

Journal #5297

Introducing Miss Indian New Mexico 2022-2023

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**"Aasikaan", The Healing Blanket"**

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**'Ridiculously Detailed' New Image of The Moon Is A Masterpiece of Space Photography**

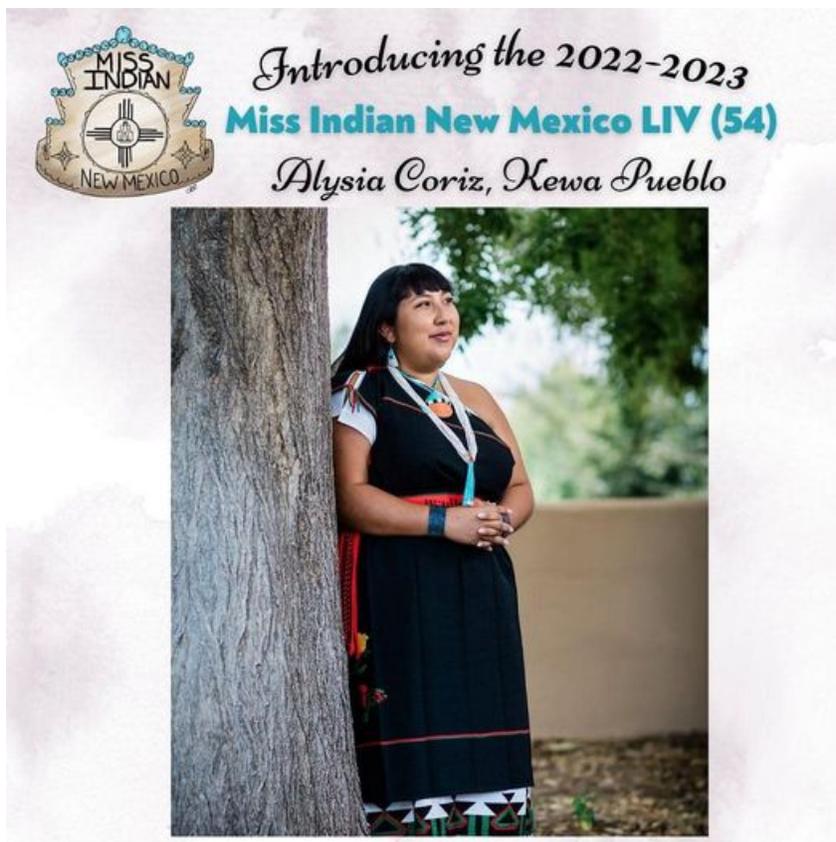
**St. Paul schools will vote on allowing Native American smudging ritual**

**Tribes take central role in water management as drought/climate change effects worsen**

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**Native Voices presents the World Premiere of**

## ***Desert Stories for Lost Girls***

By Lily Rushing (Genízaro)

Directed by Sylvia Cervantes Blush

**September 30 – October 16 at Los Angeles Theatre Center**

Thursdays, Fridays, Saturdays: 8:00 p.m.

Sundays: 4:00 p.m.

### [TICKETS](#)

*Somewhere we lost them  
We forgot to remember  
But she and she and she  
They're with me now, so.*

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. Native Voices in collaboration with Latino Theater Company proudly present *Desert Stories for Lost Girls* by Lily Rushing (Genízaro), a haunting and lyrical rumination on family, identity, and colonialism over generations.

**CONTENT WARNING:** This play explores many aspects of injustice against Indigenous peoples that are emotionally distressing. Indigenous women in our time are disproportionately more likely to experience sexual assault and violence than any other demographic group. This play

reckons with the historical reality of sexual violence as a tool of colonization and holds space for the psychological impacts of such abuse through generations.



## About Native Voices

### Mission Statement

Native Voices at the Autry is devoted to developing and producing new works for the stage by Native American, Alaska Native, Native Hawaiian, and First Nations playwrights.

### History

Native Voices at the Autry is the country's only Equity theatre company devoted exclusively to developing and producing new works for the stage by Native American, Alaska Native, Native Hawaiian, and First Nations playwrights. The company has been hailed by critics as “a virtual *Who's Who* of American Indian theatre artists,” “a hotbed for contemporary Native theatre,” “deeply compelling,” and “a powerful and eloquent voice.”

