

By John Kauffman

22/23 TOUR

Directed by Josephine Keefe

a RED EAGLE SOARING and SPOKANE ENSEMBLE THEATRE production



Salish School of Spokane is a grassroots, non-profit organization working to preserve and revitalize Southern Interior Salish languages, the first languages of the Spokane region.

Our Mission

*Dynamic Salish Language Revitalization
powering cultural renewal and
building a stronger, healthier community*

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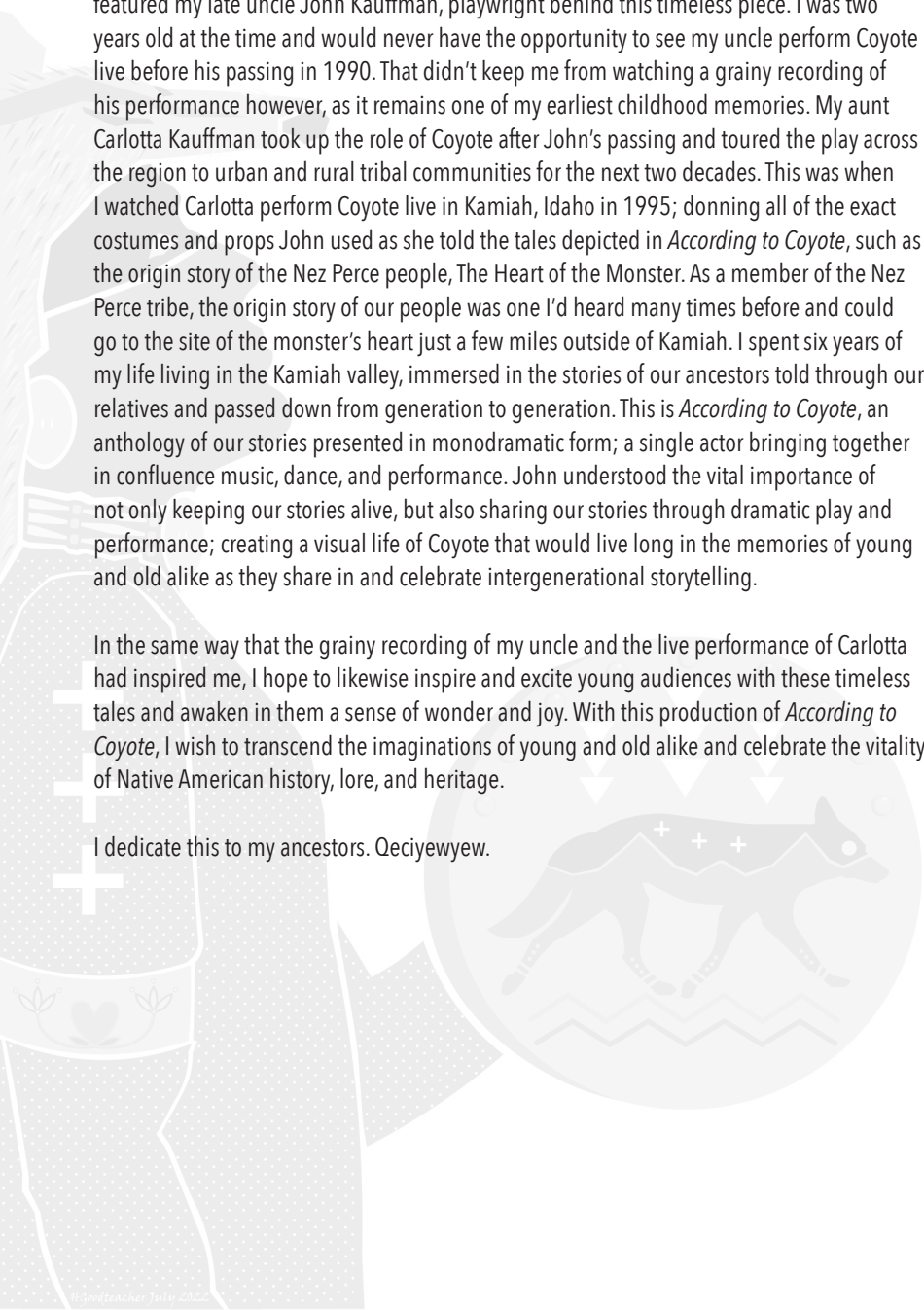
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Directors Notes

According to Coyote premiered at the Kennedy Center for the Performing Arts in 1987 and featured my late uncle John Kauffman, playwright behind this timeless piece. I was two years old at the time and would never have the opportunity to see my uncle perform *Coyote* live before his passing in 1990. That didn't keep me from watching a grainy recording of his performance however, as it remains one of my earliest childhood memories. My aunt Carlotta Kauffman took up the role of *Coyote* after John's passing and toured the play across the region to urban and rural tribal communities for the next two decades. This was when I watched Carlotta perform *Coyote* live in Kamiah, Idaho in 1995; donning all of the exact costumes and props John used as she told the tales depicted in *According to Coyote*, such as the origin story of the Nez Perce people, The Heart of the Monster. As a member of the Nez Perce tribe, the origin story of our people was one I'd heard many times before and could go to the site of the monster's heart just a few miles outside of Kamiah. I spent six years of my life living in the Kamiah valley, immersed in the stories of our ancestors told through our relatives and passed down from generation to generation. This is *According to Coyote*, an anthology of our stories presented in monodramatic form; a single actor bringing together in confluence music, dance, and performance. John understood the vital importance of not only keeping our stories alive, but also sharing our stories through dramatic play and performance; creating a visual life of *Coyote* that would live long in the memories of young and old alike as they share in and celebrate intergenerational storytelling.

