



HOPKINS CENTER  
FOR THE ARTS

presents

# **Indigenous Rising**

## **An Evening of NextGen Native Artists**

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*Funded in part by the Wetzel Family Fund for the Arts and the Class of 1961 Legacy: The American Tradition in Performance Fund*

**Wed • Jan 30 • 7 & 9:30 pm**

2019 • Warner Bentley Theater • Dartmouth College

# Program

**Casino: A Palimpsest, created and performed by Storme Webber**

**Ronee Penoi's *The Carlisle Project***

Excerpts from a new musical song cycle

Music and lyrics by Ronee Penoi

Additional lyrics by Annalisa Dias

A FLORA Project

Director ..... Annalisa Dias

Musical Director/Pianist ..... Alan Naylor

Performers ..... Sarah Corey,\* Toni Rae Salmi

\*Appears courtesy of Actors' Equity Association

**Scotti Clifford and Sprints Cry, rock trio**

Scotti Clifford, vocals/guitar/bass

Welby June Clifford, guitar

Wahpe Louella Clifford, drums

# Program Notes

**Casino: A Palimpsest**

Tonight's performance is a multimedia iteration of *Casino: A Palimpsest*, the first solo museum exhibition of Seattle-based performance artist and poet Storme Webber. Through family photographs, archival records, and poetry, Webber unearths a personal history of one of the oldest gay bars on the West Coast, the Casino. As with a palimpsest, on which writing that has been erased remains visible under new script, the historical documents in this exhibition reveal some of the many histories that lie beneath Seattle's streets.

Beginning in the late nineteenth century, saloons, bars and diners on Seattle's Skid Row (present-day Pioneer Square) provided a haven for poor folks, lesbian

mothers, urban and displaced Natives, gay servicemen, working girls, hustlers, achnucek (two spirits), butches, femmes, drag queens, and the city's working class long before the creation of "safe spaces" for LGBTQ people. Establishments such as the Double Header, the Busy Bee Café, and the Casino—all located near the corner of South Washington Street and Second Avenue South—provided refuge for many, including Webber's own family.

The artist's family lines draw us in, displaying the warmth, strength, and resilience of people who are well accustomed to adapting to change and new environments. Webber is descended from Sugpiaq (Alutiiq) women with origins in Seldovia, Alaska, and from Black and Choctaw women from the Deep South of Texas and Louisiana.

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*Approximate duration: 90 minutes*

# Program Notes *continued*

They personify the perseverance displayed by Black and Indigenous peoples in all eras. In a city where history is vanishing daily, Webber's work stands as a corrective witness, seeking to restore narratives that have been lost in the evolving myth of Seattle.

*Notes provided by Storme Webber*

## **The Carlisle Project**

The legacy of Carlisle Indian School is complex. Carlisle Indian Industrial School was founded in 1879 in Carlisle, Pennsylvania, by Richard Henry Pratt. Pratt, from his experience in the military and working with Indian prisoners, believed that Indians could be assimilated into white society. Quaker and missionary reformers who were uncomfortable with proposed "extermination" policies threw their support behind Pratt, and soon the US Congress added its support as well. Some of Pratt's first recruits attended voluntarily, others forcibly. The goal was to "Kill the Indian and Save the Man"—give each child a more civilized name, and instill new, more acceptable values and desires.

The children were housed in dormitories and the school was structured with academics for half the day and trades the other half. School life was modeled after military life. Uniforms were issued for the boys, the girls dressed in Victorian-style dresses. No one was allowed to speak his or her native tongue.

Carlisle Indian Industrial School closed in 1918. Indian schools still exist today, but with a very different goal: that of restoring to Indian children the traditions (basket-weaving, language, stories) and values that were taken away from their families at schools like Carlisle.

My great-grandfather, Charles Penoi, was a Carlisle graduate. As his descendant, I have inherited his trauma. I wrestle with my own mixed-race identity, the Pueblo and Cherokee traditions I never received, and my own responsibility to my ancestors and my community to tell his story.

One Carlisle graduate, Zitkala-Sa, wrote of her school day recollections: "However tempestuous this is within me, it comes out as the low voice of a curiously colored seashell, which is only for those ears that are bent with compassion to hear it." For me, I hope that this musical ritual sparks a new, needed trajectory of healing and direction for all of us in this moment.

As you listen to these whispers of imagined school days past, I invite you to bear witness.

*Ronee Penoi*

Find details about **Scotti Clifford and Sprints Cry** under "About the Artists."

## About the Artists

**Storme Webber (performance poet)** is a Two Spirit Sugpiaq/Black/Choctaw poet and interdisciplinary artist. Her work is cross-genre, incorporating text, performance, audio and altar installation, archival photographs and collaboration in order to engage with ideas of history, lineage, gender, race and sexuality. Her practice explores liminal identities, survivance and decolonization, and does so in a blues-based experimental manner, often incorporating a cappella vocals.