Native Voices provides a supportive, collaborative setting for Native theatre artists from across North America and is committed to putting 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 Producing Artistic Director Randy Reinholz (Choctaw) and Emeritus Producing Executive Director Jean Bruce Scott, Native Voices became the resident theatre company at the Autry Museum in 1999 and has produced 26 plays (including 22 world premieres) in 39 productions, 25 New Play Festivals, 8 Short Play Festivals, 16 Playwrights Retreats, numerous national and international tours, more than 230 workshops and over 275 play readings.

In 2014 the company established the Native Voices Artists Ensemble to more fully support the extraordinary talents of its Native actors, writers, musicians, directors, designers, and producers. The Ensemble is devoted to developing new work in a collaborative process as well as supporting Native Voices' ongoing focus on the work of individual playwrights.

Widely respected in both the Native American and theatre communities for its breakthrough plays and diverse programming, Native Voices maintains successful long-term relationships with Oregon Shakespeare Festival, New York's Public Theater, Vision Maker Media, Washington's Kennedy Center, the National Museum of the American Indian, the Alaska Native Heritage Center, Perseverance Theatre, Montana Rep, and La Jolla Playhouse, where Native Voices at the Autry was also the 2016-2018 resident theatre company.

Native Voices is a member of Actors' Equity Association, LA Stage Alliance, and the Dramatists Guild; an associate member of the National New Play Network; and a Constituent Theatre of Theatre Communications Group (TCG), the national organization for the American theatre.

### **Equity Productions**

Native Voices has produced plays by a diverse group of Native writers, covering an array of subjects from satiric comedies to urban dramas and even radio plays. Please click on [Past Productions](#) for a full list of previous shows.

### **Annual Playwrights Retreat and Festival of New Plays**

The retreat and festival provide emerging and established Native American authors a rigorous opportunity to shape their plays over the course of an entire week. Collaboration occurs in daily workshops with nationally recognized directors, dramaturgs, and an acting company largely composed of exceptional Native American actors. The week culminates with a festival of staged readings. Many works developed through this process have gone on to enjoy successful runs on the Autry's main stage and elsewhere.

Selected playwrights receive an honorarium, roundtrip airfare to California, and lodging. Past retreats have been held at the Autry Museum, Occidental College, and UCLA, all in Los Angeles; as well as in San Diego County at San Diego State University and La Jolla Playhouse.

### **Annual Short Play Festival and the Award for Excellence in Playwriting**

Occurring annually in November during the Autry Museum's American Indian Arts Marketplace, the Short Play Festival presents professional staged readings of ten- to thirty-minute plays centered around a particular theme. Plays selected for the festival are considered for the Von Marie Atchley Excellence in Playwriting Award, a \$1,000 cash prize based on the creative use of the competition theme, originality, theatricality, execution, and audience response.

### **First Look Series**

The First Look Series is a script development process that brings playwrights together with professional directors, dramaturgs, and actors. Each spring and fall, plays are workshopped and prepared for a public staged reading and discussion, giving the playwright an opportunity to hear the play—often for the first time—with a live audience. Plays can be new works, works-in-progress, or material that has already been produced at another venue.

### **Submissions**

Native American, Alaska Native, and First Nations playwrights are invited to submit their plays for the Native Voices Annual Playwrights Retreat, Festival of New Plays, Festival of Short Plays, First Look Series, and Equity productions. We encourage beginning, emerging, and established

Native playwrights to submit. Submissions are accepted on an ongoing basis; however, there are specific deadlines for particular development opportunities in an upcoming season. For information on how to submit and current deadlines, please visit our [Call for Scripts](#).

Submissions are evaluated annually by our National Reading Panel, which is composed of nationally recognized theatre artists, directors, dramaturgs, and decision makers from professional theatre companies and universities across the United States—as well as by the Native Voices artistic and executive directors.

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The deadlines for this year have passed, but good info to get you going for next year!

### **Native Voices: Call for Scripts**

**\*Please note that Native Voices only accepts submissions written for the stage or theatre by American Indian, Alaska Native, Native Hawaiian, and First Nations artists.**

**Short Plays DEADLINE: August 23, 2022**

### **13th Annual Short Play Festival *Don't Mess with Auntie!***

They're fierce. They're funny. Their frybread!!