In the same way that the grainy recording of my uncle and the live performance of Carlotta had inspired me, I hope to likewise inspire and excite young audiences with these timeless tales and awaken in them a sense of wonder and joy. With this production of *According to Coyote*, I wish to transcend the imaginations of young and old alike and celebrate the vitality of Native American history, lore, and heritage.

I dedicate this to my ancestors. Qeciwyewew.





Performer: Kellen Trenal

Kellen Trenal (pronounced like “Chanel”) is a visual artist, performer, small business owner, alumnus of the University of Notre Dame, and holistic wellness practitioner, born and raised in the Pacific Northwest.

Proudly representing both African (Black American) and niimípuu (Nez Perce) ancestry, Kellen embraces these multiple identities to empower their work in all its manifestations. niimiipuuwitki (káa ‘iceyeyenéewit) híiwes waqíiswit-The People’s way of living (and Coyote-knowledge) equals life.

According to Coyote Production Team

Director: Josephine Keefe

Josephine Keefe is a Nez Perce theatre artist living and working in the Pacific Northwest. Directing credits include: Hedwig and the Angry Inch (Bing Crosby Theater), Antigone (Gonzaga), Venus In Fur (Stage Left), The Misanthrope (SFCC), The Crucible (SFCC), and Lysistrata (Hollywood Fringe). She received her MFA from UCLA School of Theatre, Film, & Television, and her BFA from The Theatre School at DePaul University. Josephine is proud to share with the community her late uncle John Kauffman’s words with this production of According to Coyote. There is no greater time than now to engage in intergenerational storytelling and bring Indigenous stories into the forefront of theatre culture and programming in this post-pandemic era. Josephine dedicates this production to her ancestors.

Costume Designer: Raphael Regan

Raphael is an enrolled member of the Eastern Band of Cherokee Indians. He received his MFA in Costume Design & Production from the University of Cincinnati, College-Conservatory of Music; better known as CCM. Raphael currently resides in New York City where he works as a freelance Costume Designer. Costume Design credits include but not limited to: Being Future Being (Catalyst Dance), Sovereignty (Harlequin Productions), Arden, But Not Without You (The Flea), The Heart Stays (Feature Film), and King Lear (Stella Adler). Raphael is honored to be designing According to Coyote and bringing this piece to the indigenous youth to continue our storytelling.

Co-Lighting Designer: Alana Shepherd

Alana Shepherd is back home in Spokane after creating award-winning architectural lighting in NYC for the last 15 years. She is the founder of the North American Coalition of Lighting Industry Queers, and is a fierce advocate for LGBTQIA+ rights and inclusion in architectural lighting and beyond. Her advocacy work earned her Women in Lighting Award nomination in 2021. Last year, Alana rejoined the theatrical world with gusto after a 14-year break. Recent productions include RENT (Eastern Washington University), Corpus Christi (Stage Left Theater), Angels in America Part 1: Millennium Approaches (Pittsburgh Playhouse), Hedwig and the Angry Inch (Spokane Ensemble Theatre/SLT) and Much Ado About Nothing (SET). She is currently working on The Rocky Horror Show (SLT) and Sondheim on Sondheim (Pittsburgh Playhouse), and she was recently brought on as Stage Left Theater's Resident Lighting Designer. MFA (Lighting), Carnegie Mellon University, 2006; BA (Theatre), EWU, 2001. For Alana, According to Coyote has been a valuable opportunity for understanding and connection with the people on whose traditional homelands she grew up and lives on today.

Co- Lighting Designer: Isabella Hurrell

Isabella Hurrell (she/her) is excited to be a part of the production team for According to Coyote. Her work was most recently seen in Stage Left's Admissions. She is originally from Joplin, Missouri, where she developed a passion for lighting working on productions for her high school.

Set Designer: Nathalia Petersen-Zambrano

Nathalia (Chippewa Cree) is 19 and Art Design for the production. Nathalia has been with RES since her youth and desires to continue her education at art school after high school and "make paintings in the style of Oscar Howe". In this production she is most excited to see all the different work people have put into it and seeing it finally come to life.

