

THREE BONE THEATRE PRESENTS

Sovereignty

Written by Mary Kathryn Nagle

Directed by Carolyn Dunn



SEPTEMBER 11-12, 2026
AT CHEROKEE CENTRAL SCHOOLS



SANDRA AND LEON LEVINE
COMMUNITY FUND



THE SHUBERT
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"Originally Commissioned by Arena Stage

Washington, DC
Molly Smith, Artistic Director
Edgar Dobie, Executive Director"

"Sovereignty was developed, in part, at TheatreSquared."

SOVEREIGNTY

CAST

Mitch/Samual Worcester.....	Nathan Ahlgrim*
John Ridge.....	Lance Claymore*
Chorus Man.....	Ryan Dunn*
Major Ridge/Roder Ridge Polson.....	Marco Fuller*
John Ross/Jim Ross.....	Mvnte July*
Sarah Bird Northrup/Flora Ridge.....	Keely Kidwell*
Sarah Ridge Polson.....	Billie D. Merritt*
Elias Boudinot/Watie.....	Josh Orsi*
Ben/Andrew Jackson.....	Kyle Riggs*

PRODUCTION TEAM

Director.....	Dr. Carolyn Dunn*
Assistant Director.....	Amy Wada
Cultural Consultant.....	Dr. Yona Wade
Stage Manager/Board Op.....	Megan Hirschy
Assistant Stage Manager.....	Deity Brinson
Costume Design.....	Lorna Bowen*
Sound Design.....	Christy Lancaster
Props Design.....	Jackie Hohenstein
Lighting Design.....	Gordon Olson
Scenic Design.....	Robin Vest*
Fight Choreographer.....	Allison Collins
Intimacy Choreographer.....	Carly McMinn
Photographer.....	Tim Coffey*
Carpenter/TD.....	Kelly Sandoval
Language Coach.....	David Jumper*
Graphic Design	Robin Tynes-Miller

**Three Bone Theatre Debut*

SPECIAL THANKS

Bekah Achuff, Beth Killion, Charles LaBorde, Jackie Obando Carter,
Joanna Gerdy, Peter Hohenstein

Betchler Museum of Modern Art, Cain Center for the Arts,
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Matthews Playhouse, Total Wine and More

DIRECTOR'S NOTE

When I first saw Mary Kathryn Nagle's play *Sovereignty* in 2018 at Arena Stage, where the play was commissioned, I was struck by the concept of retelling this period of Cherokee history juxtaposed with the story of a fictionalized modern descendant of the infamous treaty signers of the Treaty of New Echota. I can't help but feel, knowing Mary Kathryn, that *Sovereignty's* main character, Sarah Ridge Poulson, is based upon her. Like the character, Mary Kathryn is descendant of the Ridge family, an attorney educated at prestigious educational institutions, who works on cases specifically dealing with attacks on tribal sovereignty. Like Sarah Ridge Poulson, Mary Kathryn has worked tirelessly to implement VAWA in Indian Country, and lobbied for the passing of the VAWA in 2013 and subsequent re-authorizations in Congress. This story personal on so many levels: the story of a family that sacrificed everything for the Nation they loved, and fought for the survival of the Nation under the onslaught of colonization and dispossession.

As a Cherokee descendant (not citizen, but a descendant) I grew up knowing of the stories of the Treaty of New Echota signing, and how the Ridge family, by the time the treaty was signed, were wealthy, enslaving plantation owners who had adapted to the western way of life. Major Ridge, his wife Susanna Wickett, and other family members, had long allied with the new American way of life, taking advantage of economic opportunities that would place them amongst the Cherokee wealthy elite. The Ridge, as he was known, and Sehoya, as Susanna was known, sent their children, including John Ridge and Sarah Ridge, later Sarah Paschal Pix, to be educated in missionary schools and formally trained in a western educational system. My own Cherokee ancestors, educated, slave-owning, wealthy plantation farmers, had lived much-less famous parallel lives in modern-day Georgia.

The modern narrative of the treaty signers, or Ridge Treaty Party, is that they "sold out the Cherokee Nation and started the Trail of Tears". The Ridge family history has always been told that the treaty signers felt that relocating the Nation to new lands would allow the Nation to continue to govern itself, to maintain the sovereignty of the Cherokee Nation government and court systems away from U.S. colonial state and federal interference. The wounds left between the Ridges and Chief John Ross and his allies after the Treaty of New Echota would fester in Indian Territory (now Oklahoma) until the factions of the Nation were faced with the breakup of tribal lands after the Civil War, and further through the Dawes (General Allotment) Act of 1887 through Oklahoma statehood in 1906.

DIRECTOR'S NOTE

The break-up of the Nation into smaller factions before, during and after the Trail of Tears, and the reunification of some of those factions to the larger Nation is a result of the signing of the Treaty of New Echota. Literal blood feuds between factions continued throughout the 1800's: John and Sarah Bird Ridge's son, John Rollin Ridge, would later be accused of killing (in self-defense) one of his father's alleged assassins, escaped the Cherokee Nation for California where he established an illustrious career as a novelist and journalist. Elias Boudinot's brother, Stand Watie, a New Echota treaty signer, had escaped an assassination attempt on the same day Elias was killed. Stand Watie would later become a Confederate general in the Civil War, opposing Chief John Ross' attempts to stay neutral and later support the Union. The political and personal schism between the families cast the Ridges as traitors and John Ross and his allies as the Nation's stalwart defenders. But this play casts a very different interpretation of the Ridge family's actions and motivations behind signing the treaty.