Our communities shape us - our identities, our values, our taste in food. And, in our Native communities, the list of those who rear us extends far beyond that westernized “nuclear family.” This year, Native Voices invites you to tell a story inspired by an Auntie (or, many Aunties...let's be honest)!

Don't Mess with Auntie. We know it, we live by it, and goodness, do we have stories about it! Native Voices' 2023 Short Play Festival is calling all Auntie stories. Laugh, cry, and learn your lessons as we assemble at the Atrium for our 13th Annual Short Play Festival. Please keep your plays under 10 minutes. (Or you'll have Auntie to answer to!!)

Plays selected to participate in the 13th Annual Short Play Festival will also be entered to win the Thomas Studi Gadugi Audience Prize of \$500 and the Von Marie Atchley Excellence in Playwriting Award of \$1,000.

**Scripts longer than 15 pages or read aloud at longer than 10 minutes will not be accepted. Fresh, surprising perspectives are welcome!**

### **Full-Length Plays DEADLINE: August 2, 2022**

Native Voices is currently accepting submissions of full-length plays (60+ pages) by American Indian, Alaska Native, Native Hawaiian, and First Nations playwrights addressing all themes and topics.

## **2023 Playwrights Retreat and 29th Festival of New Plays**

The Retreat

and Festival bring artists to Los Angeles to work on a selected number of plays through a rigorous directorial and dramaturgical commitment for 8–10 days in June. The Retreat culminates in public staged readings of the plays at the Autry Museum of the American West in Los Angeles. Selected playwrights receive artistic support as well as an honorarium; out-of-town artists receive roundtrip airfare plus lodging in Southern California.

**Selection Process:** Full-length plays (60+ pages) received by **August 2, 2022** will be read and evaluated. A select number of playwrights will be invited to submit formal proposals detailing their developmental goals should their play be chosen for the short list. Scripts will then be sent to a committee of nationally recognized theatre artists for further evaluation. With their help, Native Voices selects up to four plays for the Playwrights Retreat and Festival of New Plays. **Playwrights will be notified in March 2023.**

### **A Note About the Native Voices Distance Dramaturgy Process**

Months prior to residencies, selected playwrights participate in dramaturgical conversations with an assigned director and dramaturg. Workshops with these creative teams and a cast of professional actors commence once the playwright arrives on-site. It is important to note that these conversations and workshops are playwright driven, allowing the writer to shape their own developmental path. Selected playwrights should be prepared to dedicate adequate time to this process prior to arriving on-site.

### **2023 OPEN Submission for Production Consideration**

We accept

scripts all year long. Do you have a full-length script that has been developed and produced that you would like us to consider for a future Native Voices production in Los Angeles? Please follow the Checklist for All Submissions below and in the Native Voices Script Submission form check the box for 2023 General Production Consideration.

### **Checklist for All Submissions**

- Please label script attachment as follows: PlayTitle\_Author's Last Name, First Initial (Example: MyNewPlay\_Doe, J.doc).
- All submissions must conform to a standard play-script format (one-inch margins, #12 Times or Courier font, **all pages numbered**).
- Include a title page with full contact information (mailing address, phone numbers, e-mail address) and a **draft or revision date**.
- Include a character breakdown at the beginning of your script.
- Provide a biography of 75–100 words. Please label attachment as follows: Bio\_Author's Last Name, First Initial (Example: Bio\_Doe, J.doc).
- Provide a press ready photo of at least 300dpi. Please label attachment as follows: Photo\_Author's Last Name, First Initial (Example: Photo\_Doe, J.doc).
- Provide development history for the play. Label attachment as follows: DevHistory\_PlayTitle\_Author's Last Name, First Initial (Example: DevHistory\_MyNewPlay\_Doe, J.doc).
- To submit, fill out our online form and upload your submission materials here: [Native Voices Script Submission Form](#)

Please do not send treatments or outlines. **Previously produced plays should be submitted under the 2023 General Submission for Production Consideration.** Playwrights are encouraged to make multiple submissions (up to three per event), but selection will be limited to only one play per playwright, per event.

