

# **Hopkins Center for the Arts at Dartmouth**

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 Budinich

*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, Video & Audio Supervisor* Aaron Gonzalez

*Lighting Supervisor* Domino Mannheim

**Fri & Sat, Jan 10 & 11, 7:30 pm**

The Moore Theater • Dartmouth College • 2020

# Land Acknowledgement

Every community owes its existence and vitality to generations from around the world who contributed their hopes, dreams and energy to making the history that led to this moment. Some were brought here or removed against their will, some were drawn to leave their distant homes in the hope of a better life, and some have lived on this land for more generations than can be counted.

The Hopkins Center for the Arts at Dartmouth is situated upon the ancestral and unceded lands of the Abenaki people. This acknowledgment reminds us of the significance of place, the continued existence of Indigenous peoples, and our commitment to building respectful relationships with the Indigenous peoples who call these lands home today.

To learn more about the original people of this land, consider researching Abenaki history and perusing resources on Abenaki language and culture, such as those listed on [www.native-languages.org/abenaki.htm](http://www.native-languages.org/abenaki.htm). We also encourage you to connect with local Abenaki community members and cultural institutions to find out ways to support their continued physical and cultural presence in our region.

Portions of this acknowledgement come from the Honor Native Land Guide from the U.S. Department of Arts and Culture, which you can download by visiting <https://usdac.us/nativeland>, as well as Art Hanchett (Abenaki) and the Hood Museum of Art.

## ***And So We Walked* Glossary**

**Tsalaqwa Wevti** (*zhuh•LAH•kuh WAY•uh•tee*; **GWY Oꞑꞑꞑ**): the old homeplace

**Yoneg** (*yo•NEH•guh*; **OꞑꞑE**): white person

**WaDo** (*wah•DOH*; **GV**): thank you

**Ageyutsa** (*ah•gay•HYUECH*; **DꞑꞑG**): girl

**Kituwah** (*kih•TOO•wuh*; **YSG**): hometown of Cherokee people; the Cherokee people

**Ulisi ageyutsa** (*ah•gah•LEE•see ah•gay•HYUECH*; **OꞑꞑDꞑꞑG**): granddaughter

**Nanyehi** (*NAHN•juh•hee*): Cherokee name of Nancy Wood, Beloved Woman

**Qualla** (*KWAH•luh*) Boundary: A land trust of the Eastern Band of Cherokee Indians, purchased by the tribe in the 1870s and placed under federal protection. Not technically a reservation. Enrolled members can buy, own and sell land

**Tahlequah** (*tah•lah•KWAH*; **WꞑꞑT**): Located in Cherokee County, Oklahoma, and established in 1839 following the Indian Removal. Tahlequah is the capitol city of two Cherokee Nations, United Keetoowah Band of Cherokee Indians and the Cherokee Nation. (also: tali eliquu [*duh•LEE•kwa*; **Wꞑꞑ RꞑꞑO**): literally, “two is enough”)

**Elyse** (*ay•LEE•see*; **OꞑꞑB**): grandmother

**Gatiyo** (*gah•TEE•yo*; **SꞑꞑH**): Stomp Dance

**Hiwassee** (*hai•WAH•see*): refers to a river that flows from Georgia north into North Carolina. American English word, which may be derived from the Cherokee word “Ayuahwasi”, which means meadow or savanna

**Tekahskheh** (*tuh•KUH•skuh*): Cherokee leader (English name, Hair Conrad); son of Onai, a Cherokee woman, and Hamilton Conrad, a white man

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.

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*Approx duration: 120 minutes including intermission*

# Program Notes

## Playwright's Note

This is a story about a journey.

Perhaps that is a statement of the obvious, since you are here to see a play about “An Artist’s Journey along the Trail of Tears.” But it is more than that.

It isn’t just my story about my journey. It is a Cherokee story, one that transcends my own personal identity and experiences. It belongs to the Cherokee people, past and present; to the Cherokee Nation in Oklahoma and Eastern Band of Cherokee in North Carolina; and to the dozens of people across the country who helped me complete this project.

The Cherokee have a word, *gadugi* (written in Cherokee as “**ᏊᏍᏉ**”), which describes the tradition of coming together as a community to promote, support and celebrate each other. *Gadugi* is a reflection of the tribal mentality and the awareness of our ancestors that we are stronger together. By helping one another, we help the collective.

While the word is often connected to communal work (such as barn raisings), it also has a more spiritual meaning. Benny Smith, a Cherokee elder from Oklahoma, once said that *gadugi* ensures that “no one is left alone to climb out of a life endeavor.”

The thought of standing alone on stage, performing a piece that has consumed so much of my heart and soul (not to mention my days and nights) is my current “life endeavor,” and if I am being completely honest, it is a bit intimidating.

