

# **2022 REFLECTIONS OF NATIVE VOICES FESTIVAL**

## ***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**

*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.*

## ***Tipi Tales from the Stoop***

Created and Performed by **Murielle Borst-Tarrant**

Directed by **Amber Ball**

*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.*

## ***Este Cate***

Created and Performed by **Nicholson Billey**

Directed by **Danielle Soames**

*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.*

## **Red Moon Blues**

Created and Performed by **Henu Josephine Tarrant**

Directed by **Sir Curtis Kirby III**

*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 & 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 & the grief we are too comfortable to heal from.*