Sound and Music Designer: Julia Keefe

Julia (Nez Perce) is a nationally acclaimed Native American jazz vocalist, bandleader, actor, and educator currently based in New York City. Her professional career has spanned over 17 years and she has headlined marquee events at the Smithsonian Museum in Washington D.C., NMAI-NY, as well as opened for the likes of 20-time GRAMMY Award recipient Tony Bennett and 4-time GRAMMY Award winner Esperanza Spalding. Her life's work is the revival and honoring of the legendary Coeur d'Alene jazz musician Mildred Bailey and is leading the campaign for Bailey's induction into the Jazz Hall of Fame at Lincoln Center. In addition to rehearsing for an upcoming album, she is currently directing the Julia Keefe Indigenous Big Band, a new project highlighting the history and future of Indigenous people in jazz, and the Mildred Bailey Project will be heading into the recording studio fall 2022.

Stage Manager: Elise Andrew

(Kiowa/Chichimeca) is a senior at Lake Washington High School in Kirkland, Washington, set to graduate in 2023. She has been a part of the Red Eagle Soaring since middle school with her brothers and has worked in RES productions and short films. Elise plays the cello, and also does visual and digital art. Elise hopes to explore possible career paths through opportunities that RES and YTT Urban Native Performing Artists have to offer. Elise is proud to serve as Stage Manager and helping to tell this amazing story to the community.

Assistant Director: Julia Higheagle

Julia is a Red Eagle Soaring Alum. She is Chehalis and Nez Perce from Olympia, WA and spends her free time writing, illustrating, or baton twirling. A sophomore at Shoreline Community College, she hopes to learn more about film and cinematography. "According to Coyote" to Julia is about reviving stories for future generations to have and to cherish.

Poster Design and Graphics: Hellen Goodteacher

Helen is an Indigenous-female artist. She is a member of the Nez Perce Tribe with Sioux and Ponca descent. She resides in Spokane, WA with her daughter. She is a student working on her Master's in Communication and Leadership at Gonzaga University. She is a self-taught graphic designer and acrylic painter. Helen grew up on the Nez Perce tribal accustomed land, in a household of art; both parents attended art school and supported her art. She is inspired by the Nez Perce "Dreamer" style artists and their work.

Helen's art focuses on Indigenous advocacy & awareness, culture, pride, and self-acceptance. She considers her style to be traditional art infused with a modern edge. Through a visual voice, she hopes to demonstrate versions of being Indigenous, authentic, and a proud Indigenous Native American today.

Art Inspiration: Growing up on the Nez Perce reservation, I recall my mother talking about "According to Coyote" and John Kauffman and how talented he was. When approached about doing the poster, I immediately started thinking about the concept.

The dancing Coyote represents the trickster, the mischievous side. The drum with a coyote represents the role he plays in the Nez Perce culture and tradition. The man with the coyote head regalia represents the Coyote in all of us human beings. It is a great honor for me to provide a vision of what Coyote is to the Indigenous culture from a Nez Perce perspective.

Producer: Juan A Mas

Juan A Mas is a Colombian/Cuban Producer and Director in Film, Television, and Theater. He has produced and directed in Spokane, Los Angeles, and internationally in several Eastern European countries in the last twenty-five years. Juan also volunteers on boards that focus on the growth of the art community and creative economy locally in Spokane and across the state of Washington. But he is most proud of being a dad of 3 amazing young adults.



RED
EAGLE
SOARING
NATIVE YOUTH THEATRE

"Red Eagle Soaring (RES) exists to empower Native/ First Nations/Indigenous youth ages 10-19 to express themselves with confidence and clarity through traditional and contemporary performing arts.

Since 1991, Red Eagle Soaring has mentored hundreds of Native youth, staged over 180 productions, and supported youth access to the healing power of Native cultural traditions which promote social, physical, and intellectual engagement. In bringing together Native youth to learn about the technical aspects and process of theatre, they also build a community of people interested in learning about, sharing, promoting, and supporting Native arts and cultural life ways."

RED EAGLE SOARING STAFF

Executive Director/ Set Design
Program Manager
Artistic Director In Residence
Media Specialist

Russell Brooks
Nicole "Nikki" Suyama
Tara Moses
Dallas Pinkham

SPOKANE ENSEMBLE THEATRE

The Spokane Ensemble (SET) Theatre is newly founded in 2021 with the promise of bringing to the Spokane community a professional theatre company that inspires and engages audiences with the diverse and thought-provoking stories which encompass the human condition. We aim to create a landscape for performative arts which amplify diverse voices and narratives, in Spokane and around the country

SPOKANE ENSEMBLE THEATER STAFF

Associate Executive Director
Associate Artistic Director
Artistic Associate
Marketing/ Social Media
Social Media Coordinator

Josephine Keefe
Rio Alberto
Ladonna Wojtowicz
Skyler Moeder
Erin Sellers

Special thank you to our community partners:

Tyler Higheagle | Kauffman and Associates Inc
VIP Productions | Spokane Stage Left

The rights for this play were generously gifted to Honolulu Theatre for Youth by author John Kauffman, who served as the company's Artistic Director from 1983-1990. The company is delighted this production continues his legacy.

