



**MOSS  
ARTS  
CENTER**

Monday, October 11-Thursday, October 14, 2021, 7:30 PM

# **DELANNA STUDI**

*And So We Walked*

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Anne and Ellen Fife Theatre

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The Moss Arts Center presents  
The Thomas S. Kenan Institute for the Arts' production of

# DELANNA STUDI

*And So We Walked*

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 Louchouart with John-John Grant and Sarah Elizabeth Burkey
Tour Production Manager	Russell Snelling
Stage Manager	Aaron Gonzalez
Video and Audio Supervisor	Nathaneal Brown
Lighting Supervisor	Nita Mendoza

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

Presented in partnership with the  
American Indian and Indigenous Community Center

These performances are supported in part by gifts from  
Mr. Bruce Prichard and Mrs. Nancy Beville Prichard and  
Larry and Lindsay Bowman.

# Credits

Associate Sound Designer  
Dramaturg  
Video Assistant

Aimee Lynn Phillips  
Shirley Fishman  
Clara Ashe-Moore

## **For Octopus Theatricals:**

Executive/Creative Producer  
Associate Producer and Production  
Coordinator  
Associate Producer  
Associate Producer  
Associate Producer and NT America  
Fellow  
Business Manager  
Production Consultant  
Producing Assistant

Mara Isaacs  
Bryan Hunt  
  
Sophie Blumberg  
Adam Hyndman  
Rob Laqui  
  
Michael Francis  
Henry Valoris  
Victoria Detres

## **For Indigenous Performance Productions:**

Principal  
Communications and Operations Associate

Andre Bouchard  
Lyneete Barneir

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

Executive Director  
Associate Director  
Business Manager  
Communications and Project Manager  
Program Manager  
Administrative and Programs Assistant  
Administrative Support Associate

Kevin Bitterman  
Lynda Lotich  
Liza Vest  
Sunny Townes Stewart  
Nadiyah Quander  
Candy Martinez  
E'laina Barron

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.

Partners: 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; and Yale Indigenous Performing Arts Program

Contributions also came 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.

## Tell Us What You Think!

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Imani Winds and Catalyst Quartet on Thursday, October 28, 2021.



[bit.ly/delanna-studi-feedback](https://bit.ly/delanna-studi-feedback)

# Guest Essay

*Part of a series of writings by Virginia Tech faculty, staff, and community members that contextualize Moss Arts Center visiting artist performances*

## **ROUND RED PEGS BY VICTORIA FERGUSON**

When the federal government decided to remove thousands of people from five tribes, often referred to as the “Civilized Tribes,”<sup>1</sup> the actions left behind a path of despair and destruction. Rounding up people like they were no more than round Red pegs, the government shuffled them off to the Indian Territories. Joseph Sparrowhawk, my third great-grandfather, traveled that long, agonizing trek to unknown lands. He left behind family he never saw again. The family he left behind suffered hardships due to the separation. My great-great-grandfather, Gabriel You-way-see Sparrowhawk, spent nine months in the Carolinas with his father before removal. He participated in ceremonies with his Bird Clan relatives and spoke his Indigenous language. As the patrollers were rounding up the people, Gabriel escaped and made his way back to his family in Virginia.

Gabriel shared this story with his family: he was walking a path on his way home when one of the patrollers stopped him and asked him where he was going. He responded that he was working on a farm up the way, and he was going to work. He was allowed to pass. He immediately got off the path and hid in the forest for hours so he would not be detected. When he knew the path was clear, he continued his way back into Virginia. He was never to see his father and his sister Mary again, but he was free from the indignation of being forced to leave his home.