### Where to Send Submissions

**We now only accept electronic submission (preferably PDF format).**

To submit, fill out our online form and upload your materials here: [Native Voices Script Submission Form](#)

### For More Information:

[NVLiterary@theautry.org](mailto:NVLiterary@theautry.org)

[Facebook.com/NativeVoices](https://www.facebook.com/NativeVoices)

[Twitter.com/NativeVoices](https://twitter.com/NativeVoices)

**Please share our call for scripts using this link: <https://bit.ly/22NVcal>**

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**Violet Andrews was honored by the Poncho Family with a Pendleton blanket at the Bishop Pabanamanina Powwow this evening (9.23).** Violet Andrews Dondero is the Daughter of Ed and Dorothy Turner Andrews. Ed is the son of Steve and Susie John Andrews. Susie John Andrews is the daughter of Captain John and Maggie John.



"Aasikaan", The Healing Blanket", 2016 by Anthony Melting Tallow.

~ Woven by an indigenous person or mass-produced by mills on a Jacquard loom, the blanket is a constant of Native life and it is inextricably tied to the traditions of trade and kinship ties. To this day, rituals tied to blankets are part of native life from birth to death. Blankets are given to celebrate births, marriages, ceremony, among many others, during which native people use blankets to show gratitude. Blankets are used as temporary shelter, as curtains or awnings, for warmth, and for stunning adornment.

The blanket has always been an integral part of Native life. Native peoples wore blankets made from woven plant fibers, animal hides and fur, eventually from fabric woven by hand from wool or cotton.

Natives cradle their babies in blankets, they dance in blankets, and often when they die, they are buried in honoring blankets.

~ This blanket is given to you now in the spirit of all these things, to heal and, to surround you in protection in difficult times, illness, easing and blessing all hardships, pain and loss, erasing all heartache in its warmth, belonging and in it's love, now and always.

There is a light, and it is you.

Each light is rare, honored, sacred.

You are loved and, you are never alone.

Know, that you are brave, beautiful, strong, above all, you are a gift to this world..even if you are feeling far away from this truth. ~

“Kitsiikakomim” I LOVE YOU! ~ Anthony Melting Tallow.

[University of Toronto Press](#)

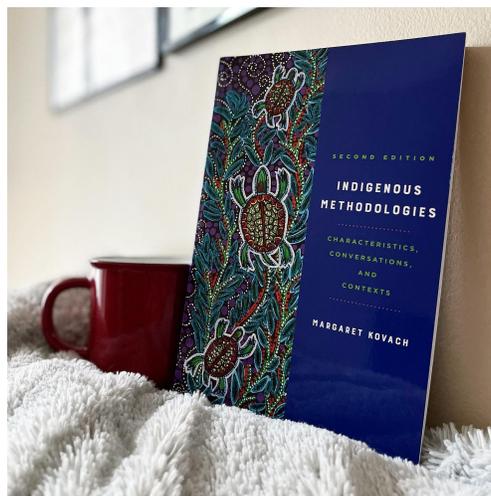
**Indigenous Methodologies** serves as a useful entry point for those wishing to learn more broadly about Indigenous research.

The second edition incorporates new literature along with substantial updates, including a thorough discussion of Indigenous theory a

nd analysis, new chapters on community partnership and capacity building, an added focus on oracy and other forms of knowledge dissemination, and a renewed call to decolonize the academy.

Click the shopping tag to learn more!

[#IndigenousStudies](#) [#IndigenousHistory](#) [#diversityinbooks](#) [#nonfiction](#) [#backtoschool](#) [#books](#) [#classroom](#)



**'Ridiculously Detailed' New Image of The Moon Is A Masterpiece of Space Photography**

<https://www.sciencealert.com/ridiculously-detailed-new-image-of-the-moon-is-a-masterpiece-of-space-photography>

**St. Paul schools will vote on allowing Native American smudging ritual**

<https://www.startribune.com/st-paul-schools-native-ritual-smudging-sage/600200578/>

