

Portland Center Stage at

THE ARMORY
PRESENTS

AND SO WE WALKED

**Written and Performed by DeLanna Studi
Directed by Corey Madden**

In the Ellyn Bye Studio
Artistic Director | Chris Coleman

AND SO WE WALKED

Written and Performed by DeLanna Studi

Directed by Corey Madden

Scenic Designer

John Coyne

Costume Designer

Andja Budincich

Lighting and

Projection Designer

Norman Coates

Sound Designer

Bruno Louchouarn

Composers

Bruno Louchouarn

John John Grant

Sarah Elizabeth

Burkey

Dialect Coach

Mary McDonald-

Lewis

Production Assistant

Katie Nguyen

Stage Manager

Mark Tynan

Developed with generous support from the Thomas S. Kenan
Institute for the Arts.

Performed with one intermission

The photo, video or audio recording of this performance by any
means whatsoever is strictly prohibited.

*The Actor and Stage Manager employed in this production are
members of Actors' Equity Association, the Union of Professional
Actors and Stage Managers in the United States.*

A LETTER FROM THE ARTISTIC DIRECTOR

When we were casting for *Astoria: Part One*, one of the most critical roles we needed to fill was that of Marie Dorion, the lone woman on the expedition and one of the most colorful and inspiring survivors in the story. I suspected that we were getting a gifted actress when we chose DeLanna Studi. I did not realize that we were getting so much more.

It was fascinating having DeLanna in the room. It quickly became clear that beyond her talents as an actress, her journey as a Cherokee woman had taught her so much that was able to inform our work. She had extensive connections in the Native community that helped open doors to a wealth of knowledge. With cultural awareness and sensitivity, she helped us respectfully recreate a pipe ceremony, shared insights from local tribal citizens, explained the intricacies of matrilineal tribal societies, and so much more that enriched the process.

In one of those theatrical moments of kismet, as we were prepping for *Astoria*, DeLanna's own play, *And So We Walked*, had been entered into a play competition at Native Voices at the Autry in Los Angeles, the country's only Equity theater company dedicated exclusively to producing new works by Native American, Alaska Native and First Nations playwrights. Our Managing Director, Cynthia Fuhrman, was on the judging panel and so brought DeLanna's play to my attention. I was spellbound with the script. The story was so compelling and powerful. It was a voice I had not heard in the theater. So I am truly honored that we get to share this important story with you today.

-Chris Coleman

FEATURE: 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, were forcibly expelled from their lands in Alabama, Georgia, North Carolina and Tennessee and moved 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, lands 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 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.”

Information provided by the Cherokee Nation Cultural Resource Center.

CAST BIOGRAPHIES

DeLanna Studi (Cherokee)

Writer and Performer

Originally from Liberty, Oklahoma, DeLanna Studi is a proud citizen of 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. DeLanna 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. 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 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, 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.

CREATIVE TEAM BIOGRAPHIES

Corey Madden

Director

Over a 30-year career, Corey Madden has worked as a creator, director and/or producer on more than 300 new works that have premiered across the country and in Europe. Through her company L’Atelier Arts, Madden develops and directs new plays, creates original programming for museums and arts festivals, and

collaborates with dance, visual arts, music and opera artists on interdisciplinary and site-specific projects. Recent original works include *Sol Path* and *Rain After Ash*, commissioned by Fulcrum Arts' AxS Festival; *Tales of the Old West* for the Autry Museum of the American West; *Rock Paper Scissors* (Best Production, Arizona Theatre Awards) and *Day for Night*, presented at GLOW Festival in Santa Monica and then restaged in Poland for the Transatlantyk Festival. Madden is currently executive director of the Kenan Institute for the Arts at University of North Carolina School of the Arts and has been associate artistic director of the Center Theatre Group/Mark Taper Forum, producing director of Performing for Los Angeles Youth, director of Artist Programs for the Pasadena Arts Council, and on the artistic staff of Actors Theatre of Louisville.