By 1840 Commonwealth of Virginia census takers, citing the Removal Act,<sup>2</sup> denied Gabriel the right to his last name—Sparrowhawk—and his language,

<sup>1</sup> The Dawes Act of February 8, 1887, marked a turning point in determining tribal citizenship by developing a federal commission tasked with creating Final Rolls for the Five Civilized Tribes of Oklahoma (Cherokees, Chickasaws, Choctaws, Creeks, and Seminoles). The commission prepared new citizenship rolls for each tribe, incorporating names of approved applicants while simultaneously documenting those who were considered doubtful and ultimately rejected. Upon approval of the rolls, the Dawes commission allotted a share of communal land to the approved individual members of these Tribes. The Dawes commission required that the individual or family reside in Indian Territory to be considered for approval

<sup>2</sup> Indian removal was a United States government policy of the forced displacement of self-governing tribes of Native Americans from their ancestral homelands in the eastern United States to lands west of the Mississippi River—specifically, to a designated Indian Territory (roughly, present-day Oklahoma). The Indian Removal Act, the key law that authorized the removal of Native tribes, was signed by Andrew Jackson in 1830.

saying, "All the Indians are gone." Gabriel had no choice but to use his European mother's surname, Persinger. Though she did not publicly claim her half-Indian children, they had to publicly claim her name. The Sparrowhawk family name would be lost to Joseph's descendants, thus removing their legal tie to their people.

Gabriel and his wife, Isabella Ailstock, had two children of their own, and later many grandchildren who were raised in Allegheny and Botetourt Counties. The oldest granddaughter, Mary Margaret, sat at her grandfather's knee and listened to all the stories he told. She learned to write and was able to document stories like the Bear Coat and the Great White Spirit Eagle. She documented the many hardships Gabriel suffered and that she suffered as well. One recurring theme was not being identified as Native. She dreamed of the day her people would come back, dressed in buckskin and feathers, to take her and her sister away from the misery of their current life. She would be able to enumerate<sup>3</sup> as Indian.

The Commonwealth of Virginia and the federal census takers never enumerated Gabriel or his family as Native Americans or Indians. They simply referred to them as Mulatto. People of Native American ancestry were forced to become part of the community of other free people of color. They were pushed into assimilation and cautioned about speaking the language of their ancestors. Gabriel was told, "We don't want that slave talk around here." Gabriel never forgot his language or his ceremonies, but without a community he was unable to teach these things to his descendants.

In 1924 the Commonwealth of Virginia passed the Racial Integrity Act<sup>4</sup> and re-enumerated Virginia's Native population. The state committed paper genocide. All American Indians in Virginia, who had previously been listed as "Mulatto" or "Free Issues" would be legally enumerated as "Colored" or "Negro." The exceptions were those Natives still living on the two remaining reservations, and elite Virginians who claimed the John Rolfe

<sup>3</sup> Registered by the U.S. government

<sup>4</sup> In 1924, the Virginia General Assembly enacted the Racial Integrity Act. The act reinforced racial segregation by prohibiting interracial marriage and classifying as "white" a person "who has no trace whatsoever of any blood other than Caucasian." The act, an outgrowth of eugenist and scientific racist propaganda, was pushed by Walter Plecker, a white supremacist and eugenist who held the post of registrar of Virginia Bureau of Vital Statistics. The Racial Integrity Act required that all birth certificates and marriage certificates in Virginia include the person's race as either "white" or "colored." The act classified all non-whites, including Native Americans, as "colored." The act was part of a series of "racial integrity laws" enacted in Virginia to reinforce racial hierarchies and prohibit the mixing of races.

## Guest Essay (continued)

and Pocahontas exception.<sup>5</sup> The state registrar sent letters with a list of surnames previously known to be Native, dictating that children born in these families be considered “Mongrels,” and be registered as “Colored.” Almost all traces of the vast Virginia Indian population were pushed into the background; their stories were relegated to the dusty folders of history. Remnants of these tribes remained visible, hiding in plain sight. These individuals were stripped of their language, ceremonies, and legal right to call themselves Indian. They were pushed into segregation and lived within the same Jim Crow laws<sup>6</sup> that proscribed the mistreatment of Black Americans. Native Americans left behind in Virginia suffered from invisible ethnicity and became round Red pegs forced into square Black holes.

*An enrolled member of the Monacan Indian Nation of Virginia, Victoria Ferguson was recently appointed to serve as the docent and program coordinator for the Solitude-Fraction site at Virginia Tech. She is the acting director of the American Indian and Indigenous Community Center at Virginia Tech.*

<sup>5</sup> Virginia’s Racial Integrity Act was subject to the Pocahontas Clause (or Pocahontas Exception), which allowed people with claims of less than 1/16<sup>th</sup> American Indian ancestry to still be considered white, despite the otherwise unyielding climate of one-drop rule politics. The exception regarding Native blood quantum was included as an amendment to the original act in response to concerns of Virginia elites, including many of the First Families of Virginia, who had always claimed descent from Pocahontas with pride, but now worried that the new legislation would jeopardize their status.

