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The [*insert theater name here*] presents

The Thomas S. Kenan Institute for the Arts’ production of

*And So We Walked: An Artist’s Journey Along the Trail of Tears*

Produced by Octopus Theatricals

Mara Isaacs, Executive/Creative Producer

Creator and Performer DeLanna Studi

Director Corey Madden

Scenic Designer John Coyne

Costume Designer Andja Budincich Projections and Lighting Designer Norman Coates

Sound Designer and Original Music Bruno Louchouarn

with John-John Grant & Sarah Elizabeth Burkey

Tour Production Manager Russell Snelling

Stage Manager Natalie Hratko

Video & Audio Supervisor Nathanael Brown

Lighting Supervisor Nita Mendoza

*And So We Walked is co-represented by Octopus Theatricals and Indigenous Performance Productions.*



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Associate Sound Designer Aimee Lynn Phillips

Dramaturg Shirley Fishman

Video Assistant Clara Ashe-Moore

For Octopus Theatricals:

Mara Isaacs, Executive/Creative Producer

Taneisha Duggan, Associate Producer

Bryan Hunt, Associate Producer/Production Coordinator

Adam Hyndman, Associate Producer

Michael Francis, Business Manager

Kendra Holloway, Executive Assistant

Kelly Letourneau, Producing Associate

For Indigenous Performance Productions:

Principal: Andre Bouchard

Communications and Operations Associate: Lynnette Barnier

For Thomas S. Kenan Institute for the Arts

Kevin Bitterman – Executive Director

Lynda S. Lotich – Associate Director

Liza Vest – Business Manager

Sunny Townes Stewart – Communications and Project Manager Candy Martinez -- Assistant Business Manager

E’laina Barron – Administrative Support Associate

Nadiyah Dorsey -- Program Manager

This project would not have been possible without the generous support of many partners. In particular, the support of UNC School of the Arts and participation by students and faculty in this production have been instrumental and an example of how our arts schools play a role in the future of American theatre.

MAP Fund

Indiana Repertory Theatre Portland Center Stage Triad Stage

Eastern Band of Cherokee Indians Cherokee Nation

The Sheri and Les Biller Family Foundation Siletz Tribal Charitable Contribution Fund Spirit Mountain Community Fund

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Native Voices at The Autry The Kenan Institute for the Arts

American Indian Center, UNC-Chapel Hill Process Series, UNC-Chapel Hill

National Trail of Tears Association Museum of the Cherokee Indian

The Autry Museum of The American West Junaluska Memorial Site & Museum Remember the Removal Bike Ride Cherokee Historical Association,

Unto These Hills

Cherokee Preservation Foundation

University of North Carolina School of the Arts,

School of Filmmaking University of North Carolina School of the Arts, School of Drama Center for the Study of The American South, UNC-Chapel

Hill

PlayMakers Repertory Company at Chapel Hill Bob King Auto Group

Brown Department of Theatre Arts and Performance Studies Brown Center for the Study of Race and Ethnicity in America Native American and Indigenous Studies at Brown

Trinity Repertory Company

Yale Indigenous Performing Arts Program

As well as contributions from individuals including Jesse Abdenour, Sheri Foster Blake, Maura Dhu, Dr. Ben Frey, Ed Harris, Wally Leary and Family, Bruno Louchouarn, Corey Madden, Mary Kathryn Nagle, Andreas Pitsiri, Kalani Queypo, Randy Reinholz, Jean Bruce Scott, Juliana Serrano, Thomas and Carolyn Studie, Wes Studi, Lori Wheat, and countless others

Production Credits

DeLanna Studi | Creator, Performer
Originally from Liberty, Oklahoma, DeLanna Studi is a proud citizen of the Cherokee Nation. Her theater credits include the First National Broadway Tour of the Tony Award, and Pulitzer Prize-winning play *August: Osage County*; Off-Broadway’s *Informed Consent* at Duke Theater on 42nd Street; *Gloria: A Life* at the Daryl Roth Theatre, and her play *And So We Walked* made its Off-Broadway debut at Minetta Lane where it was recorded for Audible. Her regional theater credits include Oregon Shakespeare Festival, Portland Center Stage at The Armory, Cornerstone Theater Company, Indiana Repertory Theater, and others. Her roles in the Hallmark/ABC mini-series *Dreamkeeper* and Chris Eyre’s *Edge of America* have won her numerous awards. She can be seen in the TV series *Goliath, General Hospital, Shameless,* and *Reservation Dogs.* DeLanna is the Artistic Director of Native Voices at the Autry, America’s only Equity Native American theater company. DeLanna serves as chair of SAG- AFTRA’s National Native Committee, which has, under her leadership, produced an award-winning film about American Indians in the entertainment industry and created a “Business of Acting” workshop that tours Indian Country. DeLanna won the 2016 Butcher Scholar Award from the Autry Museum of the American West and was a 2022 USA Fellow. *And So We Walked* is her first play.