John Coyne

Scenic Designer

John Coyne has designed sets for numerous companies, including *My Fair Lady* (Portland Center Stage at The Armory); *Hamlet* and *Macbeth* (Shakespeare Theatre Company); *UnCommon Sense* (Tectonic Theater Project); *By the Way, Meet Vera Stark* (Alliance Theatre); *Romeo and Juliet*, *Colossal*, *Les Misérables*, *Henry IV*, *Of Mice and Men* and *Tartuffe* (Dallas Theater Center); *Charly's Aunt* (Guthrie Theater); *Rough Crossing* (The Old Globe); and *Hamlet* (The Public Theater). Opera credits include *Die Meistersingers von Nurnburg*, *The Ballad of Baby Doe* and *L'elisir d'amore* (San Francisco Opera); *Simon Boccanegra*, *Cavalleria Rusticana* and *Pagliacci* (San Diego Opera); and *Die Fledermaus* (Washington National Opera); as well as designs for 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 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 be a part of this important show for the second time. Design credits include *Hollow* (Dixon Place, NYC); *The Marvelous Wonderettes* (Palace Theater, WI); *West Side Story*, *A Raisin in the Sun* and *The Drowsy Chaperone* (Summer Repertory Theatre, CA); *VROOOMMM! A NASComedy* and *And So We Walked* (Triad Stage, NC); *Flor to Somewhere* and *Lost and Found* (Peppercorn Theatre, NC); *born bad* (Paper Lantern Theatre, NC); *A Midsummer Night's Dream* (NC Symphony); *Misalliance* (University of North Carolina School of the Arts); *A Year with Frog and Toad* (Southwestern University); and *Moon Over Buffalo* (Spring Theatre, NC). Education: Southwestern University, B.A. in theater and art history; University of North Carolina School of the Arts, M.F.A. in costume design. andjabudincich.com

Norman Coates
Lighting and Projection Designer

Broadway: *The News* and *Prince of Central Park*. Off-Broadway: Roundabout Theatre Company, Circle in the Square, The Lion Theatre, Westbeth Theatre Center, Provincetown Playhouse and Equity Library Theatre; including the productions of *Here Are Ladies*, *Diversions and Delights*, *Blood Knot* and *Limbo Tales*. National and international credits include *The Who's Tommy*, *Guys and Dolls*, *Camelot* with Richard Harris and *Encounter 500*. Regional theater credits include work for Triad Stage, The Great Lakes Theater Festival, Idaho Shakespeare Festival, American Stage Festival, North Carolina Shakespeare Festival, PlayMakers

Repertory Company, Maltz Jupiter Theatre, The Hirschfeld Theatre and North Carolina Theatre. Opera credits include Piedmont Opera Theatre, The Princeton Festival, Greensboro Opera, Opera Carolina, North Carolina Opera, Piedmont Opera, Virginia Opera, Fort Worth Opera and Opera Pacific. Norman is the founder of the Winston-Salem Light Project, a public art project (lightproject.org). He is a member of United Scenic Artists and a charter member of the Winston-Salem chapter of IESNA.

Bruno Louchouarn

Sound Designer and Co-Composer

Theater: *The Cake* (PlayMakers Repertory Company); *And So We Walked* (Triad Stage); *Disgraced* (PlayMakers Repertory Company); *Wrestling Jerusalem* (59E59 Theaters, Guthrie Theater, Mosaic Theater Company of DC, Hangar Theatre, Cleveland Public Theatre, PlayMakers Repertory Company); *The River Bride* (Oregon Shakespeare Festival); *Mojada: A Medea in Los Angeles* (The Getty Villa); *El Henry* (La Jolla Playhouse, San Diego Repertory Theatre); *A Weekend with Pablo Picasso* (San Diego Repertory Theatre, Alley Theatre, Los Angeles Theatre Center, Center REpertory Company, Walnut Creek, Denver Center for the Performing Arts, Arizona Theatre Company); *Eurydice* (South Coast Repertory); *Agamemnon*, featuring Tyne Daly (The Getty Villa); *Shekinah* (La MaMa).

Dance: *Cubicle*, *Passengers* and *Humachina* with Diavolo Dance (world tours); *Metallurgy* choreographed by Susan Jaffe (American Ballet Theater Studio Company, Lincoln Center); *Little Sisters* choreographed by Rosanna Gamson (REDCAT in Walt Disney Concert Hall).

John John Grant

Co-Composer

John John Grant (Eastern Band of Cherokee Indians) 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 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. Grant is also a singer, performing both traditional Cherokee and contemporary Northern-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

Co-Composer

Sarah Elizabeth Burkey (Eastern Band of Cherokee Indians) is a recording artist, songcatcher and storyteller whose work has been featured on over 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. Ms. Burkey 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.