<sup>6</sup> Jim Crow laws were any state or local laws that enforced or legalized racial segregation. These laws lasted for almost 100 years, from the post-Civil War era until around 1968, and their main purpose was to legalize the marginalization of African Americans.



# Biographies



**DELANNA STUDI**, *creator and performer*

Originally from Liberty, Oklahoma, DeLanna Studi is a proud citizen of the Cherokee Nation. Studi's theatre 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 42<sup>nd</sup> Street; and regional theatre credits at Oregon Shakespeare Festival, Portland Center Stage at the Armory (*Astoria: Part One and Two*), Cornerstone Theater Company, Indiana

Repertory Theater, and others.

Studi 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 theatre company, Native Voices at the Autry. Studi 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.

Studi performed excerpts of the piece last fall during a virtual performance for the Moss Arts Center's *HomeStage* series, which included a conversation with Mae Hey, assistant professor of American Indian Studies at Virginia Tech. She also participated in virtual discussions with Native students at Virginia Tech. This is her first in-person performance at the Moss Arts Center.

## Biographies (continued)



### **COREY MADDEN**, *director*

Corey Madden is an award-winning writer and director, as well as a national leader in the performing and visual arts. Madden has worked on *And So We Walked* since its inception seven years ago, supporting 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.

Madden 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 Louchauarn, Madden founded L'Atelier Arts, which created multidisciplinary 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 Portland 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 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 Juilliard 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. Coyne is the director of scenic design at the University of

North Carolina School of the Arts and has a master of fine arts 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. Budincich earned a bachelor's degree at Southwestern University and a master of fine arts at North Carolina School for the Arts. For more information, please visit [andjabudincich.com](http://andjabudincich.com).

**NORMAN COATES**, *lighting and projection designer*

Norman Coates has designed more than 300 productions on five continents. Coates' 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*. Coates' 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. Coates' opera credits include work for the Princeton Festival, Piedmont Opera Theatre, Greensboro Opera, Opera Carolina, North Carolina Opera, Virginia Opera, Fort Worth Opera, and Opera Pacific.

**BRUNO LOUCHOUARN (1958-2018)**, *sound design and original music*

Bruno Louchouarn was the originating co-composer and sound designer for *And So We Walked*, and his score continues to be featured in every subsequent production. Louchouarn'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 Pablo Picasso* at San Diego Repertory and L.A. Theatre Works, and

## Biographies (continued)

### **BRUNO LOUCHOUARN (1958-2018),** *continued*

at the Fountain Theatre. Louchouarn's other credits include *The Cake* and *Disgraced* at Playmakers Repertory Theater; *Wrestling Jerusalem* at 59E59 in New York City, Guthrie Theater, Mosaic Theater D.C., 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 in New York City. Louchouarn's dance credits include *Cubicle*, *Passengers*, 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 Grant comes from a family of accomplished traditional artists. Grant's 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. Grant 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 *Honeysuckle Vine*. Burkey 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. Burkey calls the Qualla Boundary Cherokee Indian Reservation home.

**AIMEE LYNN PHILLIPS**, *associate sound director*

Aimee Phillips graduated with a bachelor's degree from Brigham Young University-Idaho and a master of fine arts from University of North Carolina School of the Arts. Phillips 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 Louchouart 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*," Phillips says.