What calms me is my knowledge that I am not really alone. I am joined by all the wonderful, beautiful, complicated characters who I will tell you about over the next two hours. I am joined in spirit by my ancestors, particularly my grannies, who have spoken to me so clearly throughout my life.

And I am joined by you, the audience.

This play is a testament to the spirit of *gadugi*. My dream of traveling the Trail of Tears with my father was a life endeavor of monumental proportions, and so many generous people helped along the way to make it possible. In particular, I could not have done this project without the support and love of my incredible family, Corey Madden, and the staff at the Kenan Institute for the Arts.

To all of them, and to all of you, I say “**ᏊᏍᏉ**,” *WaDo*, thank you, for coming along with me on this journey.

—DeLanna Studi

## Director's Note

Six years ago, at a celebratory dinner in Los Angeles following the opening of a play I directed at the Autry Museum of Western Heritage, I asked Cherokee actress DeLanna Studi, “What is your dream project?” Without hesitating she replied, “To walk the Trail of Tears with my father and make a play about it.” I was impressed by her bold vision, but at that moment, had no idea how to realize it. Wishing her good luck, we went our separate ways.

Six months later, I accepted a position as Executive Director of the Thomas S. Kenan Institute for the Arts at UNC School of the Arts and moved to Winston Salem. Leaving LA wasn’t an easy decision, but the Kenan Institute for the Arts offered a great opportunity to serve the Arts and my alma mater. New in town and pondering how to balance my artistic practice with my leadership role at a public university, I began exploring North Carolina and its diverse communities.

Driving to the mountains one weekend, I passed a sign for Cherokee and recalled my conversation with DeLanna. I realized DeLanna’s dream project might have a direct connection to the state, and if so, supporting it might be of real impact and value to the Kenan Institute’s mission. In addition, it might also help me integrate my artistic and leadership roles in a new place and context. As a first step, I invited DeLanna to visit Cherokee, North Carolina, to see if she could find out anything about her family’s history. What happened next became the source and inspiration for the play you will see tonight: *And So We Walked: An Artist’s Journey Along the Trail of Tears*.

## Program Notes *continued*

Three years later, with the generous help of many individuals, more than a dozen partners and funders and the entire staff of the Kenan Institute, DeLanna fulfilled one of her dreams, writing and performing in her own play about the contemporary Cherokee experience—a work that continued to grow and evolve with subsequent productions across the country including April 2018 at Portland Center Stage in Oregon.

As the project’s director, I am so grateful to have the opportunity to collaborate with so many other talented artists, advisors and leaders, especially those associated with Eastern Band of Cherokee Indians, UNC School of the Arts, The Process Series at UNC Chapel Hill, Playmakers Repertory, and most recently Triad Stage, to enrich DeLanna’s words through dramaturgy, design and staging. Working with these immensely talented individuals and organizations has deepened my bond with North Carolina’s rich and diverse creative community. I also want to thank Randy Reinholz and Jean Bruce Scott of Native Voices, as well as Robyn Hetrick of the Autry, and David Burton for their deep and abiding faith in this project.

I look forward to future collaborations in my artistic life, and to finding new ways for the Kenan Institute for the Arts to support the work of emerging artists and creative entrepreneurs in significant ways locally, regionally, and nationally.

—Corey Madden

### **A Brief History of the Trail of Tears**

Migration from the original Cherokee Nation began in the early 1800s. Some Cherokees, wary of white encroachment, moved west on their own and settled in other areas of the country. The majority, however, would be forcibly expelled from their lands in Alabama, Georgia, North Carolina and Tennessee to the newly created Indian Nation in present-day Oklahoma in the late 1830s.

White resentment of the Cherokee was not a new phenomenon. Thomas Jefferson, who often cited the Great Law of Peace of the Iroquois Confederacy as the model for the U.S. Constitution, supported Indian Removal as early as 1802. Animosity toward the Cherokee reached a pinnacle following the discovery of gold in northern Georgia, made just after the creation and passage of the original Cherokee Nation constitution. Possessed by “gold fever” and a thirst for expansion, many white communities turned on their Cherokee neighbors. The U.S. government ultimately intervened, “removing” the Cherokee people from their farms, land and homes.

Despite the fact that Cherokee allies saved Andrew Jackson’s military command—and almost certainly his life—at the Battle of Horseshoe Bend in 1814, as president of the United States, he would authorize the Indian Removal Act of 1830. In 1832, the U.S. Supreme Court ruled in favor of Cherokee sovereignty and affirmed their right to remain on their land; however, President Jackson arrogantly defied the decision and ordered the removal, an act that established the precedent for the future expulsion of other Native Americans from their ancestral homelands.

In 1835, approximately 100 Cherokee signed the Treaty of New Echota, which relinquished Cherokee claim to all lands east of the Mississippi River in exchange for land in Indian Territory, along with the promise of money, livestock, provisions, tools and other rewards. The majority of the Cherokee nation did not endorse this treaty, with opposition led by Chief John Ross, a mixed-blood of Scottish and one-eighth Cherokee descent.