She has received numerous honors and residencies including from Hedgebrook, Ragdale and Banff Arts Centre, and recently was honored with the James W Ray Award. Her first solo museum exhibition, *Casino: A Palimpsest*, was presented at Frye Art Museum in Seattle. Minh Nyguyen, in *Art in America*, wrote: "Rather than erect divisions between personal art and historical archives, *Casino* considered the intangible properties by which art and poetry are connected to family, ancestry, language, and public memory, revealing intergenerational, underground histories of resilience."

# About the Artists *continued*

Her most recent book, *Blues Divvies*, is available from her website, along with its companion CD recording. She is currently at work on the next touring iteration of *Casino: A Palimpsest* as well as a manuscript of the exhibition.

**Sarah Corey (performer, *The Carlisle Project*)** lists the following credits: Off-Broadway: *A Letter to Harvey Milk*, *Love and Real Estate*, *Illyria*, *Souvenir Stories*, *MapQuest*, *Museum Pieces*. International: *Death For Five Voices* (Prospect Theater Company.) Selected Regional: *Shear Madness* (Kennedy Center), *In the Book Of* (Alabama Shakespeare Festival), *The Fourth Wall*, *Around The World in 80 Days*, *Broadway Bound* (Oldcastle Theatre Company), *Love/Sick*, *Beau Jest* (Public Theatre), *I Call My Brothers* (Forum Theatre), *Midsummer Night's Dream*, *A Little Night Music* (Prospect), *Twelfth Night* (Mountain Playhouse), *Evita*, *Sisters of Swing* (Worcester Foothills), Lippa's *Wild Party* (New Repertory Theatre, Best Supporting Actress IRNE), *Caroline, or Change* (Speakeasy Stage), *A Grand Night for Singing* (Gloucester Stage), *Tommy* (Stoneham Theatre), *Shout! The Mod Musical* (Depot Theatre), *The Princess and the Pauper: A Bollywood Tale* (Imagination Stage), *I Love You, You're Perfect, Now Change* (Totem Pole Playhouse). Corey is a graduate of Princeton University and of the Shakespeare & Company Conservatory for Classical Acting. Upcoming: *Oil* at Olney Theatre Center. [www.sarah-corey.com](http://www.sarah-corey.com)

**Annalisa Dias (director, *The Carlisle Project*)** is a citizen artist, community organizer and award-winning theater maker working at the intersection of racial justice and care for the earth. She is a Producing Playwright with The Welders, a DC playwright's collective; Co-Founder of the DC Coalition for Theatre & Social Justice; and Co-Founder of Groundwater Arts. Her credits include: Writing: *4380 Nights*, *the earth that is sufficient*, *One Word More*, *The Last Allegiance*, *A Legacy of Chains*, *Crooked Figure*, *Consider the Dust*, *Matanuska*, *Coal* and *Servant of the Wind*. Devising: Wit's End Puppets: *Malevolent Creatures*; banished? productions: *Tyger*; Theater Alliance: *I Love DC*. Directing: Source Festival: *Dust to dust to dust* and *Dressing Bobby Strong*; *The Salima Project* (film). Dias's plays have been produced or developed by The Welders, Theater

Alliance, Signature Theatre (DC), the Phillips Collection, The Gulfshore Playhouse, the Mead Theatre Lab, The Hub Theatre, Spooky Action Theater, Tron Theatre (Glasgow) and Theatre 503 (London). Her work has been supported by the DC Commission on the Arts & Humanities, the Puffin Foundation, the Keshet Dance and Center for the Arts, the Network of Ensemble Theatres NET/TEN program, TCG's Global Connections program and the Mead Theatre Lab. She frequently teaches theater of the oppressed and decolonization workshops nationally and internationally and speaks about race, identity, and performance. She is a TCG Rising Leader of Color and also works toward diversity and inclusion full time at the American Political Science Association. Upcoming projects include *the earth that is sufficient*, a world premiere performance project about environmental history and hope for the future, to be produced by The Welders in Washington, DC.

**Alan Naylor (musical director/pianist, *The Carlisle Project*)** is an actor and musician who resides in Washington, DC. He lists the following credits: Off-Broadway: *Caps for Sale*. Regional: Olney Theatre Center: *On The Town*, *Annie* (Bert Healy/Lt. Ward), *Sweeney Todd* (Ensemble), and *Candide* (Governor); Signature Theater: *A Little Night Music*; Studio Theater: *Silence!* [Helen Hayes Award Nomination for Best Ensemble]; Creative Cauldron: *Jacques Brel* [Helen Hayes Award for Outstanding Lead Actor in a Musical], *Ruthless*, *Wizard of Oz*, *Monsters of the Villa Diodati*; Theatre Alliance: *Going to a Place Where You Already Are*; Washington National Opera: *Proving Up*; 1st Stage: *Bat Boy* [Helen Hayes Award Nomination for Outstanding Ensemble]; Nextstop: *Godspell*, *Boeing Boeing*; Monumental Theater: *Urinetown*, *The Talented Mr. Ripley*; MUNY: *Miss Saigon*, *Singin' in the Rain*, *Roman Holiday*, *Joseph*, *Chorus Line*. Education: MM in opera from Washington University in St. Louis, BM in vocal performance from St. Olaf College. In addition to his performance life, Naylor works as vocal coach and piano technician/consultant. [www.alan-naylor.com](http://www.alan-naylor.com)