**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 and institutions. He has also freelanced on events and installations around the world, ranging from intimate theatrical works and shows on- and off-Broadway in New York City and London's West End, to large-scale indoor and outdoor festivals, including the Sydney Olympic Ceremonies, the Melbourne Commonwealth Games Ceremonies and Cultural Festival, Montreal Just for Laughs, Melbourne International Arts Festival, Edinburgh Fringe, Melbourne International Comedy Festival, Vancouver Winter Olympics Cultural Festival, Centennial celebrations, river and street parades, and various music festivals. He has worked with artists Merce Cunningham, Laurie Anderson, John Leguizamo, Philip Glass, Brian Eno, Tim Robbins and the Actors Gang, Taylor Mac, Patti Smith, Trisha Brown Dance Company, BANDALOOP, Camille A. Brown & Dancers, Abraham. In.Motion, Streb, and Phantom Limb Company, among many others, as well as on projects and tours in Australia, the U.S., Canada, Tunisia, Europe, Asia, and South America. Snelling was the production manager and resident lighting designer at Oz Arts, Inc. in Nashville for six years and is honored to be working on *And So We Walked*.

**AARON GONZALEZ**, *stage manager*

Aaron Gonzalez is a director, actor, designer, stage manager, and graduate of the University of North Carolina School of the Arts. Gonzalez' production credits include *Ghetto Clown* (Lyceum), and he was the resident director and associate stage manager for the *Billy Elliot* national tour. He was the associate director and part of the ensemble in *Billy Elliot* (MUNY, Music

## Biographies (continued)

### **AARON GONZALEZ**, *continued*

Theatre Wichita, and Gateway Playhouse). Gonzalez acted as the stage manager for *The Lion King* (Minskoff), *Time Stands Still* (MTC and The Cort), and *Latin History for Morons* (Public Theatre). He was the production manager for *Ghetto Klown* (international tour), *An Evening with Noel Fielding* (U.S. tour), and Professor Brian Cox's *Universal* (U.S. tour). He won a 2016 I.T. Award for Innovative Lighting Design. Gonzalez acted in *Bull* in CBS. For more information, please visit [aarongonzalez.info](http://aarongonzalez.info).

### **NATHANEAL BROWN**, *video and audio supervisor*

Nathanael Brown is a New York- and New Jersey-based sound designer and engineer who has designed and engineered shows at Cherry Lane Theatre (New York), The Tank (New York), and Alexander Kasser Theater (New Jersey). Brown has done work with the Great River Shakespeare Festival in Winona, Minnesota, as well. Brown 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 a master's degree in drama and lighting design from the University of California, Irvine. As a lighting designer, Mendoza's 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. Mendoza 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, California, as well as *Ladies*, which premiered in Pasadena, California, with the Boston Court Theatre. Originally from El Paso, Mendoza 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

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. We eschew boundaries—aesthetic, geopolitical, and institutional—and thrive on a nimble and rigorous practice. Current projects include *Hadestown* by Anaïs Mitchell (Broadway; eight Tony Awards, including for 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. We are also proud to work with Phantom Limb Company, Ripe Time, Lola Arias, Song of the Goat Theatre, and more. For more information, please visit [octopustheatricals.com](http://octopustheatricals.com).

## INDIGENOUS PERFORMANCE PRODUCTIONS

Indigenous Performance Productions (IPP), a nonprofit corporation, 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. For more information, please visit [indigenousperformance.org](http://indigenousperformance.org).

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.



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.

## Go Deeper

In *And So We Walked*, Studi describes that clan affiliations are passed down through mothers. Because her mother is white, Studi states that when she is not in her home community, “I am a woman without clan. I will always be a guest.” In this example and elsewhere in the play, where does Studi feel belonging and disbelonging? How did that feeling and status impact her interactions with those she met along her 900-mile journey?

*Special thanks to the American Indian and Indigenous Community Center, Office for Inclusion and Diversity, Katie Carmichael, Sam Cook, Michele Deramo, Melissa Faircloth, Victoria Ferguson, Mae Hey, Menah Pratt-Clarke, Cara Rawlings, Audrey Reeves, Scotty Hardwig, and Carmen Gitre*



# Engagement Events

**Monday, October 11, 2021**

## **SOCIAL WITH NATIVE STUDENTS AND MONACAN TRIBAL REPRESENTATIVES**

Native Virginia Tech students gathered with DeLanna Studi and Monacan tribal representatives at the American Indian and Indigenous Community Center for a meal and an informal conversation.