The Treaty of New Echota led to bitter factionalism within the Cherokee Nation. Prior to the signing, the Cherokee Nation Council had passed a law calling for the death of anyone agreeing to give up tribal land. Many of the leaders of the pro-removal faction—known as the Treaty Party—would be killed upon the arrival of the Cherokee Nation in Indian Territory.

The U.S. government used the Treaty of New Echota to justify the removal, and President Jackson ordered the U.S. Army to begin enforcing the Removal Act. The Cherokee were rounded up in the summer of 1838 and held in prison camps before being loaded onto boats that traveled the Tennessee, Ohio, Mississippi and Arkansas Rivers into Indian Territory.

Nearly all of the 17,000 Cherokee people were forced from their southeastern homeland. An estimated 4,000 died from hunger, exposure and disease during this journey, which became a cultural memory known as the “trail where they cried” for the Cherokees and other removed tribes. Today it is widely remembered by the general public as the “Trail of Tears.”

# About the Artists

## **DeLanna Studi, Creator and 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; and regional theater credits at Oregon Shakespeare Festival, Portland Center Stage at The Armory (*Astoria: Part One and Two*), Cornerstone Theater Company, Indiana Repertory Theater and others. She has originated roles in more than 18 world premieres, including 14 Native productions. She has done more than 800 performances of the Encompass "Compassion Play" *KICK*, a one-person show written by Peter Howard that explores the power of images, stereotypes and Native American mascots. Her roles in the Hallmark/ABC mini-series *Dreamkeeper* and Chris Eyre's *Edge of America* have won her numerous awards. She is an ensemble member of America's only Equity Native American theater company, Native Voices at the Autry. She 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. Studi was the winner of the 2016 Butcher Scholar Award from the Autry Museum of the American West. She mentors for the Mentor Artist Playwright Program, Young Native Playwrights and American Indian Film Institute's Tribal Touring Program. Her artist-in-residencies include the University of North Carolina at Chapel Hill, the University of Wisconsin (where she co-taught "Native American Oral Histories and Storytelling" and "American Indians in Film") and Brown University. *And So We Walked* is her first play.

## **Corey Madden, Director**

Corey Madden is an award-winning writer and director, executive director of the Kenan Institute for the Arts, and a faculty member at the University of North Carolina School of the Arts. She has worked in *And So We Walked* since its inception six years ago supporting DeLanna Studi's research and writing, as well as directing the play at Portland Center Stage, Triad Stage, Trinity Repertory, Native Voices Theatre, and the Process Series at UNC Chapel Hill. At the Kenan Institute for the Arts, Madden directs strategic initiatives that creatively blend the arts, enterprise and innovative practice to positively impact the lives and careers of artists across the Southeast. Prior to moving to North Carolina she founded L'Atelier Arts to produce her original works and collaborations with her late husband, Bruno Louchauarn, 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 Portland for the Transatlantyk Film and Music Festival. Madden was the associate artistic director of the Mark Taper Forum in Los Angeles from 1993 to 2007 and began her career at Actors Theatre of Louisville. Over her 28 years as a creative producer she has identified, developed and produced more than 300 new plays and productions by artists such as Tony Kushner, Anna Deavere Smith, Robert Le Page, Anthony Minghella, Emma Thompson, George C. Wolfe, Lisa Loomer, Luis Alfaro, Danny Hoch, Jose Cruz Gonzalez and many more.

## **John Coyne, Scenic Designer**

John Coyne'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. He 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 Budincich 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. She earned her B.A. at Southwestern University and her M.F.A. at North Carolina School for the Arts. [andjabudincich.com](http://andjabudincich.com)

## **Norman Coates, Lighting & Projections Designer**

Norman Coates has designed more than 300 productions on five continents. His credits include *The News* and *Prince*

## About the Artists *continued*

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*.

### **Bruno Louchouarn (1958-2018), Sound Design & Original Music**

Bruno Louchouarn was a sound designer and co-composer for *And So We Walked* at Portland Center Stage and at Triad Stage. 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 *Mojeda*, A Medea in Los Angeles 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.

### **John-John Grant, Original Music**

A member of the Eastern Band of Cherokee Indians, John-John Grant 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 drum group from Lame Deer, 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 Elizabeth Burkey 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 *Honysuckle Vine*. 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 Lynn Phillips 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.

### **Russell Snelling, Tour Production Manager**

An Australian artist with a career continuing over 30 years, Russell Snelling has worked as a production, stage, site and tour manager, lighting and set designer, consultant, technical director and fire sculptor with arts organizations, institutions and events and installations around the world. These range from intimate theatrical works, shows on and off Broadway and in London's West End, to large-scale indoor and outdoor festivals. He was the Production Manager and Resident Lighting Designer at Oz Arts Inc in Nashville, TN. for six years and is honored to be working on *And So We Walked*.