Corey Madden | Director

Corey Madden is an award-winning writer and director as well as a national leader in the performing and visual arts. Corey has worked on *And So We Walked* since its inception seven years ago supporting DeLanna Studi’s research and writing, as well as directing the play at the Carthage International Theatre Festival, Portland Center Stage, Triad Stage, Trinity Repertory, Native Voices Theatre, and the Process Series at UNC Chapel Hill. Corey was Associate Artistic Director of the Mark Taper Forum from 1993-2007 where she produced 300 premieres by Robert Lepage, Anthony Minghella, Anna Deavere Smith, Tony Kushner, Lisa Loomer, August Wilson, Luis Alfaro, and many, many others. In 2007 with her late husband, Bruno Louchouarn Corey founded L’Atelier Arts which created multi-disciplinary projects including *Sol Path* and *Rain After Ash* commissioned by Fulcrum Arts’ A×S Festival; *Tales of the Old West* for the Autry Museum; *Rock, Paper, Scissors* for Childsplay Theatre (Best Production, Arizona Theatre Awards); and *Day for Night* presented at GLOW in Santa Monica and restaged in Poland for the Transatlantyk Film and Music Festival. Madden is the current Executive Director of the Monterey Museum of Art and the former Executive Director of the Kenan Institute for the Arts. Madden’s newest project *Numbered Days* will premiere in a podcast produced by The Fountain Theatre in Los Angeles next February.

John Coyne | Scenic Designer

John’s credits include *Hamlet* and *Macbeth* for the Shakespeare Theatre Company; *By the Way, Meet Vera Stark* for Alliance Theatre; *Romeo and Juliet*, *Colossal*, *Les Miserables*, *Henry IV*, *Of Mice and Men*, and *Tartuffe* for Dallas Theater Center; *Charley’s Aunt* for Guthrie Theater; *Rough Crossing* for the Old Globe; and *Hamlet* for the Public Theater; as well as designs at Goodspeeds Musicals, Yale Repertory Theatre, Asolo Repertory Theatre, the Olney Theatre

Center, Triad Stage, Ford’s Theatre, California Shakespeare Theater, Center Stage, Geva Theatre Center, Portland Center Stage, the Julliard School, and Chautauqua Theater Company, among others. Opera credits include San Francisco Opera, San Diego Opera, Washington National Opera, New York City Opera, Fletcher Opera Theater, Opera Festival of New Jersey, Merola Opera Program, and San Francisco Opera Center. John is the director of scenic design at the University of North Carolina School of the Arts and has an M.F.A. in scenic design from Yale University.

Andja Budincich | Costume Designer

Andja is honored to continue to be a part of this important show, which she has previously designed at Triad Stage and Portland Center Stage. Other credits include *Hollow* at Dixon Place in New York City; *The Marvelous Wonderettes* at the Palace Theatre; *West Side Story*, *A Raisin in the Sun*, and *The Drowsy Chaperone* at Summer Repertory Theatre; *Vrooommm! A NASComedy* at Triad Stage; *Flor to Somewhere* and *Lost and Found* at Peppercorn Theatre; *born bad* at Paper Lantern Theatre; *A Midsummer Night’s Dream* for the North Carolina Symphony; *Misalliance* at North Carolina School for the Arts; *A Year with Frog and Toad* at Southwestern University; and *Moon over Buffalo* at Spring Theatre. Andja earned her B.A. at Southwestern University and her M.F.A. at North Carolina School for the Arts. *Andjabudincich.com*

Norman Coates | Lighting & Projections Designer

Norman has designed more than 300 productions on five continents. His credits include *The News* and *Prince of Central Park* on Broadway as well as Off-Broadway productions at the Roundabout Theatre, Circle in the Square, the Lion Theatre, Wesbeth Theatre, Provincetown Playhouse, and Equity Library Theatre. National and international tours include *The Who’s Tommy, Guys and Dolls, Camelot,* and *Encounter 500*. Norman’s regional theatre credits include Triad Stage, the Great Lakes Theatre Festival, Idaho Shakespeare Festival, American Stage Festival, North Carolina Shakespeare Festival, PlayMakers Repertory, Burt Reynolds Jupiter Theatre, and the North Carolina Theatre. His opera credits include work for the Princeton Festival, Piedmont Opera Theatre, Greesboro Opera, Opera Carolina, North Carolina Opera, Virginia Opera, Fort Worth Opera, and Opera Pacific