**Tuesday, October 12, 2021**

## **CLASS VISIT: INTRODUCTION TO AMERICAN INDIAN STUDIES**

With undergraduate students, Studi discussed the development and performance of *And So We Walked* and its position in her broader efforts to elevate the stories of Native people in theatre and film.

## **CLASS VISIT: THE POLITICS OF PERFORMANCE**

In this course that bridges history, political science, and performing arts, Studi spoke with graduate students about her work as an artist and activist.

**Wednesday, October 13, 2021**

## **CLASS VISIT: INTERMEDIATE PERFORMANCE INTENSIVE**

Theatre majors in the School of Performing Arts received coaching in performance techniques from Studi.

## **CLASS VISIT: LANGUAGE AND ETHNICITY IN THE U.S.**

Studi led a conversation on the diversity of languages among U.S. tribes, efforts to preserve those languages, and their relationship to tribal identities and cultural traditions.

**Thursday, October 14, 2021**

## **SCHOOL-DAY PERFORMANCE: AND SO WE WALKED**

High school students and teachers from the Floyd and Montgomery counties attended this free performance of *And So We Walked*. Additional guests included members of a cohort of Virginia Tech staff participating in a program in cultural competence through the arts.

# In the Galleries

Through Saturday, November 20, 2021

## **SHEILA PREE BRIGHT: *A BEAUTIFUL STRUGGLE***

Ruth C. Horton Gallery

"We are a resilient people... We are black and beautiful. This is the beautiful struggle." —Sheila Pree Bright

An exhibition of large-scale photographs by Atlanta-based photographer Sheila Pree Bright that portray in poignant images the Black Lives Matter gatherings of recent years in protest of police violence and sociopolitical inequities, while also calling into question preconceived stereotypes of African Americans and their communities. Curated by Margo Ann Crutchfield.

## **LARRY FINK: *GATHERING: PEARLS AND POLYESTER***

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71 Reception Gallery

A selection of photographic prints by Larry Fink spotlight the role of clothing and adornment in celebratory gatherings in two distinct American cultures during the 1970s and '80s: the glamorous high society of New York City and the spirited country life of Martins Creek, Pennsylvania. The exhibition also features garments on loan from the Oris Glisson Historic Textile and Costume Collection evidencing the unique materiality of this era. Curated by graduate assistant Ali Palin.

## **GALLERY HOURS**

Wednesday-Friday, 10 AM-5 PM

Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at [megh79@vt.edu](mailto:megh79@vt.edu).

# Land Acknowledgement

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

# Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for face coverings and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at [artscenter.vt.edu/visit](https://artscenter.vt.edu/visit).

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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- Oscar Wilde

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# Visit the 52nd annual YMCA Craft Fair & annual Y Book Fair

## Nov. 12- Nov. 14, 2021

at Christiansburg Recreation Center  
1600 N. Franklin St, Christiansburg

### The Y Craft Fair is back in person this year!

Artists are invited to apply for our Craft Fair. Information on how to participate and application form available at this link: [www.vtymca.org/y-craft-fair/](http://www.vtymca.org/y-craft-fair/)

**THIS YEAR THE ANNUAL Y BOOK FAIR WILL BE PART OF OUR CRAFT FAIR.**

## WELCOMING WEEK

The 1st annual Y Welcoming Week just ended and was a great success. We enjoyed meeting so many members of our diverse community and we hope we were able to share the message #AllAreWelcomeHere. Thanks to our amazing partners who worked with us to plan such a great week of activities. Town of Blacksburg: Literacy Volunteers of the NRV: Blacksburg Library: Blacksburg Museum



### Now available-Welcoming Week t-shirts!

Visit our website to purchase! [www.vtymca.org](http://www.vtymca.org)

The YMCA at Virginia Tech began in 1873 and served as an integral part of the university during its early years until the mid 1960's .

From that cornerstone came the building we know today as the home for the College of Liberal Arts and Human Sciences. From 1899 until we moved to Squires Student Center, this was the Y and the center of campus.



In 1899, VT students' families, alumni, and friends gathered resources to lay the cornerstone for the Y's first building. The Y created and promoted Hokie Stone as an architectural tradition & standard (the first building with Hokie Stone)



In 1972 the Y donated the building to Virginia Tech for its bicennial.