**Ronee Penoi (writer, *The Carlisle Project*)** is a composer, theater-maker and creative producer. She has a BA in Music with Certificates in Theater and Vocal Performance from Princeton University. Her previous composing

# About the Artists *continued*

credits include original songs for Shakespeare's *The Tempest* (Berlind Theatre, Princeton) and numerous interdisciplinary projects in her home of Washington, DC. Penoi's work on *The Carlisle Project* was initially supported by a Creative Communities Fund Grant from CulturalDC's Mead Theater Lab program.

Penoi is also Associate Producer for Octopus Theatricals, dedicated to producing and consulting in the performing arts. She is a 2016 Theater Communications Group (TCG) Rising Leader of Color, is part of the third cohort for The Association of Performing Arts Professionals (APAP) Arts Leadership Program and the Leadership Fellows Program (LFP), and is a 2019 ISPA Global Fellow. Previously, she was Creative Producer for the Welders Playwrights' Collective (winner of Washington DC's John Aniello Award for Best Emerging Theatre Company) and founded Theatre from the District, an effort to support, advance and tour the work of interdisciplinary artists in Washington, DC. She was the National New Play Network (NNPN) Producer-in-Residence at Woolly Mammoth Theatre Company, where she authored *A Producing Theatre's Guide to Presenting*, and was part of the inaugural class of New Play Producing Fellows at the American Voices New Play Institute at Arena Stage. She was Assistant Stage Manager for Anna Deavere Smith's national tour of *Let Me Down Easy*, and as Directing Fellow at Arena Stage assisted Director Michael Greif during the pre-Broadway production of *Next to Normal*. Penoi was also Artistic Fellow for The Shakespeare Theatre's 07-08 season. She has been a Commons Producer and contributing writer for Howlround.com, and has also worked with the Consensus Building Institute to embed theater practices and EDI values in their conflict resolution practice in the US and internationally.

**Toni Rae Salmi (performer, *The Carlisle Project*)** is absolutely thrilled to be a part of bringing *The Carlisle Project* to life. She has been performing and directing in the DC area for many years. Her most recent achievements include earning an MA in Arts Management from American University. After many years as "an actor with a good day job," Salmi is currently enjoying the life of a freelancer and saying YES to whatever opportunities come her way.

**Scotti Clifford & Sprints Cry** are a Native American rock trio formed in the Badlands of South Dakota in 2018. Inspired lyrically by their Oglala Lakota ancestry, the band is sonically rooted in blues and indie rock. This father, daughter, son trio consists of members; Scotti Clifford, vocals/guitar/bass, Wahpe Louella Clifford (16) on drums, and guitarist Welby June Clifford (18).

Scotti Clifford and Sprints Cry recently toured the US opening for the band Dispatch and Nahko & Medicine for the People at such venues as Stubb's in Austin, Texas, and The Greek Theatre in Los Angeles, California.

Singer-songwriter Scotti Clifford says touring from coast to coast symbolizes a traditional buffalo hunt: "In order to provide for my family, we must follow the music." As a modern-day Lakota family who views movement as sacred, Scotti hopes to show his daughter and son how to find balance, both spiritually and professionally.

Aside from being a national touring act, Scotti Clifford and Sprints Cry will soon release an EP entitled *Stars Fall*, which they recorded at Robert Lang Studios in Seattle, WA.

## Connecting Artists to the Community

*While at Dartmouth, artists performing in Indigenous Rising visited a class in Dartmouth's Native American Studies department and dined with students and staff from the Native American House and the Program in Native American Studies. Additionally, the evening's curator participated in a pre-show conversation, and the artists will participate in a post-performance discussion. For more information about Hop Outreach and Arts Education programs, call 603.646.2010 or visit [hop.dartmouth.edu/online/outreach](http://hop.dartmouth.edu/online/outreach).*

# Upcoming Events



## Deirdre Brenner, piano & Sarah Nelson Craft, mezzo-soprano

Wed • Mar 6 • 7 pm

Celebrated Dartmouth alum performers collaborate on a program of German *lieder*, American art songs and other works reflecting on the beauty and abundance of the natural landscape.



## Carla Kihlstedt *Understory*

with Brooklyn Youth Chorus

Tue • Apr 16 • 5 pm

The Hop's latest STEM Arts composer shares work looking at the forests that existed on and beyond Dartmouth grounds before the arrival of Europeans.



For tickets or more info, call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu). Share your experiences! #HopkinsCenter

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