### **Aaron Gonzalez, Stage Manager, Video and Audio Supervisor**

Aaron Gonzalez is a director, actor, designer, stage manager and graduate of UNCSCA. Projection Design: *Ghetto Klown* (Lyceum), Resident Director/ASM: *Billy Elliot* National Tour. Associate Director/Ensemble Billy Elliot (MUNY, Music Theatre Wichita, Gateway Playhouse) SM: *The Lion King* (Minskoff), *Time Stands Still* (MTC & The Cort), *Latin History for Morons* (Public Theatre). PM: *Ghetto Klown* (International Tour) *An Evening with Noel Fielding* (US Tour), *Professor Brian Cox - Universal* (US Tour). Winner of Innovative Lighting Design (2016 I.T. Awards) ACTOR: *Bull* on CBS. [aarongonzalez.info](http://aarongonzalez.info)

### **Domino Mannheim, Lighting Supervisor**

Domino Mannheim recently graduated from the University of Arizona with a degree in the BFA Theatre Production Design and Technology program, with an emphasis in Lighting Design and a minor in Business Administration. She was born in Tucson, AZ, and moved to New York City after doing a Design Fellowship at Berkeley Repertory Theatre. She has worked on plays, musicals, opera and dance.

### **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**

Founded by creative producer Mara Isaacs, Octopus Theatricals collaborates with artists and organizations to foster an expansive range of compelling theatrical works for local, national and international audiences. They eschew boundaries—aesthetic, geopolitical, institutional—and thrive on a nimble and rigorous practice. Current projects: *Hadestown* by Anaïs Mitchell (Broadway, 8 Tony Awards including Best Musical); *Iphigenia*, a new opera by Wayne Shorter and Esperanza Spalding; *Dreaming Zenzile* by Somi Kakoma, *An Iliad* by Denis O’Hare and Lisa Peterson; Theatre for One; and Project Springboard: Developing Dance

Musicals. Octopus is also proud to work with Phantom Limb Company, Ripe Time, Lola Arias, Song of the Goat Theatre and more. [www.octopus theatricals.com](http://www.octopus theatricals.com)

### **Walrus Arts Management and Consulting**

Walrus Arts Management and Consulting brings the rich cultural content emerging from contemporary Native America to stages across the world. WAMC roster features award-winning artists in dance, music, and theater who hail from Indigenous Nations across Turtle Island. WAMC has also provided program design and management assistance to organizations across the United States, creating opportunity to Native artists such as vision and execution of the Advancing Indigenous Performance Program for the Western Arts Alliance. [www.walrusarts.com](http://www.walrusarts.com)

## **Connecting Artists to the Community**

While at Dartmouth, DeLanna Studi or members of her company worked with Hood Museum artists-in-residence on tintype photography, visited the Dartmouth Library Book Arts Workshop and its Cherokee syllabary, had meals and conversations with students from Native American programs and House Communities, and participated in a pre-show conversation.

For more information about Hop Engagement and Community programs, call 603.646.2010 or visit [hop.dartmouth.edu/faculty-staff](http://hop.dartmouth.edu/faculty-staff) or [hop.dartmouth.edu/community](http://hop.dartmouth.edu/community).



**PROGRAMMED IN CONJUNCTION WITH**

## **CIPX Dartmouth: Kali Spitzer and Will Wilson**

A project and exhibit at  
the Hood Museum of Art  
Jan 15–Mar 29

# Production Team

Aimee Lynn Phillips, Associate Sound Designer  
Shirley Fishman, Dramaturg  
Clara Ashe-Moore, Video Assistant

*And So We Walked* is co-represented by Octopus Theatricals and Walrus Arts Management and Consulting.

## For Octopus Theatricals:

Mara Isaacs, Executive/Creative Producer  
Ronee Penoi, Producer  
Bryan Hunt, Production Coordinator  
Rob Laqui, Associate Producer  
Michael Francis, Business Manager  
Victoria Detres, Producing Assistant

## For Walrus Arts Management:

Andre Bouchard, Principal

## For Thomas S. Kenan Institute for the Arts:

Corey Madden, Executive Director  
Lynda Lotich, Associate Director  
Liza Vest, Business Manager  
Sunny Townes Stewart, Communications and Project Manager  
Nadiyah Quander, Program Manager  
Candy Martinez, Administrative and Programs Assistant  
E'laina Barron, Administrative Support Associate  
Stephanie Lovett, Creative Catalyst Operations Manager

## Additional Project Partners and Funders

- 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
- Hobbs Straus Dean & Walker, LLP
- Mount Hood Cherokee
- 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 Louchouart, 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

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 turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.