Bruno Louchouarn (1959-2018) | Original Music & Sound Design

Bruno was the originating co-composer and sound designer for *And So We Walked* and his score continues to be featured in every subsequent production. Bruno’s music for the performing and visual arts continues to be performed and recorded across the United States. Recent productions include *Carmina Terra* for Pittsburgh Ballet, A *Weekend with Picasso* for San Diego Repertory and LA Theatre Works, and *Numbered Days* at the Fountain Theatre. Other credits include *The Cake* and *Disgraced* at Playmakers Repertory Theater, *Wrestling Jerusalem* at 59E59 NYC, Guthrie Theater, Mosaic Theater DC, Hangar Theatre, Cleveland Public Theatre, and Playmakers, *The River Bride* at Oregon Shakespeare

Festival, *Agamemnon* featuring Tyne Daly and *Mojada, A Modern Medea* at the Getty Villa, *El Henry* at La Jolla Playhouse and San Diego Repertory Theatre, A Weekend with Pablo Picasso at San Diego Rep, Alley Theatre, Los Angeles Theatre Center, Center Repertory Company, Denver Center and Arizona Theater Company, *Eurydice* at South Coast Repertory, and *Shekinah* at La MaMa NYC. Dance credits include *Cubicle, Passenger*s, and *Humachina* for Diavalo Dance (world tour), *Metallurgy* choreographed by Susan Jaffe for American Ballet Theater Studio at Lincoln Center, and *Little Sisters* choreographed by Rosanna Garrison for REDCAT at Disney Hall, Los Angeles.

John-John Grant | Original Music

A member of the Eastern Band of Cherokee Indians, John-John comes from a family of accomplished traditional artists. His own interest in Native American music began when he was a young teenager and heard a drom group from Lamedeer, Montana. At the age of 18, while on tour in France, Grant took up the Cherokee flute for the first time. He taught himself to play, and has since become a prolific composer and performer, even touring with the North Carolina Symphony. He is also a singer, performing both traditional Cherokee and contemporary North- style Native American songs. He is a member of the drum group Birdtown Crossing, as well as the dance group Warriors of Ani-Kituwah.

Sarah Elizabeth Burkey | Original Music

Sarah is a recording artist, songcatcher, and storyteller whose work has been featured on more than 17 albums including *Door of the Moon, When the Redbuds Bloom, Don’t Die Yet, and Honeysuckle Vine*. She has toured 19 countries and earned an international reputation as an authentic voice for roots music and heritage arts. She is deeply committed to the continuity of traditional knowledge and the vital role it plays in health, healing, and well-being. She calls the Qualla Boundary Cherokee Indian Reservation home.

Aimee Lynn Phillips | Associate Sound Designer

Aimee graduated with a Bachelor of Arts degree from Brigham Young University-Idaho and a Master of Fine Arts degree from University of North Carolina School of the Arts. She has worked on sound design and audio engineering teams for several theatre companies, including New York Stage and Film, Triad Stage, and the Peppercorn Children’s Theatre. She currently specializes in audio system design and integration for theme parks, museums, and immersive entertainment spaces. “I’m forever grateful to Bruno Louchouarn for not only teaching and mentoring me during grad school but for trusting me to see that his work carried on with *And So We Walked*.”

**Rus Snelling - Tour Production Manager**

An Australian artist with a career continuing over 30 years, Rus has worked as a

production, stage, site, and tour manager, lighting and set designer, consultant, technical

director, and fire sculptor with arts organizations, institutions & freelancing on events and

installations around the world ranging from intimate theatrical works, shows on and off

Broadway in NYC and on London’s West End. His work includes large-scale indoor and outdoor festivals, the Sydney Olympic Ceremonies, the Melbourne Commonwealth Games Ceremonies & Cultural Festival, Melbourne International Arts Festival, Montreal Just for Laughs, Edinburgh Fringe, Melbourne International Comedy Festival, Vancouver Winter Olympics Cultural Festival, Centennial celebrations, river & street parades, tours & various music festival. Some artists Rus has worked with are Merce Cunningham, Laurie Anderson, John Leguizamo, Philip Glass, Brian Eno, Tim Robbins & The Actors Gang, Taylor Mac, Patti Smith, Trisha Brown Dance Company, Bandaloop, Camille A Brown & Dancers, Abraham.In.Motion, Streb & Phantom Limb Company among many, and on projects & tours in Australia, USA, Canada, Tunisia, Europe, Asia & South America. Rus worked at PS122 in NYC many moons ago and was the founding Production Manager & Resident Lighting Designer at Oz Arts Inc in Nashville TN for 6 years before moving to Miami to continue freelance work. He is the Artistic Production Manager of TRIBE –Multidisciplinary Visual Performances and is Lighting Designer on their new work Touch of Red. Rus is honored to be working with DeLanna and the team at Octopus Theatricals on this production of *And So We Walked*.