## **Tribes take a central role in water management as drought and climate change effects worsen**

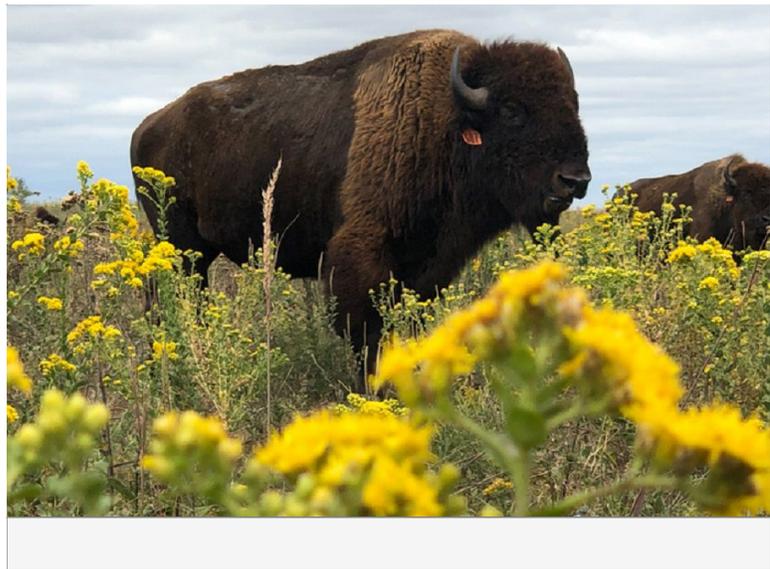
Western water managers bring tribes into the picture as drought and climate change push the region toward deeper shortages.

Read in USA TODAY: <https://apple.news/AyvaY9s8kTJWfsyCXW16Njg>

## **Dinosaur tracks from 113 million years ago uncovered due to severe drought conditions at Dinosaur Valley State Park**

Dinosaur tracks from around 113 million years ago have been revealed at Dinosaur Valley State Park in Texas due to severe drought conditions that dried up a river, the park said Monday in a statement.

Read in CNN: [https://apple.news/A3Cjh0sCdRq27yaf-43uG\\_Q](https://apple.news/A3Cjh0sCdRq27yaf-43uG_Q)



### Plant Diversity Booms When Bison Return to the Prairie

The number of bison (not buffalo) that were killed is just shocking. Somewhere between 30 to 60 million bison likely roamed North America before the mid-1800s, mostly on the Great Plains. But the massive mammals were nearly hunted to extinction. They had a huge impact on the environment. Zak Ratajczak, an assistant professor of grassland biology at Kansas State University, tells Treehugger: "Like other megafauna, bison are thought to have an outsized impact on ecological dynamics because they can exert strong control on vegetation and tend to form a large web of interactions with other species."

[READ MORE](#)

In 2009, I was a guest of the Rainforest Alliance in Ecuador, going down the Napo River by canoe to Indigenous-run eco-resorts. From the river, you could see the flaring of the natural gas at the oil well sites. I believe I wrote a post titled "Oil Companies Threaten Indigenous Tribes." And here we are, a dozen years later and a few miles downstream in Peru, and it is the same story: Oil revenue is more important than Indigenous rights.



### **Oil Company Threatens Amazon Reserve for Isolated Indigenous Tribes**

A struggle is brewing over a northern swath of the Peruvian Amazon between the Napo and Tigre rivers. On one side stands a French and English oil company and the local leaders hoping for a share of their profits. On the other side stand more than 20 nearby Indigenous communities and the broader Indigenous movement that represents them.

[READ MORE](#)

**How AI is helping to save the Amazon**

<https://www.positive.news/environment/how-ai-is-helping-to-save-the-amazon/>

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**Anyone watching Molly from Denali every morning at 7 am on KNPB?**



## [Negotiating for Peace, Resilience, and Environment on the Colorado River](#)

Immediate water conservation is needed to prevent near-term crisis on the Colorado River, but the climate conditions driving the crisis continue, showing the need for structural changes in river management to improve outcomes for people and birds. This will require the U.S. Bureau of Reclamation (USBR) and all Colorado River stakeholders—the Tribes, states, local governments, water users, and environmental and recreational interests—to view the basin as a whole and work collaboratively to define solutions. Audubon sent a letter to USBR to explain what we would like to see in this complex and high-stakes process. [Read more.](#)

Colorado River near Moab, Utah. Photo: Mitch Tobin/[WaterDesk.org](#)

More:

<https://www.audubon.org/news/feds-predictably-declare-record-shortage-colorado-river>

- [A Path through the Brewing Climate Crisis on the Colorado River](#)

## **ABC News: Colorado River Drought Cuts through key Western Midterm Races**

- [The Revelator: Left Out to Dry: Wildlife Threatened by Colorado River Basin Water Crisis](#)
- [Commercial Property Executive: Western US Drought, How It Impacts Commercial Real Estate](#)