Mary McDonald-Lewis

Dialect Coach

Mary McDonald-Lewis has been a professional artist since 1979. She resides in Portland, Oregon, and is an international dialect coach for film, television and stage. She also works as a voice actor, on-

camera actor, stage actor and director. *And So We Walked* is MaryMac's 31st show with this company. You can also hear her work at Artists Repertory Theatre, where she is the resident dialect coach, and on other stages around town. She is deeply grateful to the patrons and audience members of The Armory, whose support allows the theater to provide her services to the actors. MaryMac holds her M.F.A. in directing from the University of Portland. She loves what she does, and she thanks Finnegan, Sullivan and Flynn for always wagging their tails when she comes home. marymac.com

Mark Tynan

Stage Manager

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery and props; then you can imagine what Mark's job is like. Special thanks to the phenomenal stage management apprentices, Jordan Affeldt and Katie Nguyen, and production assistant Will Bailey, who help keep the vision attainable. Prior to The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent* and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre (Houston, TX), La Jolla Playhouse (La Jolla, CA) and Casa Mañana Theatre (Fort Worth, TX).

Katie Nguyen

Production Assistant

Katie Nguyen is a stage management apprentice at The Armory. Recent credits include *Astoria: Part One and Two*, *Twist Your Dickens* (2017), *Mojada* and *Fun Home*. Prior to moving to Portland, she helped found a non-profit theater collective in Washington, DC (Who What Where Theater) and served as production manager. She is a recent graduate of Virginia Tech. Thanks to her mentors!

Thomas S. Kenan Institute for the Arts

Producing Partner

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 businesses and generate innovative ideas.

SPONSOR STATEMENTS

The Sheri and Les Biller Family Foundation

The Sheri and Les Biller Family Foundation invests in bold ideas that inspire collective action in order to achieve powerful results. The Foundation is proud to support *And So We Walked* at Portland Center Stage at The Armory through our Social Impact Theatre program, which fosters the arts by expanding access to inspiring productions and immersive educational experiences. We believe that impactful productions like *And So We Walked* spark conversations

that families and friends continue at home and in their communities, and that this is how social change begins.

Hobbs Straus Dean & Walker, LLP

For over 35 years, Hobbs Straus has been committed to helping tribal governments around the country strengthen their legal and governmental institutions. One significant challenge those governments and their people have faced for many decades is that their history has been all too often ignored or recounted incorrectly by non-Indians. We are proud to sponsor *And So We Walked: An Artist's Journey Along the Trail of Tears* because we think the play is a unique and important way for a Native voice to share one aspect of Indian Country's complex and unique history with non-Indians.

KeyBank

“Our mission at KeyBank is to help our local communities thrive, and we consider the arts to be an impactful cornerstone of a thriving community. The arts have an unparalleled ability to inspire us — to remove us from our daily lives for at least a couple of hours as we explore new worlds. We hope the audience enjoys being transported during this production.” – Michelle Weisenbach, President of KeyBank in Oregon and Southwest Washington

NW Natural

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to give back. With the help of our employees, we have a long history of working to make the communities we serve better places to live, work and learn. We are proud to support Portland Center Stage at The Armory in its 30th anniversary season and sponsor this important production of *And So We Walked*.

The Boeing Company

The Boeing Company is committed to improving the quality of life within the communities where our employees live and work. Our Global Engagement programs implement Boeing's strategic philanthropy through our charitable investments, volunteer programs, employee drives, disaster response and other integrated programs. In 2017, Boeing provided approximately \$160M to communities around the world – our key priorities include education, veterans and building dynamic communities. Boeing invests in the performing and visual arts because they fuel a community's economic engine, help produce a creative workforce, and nurture imagination and self-reflection. We are truly proud to support this play at The Armory.

Diana Gerding

How incredibly fortunate I am to be one of the sponsors of this unique production of DeLanna Studi's personal story. My hope is that in experiencing stories like this, we will increase our understanding and compassion of the world we all share. I am very proud to be part of this theater, where we are telling relevant stories like Studi's that enrich our lives.

LEAD CORPORATE CHAMPION

Umpqua Bank

Actors take chances. Sometimes they work. Sometimes they don't. But none of these actors would be on stage tonight without taking chances. It's part of growth, and we're all made to grow. That's why we're such a proud supporter of Portland Center Stage. Let this performance inspire you to take the chances that power your own growth.