Natalie Hratko | Stage Manager

Natalie Hratko currently stage manages Sammy Miller and The Congregation. Other credits: *HOME,* *On Beckett, Underground Railroad Game,* The Cape Playhouse, Ballet Met, Tulsa Ballet, Dance Theatre of Harlem, *The Lucky Ones, KPOP, The Wildness: Sky Pony’s Rock Fairy Tale*, (Ars Nova) *By the Water* (MTC), *Oh, Hello!* (Cherry Lane Theatre), Complexions Contemporary Ballet, The Ailey School, *Scenes From A Marriage* (NYTW), *In Your Arms* (NYSAF).

Nathanael Brown | Video and Audio Supervisor

Nathanael Brown is a New York/New Jersey based Sound Designer and Engineer that has designed and engineered shows at Cherry Lane Theatre (NY), The Tank (NY), and Alexander Kasser Theater (NJ). He has done work with the Great River Shakespeare Festival in Winnona Minnesota as well. He is happy to be working on a show with such a passionate team and a passionate message.

Nita Mendoza | Lighting Supervisor

**Nita Mendoza** is based in the Los Angeles area and earned her Masters Degree in Drama, Lighting Design from the University of California, Irvine. As a lighting designer, her most recent credits include *American Mariachi* in Arkansas with TheatreSquared, *Guadalupe in the Guest Room* in Colorado Springs with the Colorado Spring Fine Arts Center, and *Mother of God* at the University of California, Irvine. Nita was also fortunate enough to be on the lighting team as assistant lighting designer for *Murder for Two* with Center REPeratory Theatre in Walnut Creek, CA as well as *Ladies* that premiered in Pasadena, CA with the Boston Court Theatre. Originally from El Paso, TX, Nita is passionate about her Latinx culture and takes every opportunity to collaborate and share stories of underrepresented communities.

Thomas S. Kenan Institute

The Thomas S. Kenan Institute for the Arts is a creative catalyst that encourages and supports the exploration and development of new knowledge to transform the way artists, organizations, and communities approach creative challenges. The Kenan Institute believes that artists can contribute their creative ideas, visionary leadership, and novel strategies to strengthen our culture, build business, and generate innovative ideas.

**Octopus Theatricals (Producer)** Founded by creative producer Mara Isaacs, Octopus Theatricals collaborates with artists and organizations to foster an expansive range of compelling theatrical works for local and global audiences. We eschew boundaries–aesthetic, geopolitical, institutional–and thrive on a nimble and rigorous practice. Current projects include: *Hadestown* by Anaïs Mitchell (Broadway, 8 Tony Awards including Best Musical; Grammy Award, Best Musical Theater Album); Gabriel Byrne’s *Walking with Ghosts* (Broadway); *Goddess* created by Saheem Ali, Jocelyn Bioh and Michael Thurber; *Bhangin’ It* by Rehana Lew Mirza, Mike Lew and Sam Willlmott; *Dreaming Zenzile* by Somi Kakoma; (…*Iphigenia)*, a new opera by Wayne Shorter and Esperanza Spalding*; In The Same Tongue* created by choreographer Dianne McIntyre with music by Diedre Murray; *And So We Walked* by DeLanna Studi; Bill Irwin’s *On Beckett,* Theatre for One (in person and virtual) and many more. Octopus Theatricals is also home to the Producer Hub, an online resource supporting independent producers in the experimental and performing arts sectors. [Octopustheatricals.com](http://www.octopustheatricals.com/)

Indigenous Performance Productions

Indigenous Performance Productions, a nonprofit corporation (IPP), is a by/for Indigenous organization that brings the rich cultural content emerging from Indigenous nations of Turtle Island and beyond to stages around the world.  As the only organization of its kind on the continent, IPP works to replace the stories that have been written and told about Indigenous people with stories by Indigenous people.  IPP's mission is to produce, promote, present, manage and advance education around Indigenous performing arts and artists.  IPP is celebrating its first touring original production "Welcome to Indian Country", recipient of the National Performance Network Creation, Production and Storytelling awards.  More information might be found at  [www.indigenousperformance.org](http://www.indigenousperformance.org)

Lastly, to be included wherever convenient:

The actor and stage manager in this production are members of Actor’s Equity Association, the Union of Professional Actors and Stage Managers in the United States.

[*please include AEA logo- can provide if needed*]

The script of *And So We Walked: An Artist’s Journey Along the Trail of Tears* was developed in close collaboration with individuals and institutions within the Eastern Band of Cherokee and Cherokee Nation as well as with the support of Native Voices Theatre and the American Indian Center and Process Series at UNC-Chapel Hill. Major support was provided through the Arts and Society Initiative of the Thomas S. Kenan Institute for the Arts.