stages (Lincoln Center, NY),
Native Theatre: Where Are We Now? (Howlround.com), Red Moon Blues (New York Theater Workshop NXT Door, NY), DOGFIGHT (Second Stage Theater, NY), Ajijaak On Turtle Island (The New Victory Theater, NY), and Don’t Feed The Indians-A Divine Comedy Pageant (La MaMa, NY) with Safe Harbors NYC. She also was a featured vocalist on the soundtrack of Dawnland (Composed by Jennifer Kriesberg). She is currently focused on serving as the interim Managing Director of Safe Harbors NYC, continuing to workshop her one-person show Red Moon Blues, and finishing her first EP SERPENT in 2022.

Sir Curtis Kirby III (Bois Forte Band of Ojibwe and African American descent), is enjoying his fifth year directing the Ikidowin Youth Theater Ensemble (IYT), a program for the Indigenous Peoples Task Force. He was honored to be selected as Emerging Artist for a TPT special, which aired in June 2019. Kirby is mentored by Dipankar Mukherjee, Artistic Director of Pangea World Theater and has participated in the National Institute for Directing and Ensemble Creation the past two years. He has been awarded a Fellowship with Pangea World Theater for Directing. He has worked with Bonnie Morris of Illusion Theater and Ty Defoe for a show at The Guthrie Theater. Kirby was the Assistant Director for Pangea World Theater’s Five Weeks, Sabra Falling and Mother Courage. IYT has been invited to perform at national conferences such as The National Boarding School Conference in Carlisle, PA, and the National Spit Tobacco Conference, where they premiered a new work, Beishigo Asemaa.

Lonnie Harrington (Seminole/Cherokee/Choctaw/Shawnee) Guitarist/percussionist/singer/songwriter Lonnie Harrington has been performing as a sideman, solo artist, and bandleader in various musical styles in the north east U.S. and eastern Canada since the early 1970s’. Some of the New York venues he’s performed at include SOB’s, Tramps, the Village Gate. Summerstage, the Blue Note, the Clearwater Hudson River Revival Festival, and the Shrine (among others). One of several musical project he’s been involved with is “Grooves of the Hemisphere”, formed in 2008 with singer/songwriter Ruben Gonzalez. He sang with NYC based drum groups such as the Drum Circle Singers, the Iron Feather Singers, and is a member of the Red Thunder Bear Singers. His debut album “Northern Tropicale’ and Other Romantic Illusions” was released in September 2017. The instrumental single “I Wonder” was released in September 2018. He is currently working on his second album.

Special Thanks: A special thank you to all of the many hands who helped mold, create, & inspire this production. To my Mama (Muriel B Tarrant), My Love (Travis Richardson), Kirby, Anastasia McCallister, Lonnie Harrington, Chad Benedict, Jordy Hedgepeth, Nasha Hill, Savannah Kayonnie, Stoney Creek Singers, The Boyz, Pam McCaddin, Frankie Pedersen, Spiderwoman Theater, Linda Waggoner, Ramona Bruce, My Dad (Kevin Tarrant), & Lillian ‘Red Wing’ St.Cyr
Jennifer Fok is a Chinese American NYC-based designer. Her design collaborations center around re-imagining classics, exploring new work, and collaborating with interdisciplinary artists in dance and music. Jennifer uses she/they pronouns. Select designs have been seen at Spoleto Festival, Theatreworks Colorado Springs, Beth Morrison Projects, Na-Ni Chen Dance, Eryc Taylor Dance, Long Island Post University, Boston College, Long Wharf Theatre, Lincoln Center Education, Flint Repertory Theatre, Detroit Public Theatre, Kitchen Theatre, Brown / Trinity MFA, The Know Theater Of Cincinnati, HERE Arts, The New School Of Drama, Brother(hood) Dance, Portland Stage, Bates Dance Festival, NCPA Beijing, Ars Nova, Luna Stage, Theatre At Monmouth, and Company One Boston. She received her BFA in Theatre Production and Design from Ithaca College. www.jenniferfok.com

Samuel J. Biondolillo is a New York based lighting designer. Off-Broadway: Brilliance, Brecht on Brecht (Projections), NYC Dance & Music Festival, Geek! The Musical. He holds a BA from Boston College in Theatre Arts and an MFA in Lighting Design from the University of Connecticut. Website: SJBLightingDesign.com

Pamela McCaddin is a New York based stage and production manager. A graduate of University of Massachusetts Amherst, she works predominantly with new developing works. Previous works include concerts and events with The Clan Currie Society, Ajijaak on Turtle Island (IBEX Puppetry), Don’t Feed the Indians: A Divine Comedy Pageant (Safe Harbors Indigenous Collective), previous Reflections of Native Voices Festivals (Safe Harbors Indigenous Collective), and Crane: on Earth, in Sky (IBEX Puppetry).
A full program with information on this production can be found on the *Reflections of Native Voices 2022: Under Construction* page of the La MaMa website.

In addition you can scan the QR code Poster located in the theatre lobby for access to the digital program.
La MaMa’s historic, landmark building at 74 East 4th Street is undergoing an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

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The Downstairs

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Ellen Stewart Theatre

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Look Out Shithead Episode 3
June 17 - 26, 2022
The Downstairs

La MaMa Kids
Don Quixote Takes New York
July 9 - 10, 2022
The Downstairs

Cannabis! A Viper Vaudeville
July 14 - 31, 2022
Ellen Stewart Theatre