I have worked with Mary Kathryn over the years as a director and actor on several productions of her plays, including *Sliver of a Full Moon*, *Manahatta*, and the 2019 Tulsa premiere of *Sovereignty*. Over the years, Mary Kathryn has tackled major themes in Indian Country as both a lawyer and a playwright: the missing and murdered women, children and relatives crisis, the passing of the Violence Against Women Act in 2013 with the Native Provisions attached, how land was seen as a resource by non-Native colonial powers and how Native peoples fought hard to hold onto the land as the place of emergence, and the connection between land theft and violence against Native women. What emerges as another storyline in her plays is the sovereignty of women's bodies and the sovereignty of our Nations, and the ability of our Nations to protect us against outside intrusion and to face justice for crimes committed against Native peoples by non-Natives, specifically against Native women and children. When the character of Jim Ross says to Sarah Ridge Poulson in *Sovereignty*, "Look, I know this is personal to you," he is not only talking about the crime that was committed against a Cherokee woman in the present day, but crimes that were committed against Cherokee women in the past and how those crimes were and are an attack on tribal sovereignty. The sovereignty of the body, the sovereignty of the mind, and the sovereignty of the Nation is what's at stake here in this play. "Sarah. There's a reason the Georgia Guard instructed its men to rape our women," her ancestor Sarah Bird Ridge tells the modern-day Sarah Ridge Poulson. "Without us, Cherokee Nation ceases to exist."

DIRECTOR'S NOTE

Using the Ancestors to tell the story of their fight to protect tribal sovereignty through protecting the women illuminates the modern-day Sarah Ridge Poulson's fight to protect Cherokee women and children through modern-day sovereignty. There are moments in the play where the past, present and future collide. Our Ancestors are always with us to protect us. By using the Native storytelling methodology of time-bending in this way, Mary Kathryn allows the character of Sarah Ridge Poulson to enter into the world of her Ridge Ancestors, knowing that in her blood she carries on the fight her Ancestors gave their lives for. By hearing and seeing their stories firsthand, Sarah comes to understand that like her great-great-grandfather, John Ridge, she has a duty to her Nation and to her family to protect the fragile sovereignty Native peoples have, and the right to protect their people against crimes perpetrated against them by non-Natives who, because of current laws, are unable to pursue legal action against those non-Native perpetrators.

The parallels in *Sovereignty* between John Ridge and Sarah Ridge Poulson are no accident. I have interpreted them as the same character, but in different time periods. John Ridge was highly educated, studied law, but was unable to practice law because he was a Cherokee Indian. He was also a poet who studied classics and was by all accounts a loving father to his five surviving children with his wife, Sarah Bird. Both John and Sarah appear in this play and anchor the love story in *Sovereignty*. In the play, they fight her parents to marry, as they did in real life, on account of Sarah Bird being White and John being Indian. Sarah gave up her entire family to become John's wife and was adopted into the Cherokee Nation, ensuring her children would carry Cherokee Nation citizenship. By all accounts the strength of her character and her love for her husband helped the real-life Sarah Bird Ridge survive the aftermath of the treaty signing, and it is because of her strength five of the surviving Ridge children lived through the dark days after they relocated to present-day Arkansas from Indian Territory. In the play, John begs his wife's forgiveness for putting their lives in danger by signing the treaty. "Forgive me," he says, "for putting my Nation above my family." Sarah tells him, "Your family is your Nation." The fight for the Nation, the fight for sovereignty, is the fight for the family. Their descendant Sarah Ridge Poulson continues that fight, for her family, and for her Nation. We are so lucky to witness this fight, and to know this story, and to continue to fight for sovereignty of our bodies, our families, and our tribal Nations.

DIRECTOR'S NOTE

I want to thank my friend Mary Kathryn Nagle for writing this story, for continuing to take sovereignty of nations, of hearts, bodies and minds into communities where Native people can see ourselves represented on stage, telling our own stories. I want to thank Three Bone Theatre for telling the story, and for bringing me to North Carolina from California to frame my vision of how *Sovereignty* can be told. Our cast, who I absolutely adore, has been amazing, working through the stories of our histories every night; and to our crew and creative team for helping bring my way of telling this story alive. Three Bone's commitment to theatre and performance as a method of social justice, knowledge and change is needed more now than ever as we move into a world that seems less connected to its past, its present and its future as ideology rather than dialogue seems more and more prevalent.

Our stories hold power. Our past is the blueprint for our present and our future.

Yakoke, hi'wew, mvto, wado.

-Carolyn Dunn

SETTING

1835 — Cherokee Nation

Present Day — Cherokee Nation, Oklahoma

THE CAST



Nathan Ahlgrim (Mitch/Samual Worcester) is beyond grateful to be making his Three Bone Theatre debut alongside such a devoted cast telling such a powerful story. Originally from the Midwest, it wasn't until moving to North Carolina (with many stops along the way) that he found a home in theatre. Some of his best memories come from performing in *LIFESPAN OF A FACT*, *IN THE HEIGHTS*, *THE SQUIRRELS* (Hickory Community Theatre), *VIOLET* (Theatre Charlotte), and *THE COTTAGE* (Fort Mill Community Playhouse). Now based in Charlotte, Nathan spends his days helping students work towards a sustainable food system. Like many things that bring him joy, he owes this wonderful experience to his partner Cate, who believes in him way more than he will ever believe in himself.



Lance Claymore (John Ridge) Lakota Nation, is very excited to be a part of *Sovereignty*. He has been in the productions "Winter Bear" in Alaska as well as in the independent film "1 vs 100."



Ryan Dunn (Chorus) is very excited to make his debut with Three Bone Theatre in such an important show. Previous Charlotte credits include *Da (Once)* with Queen City Concerts, *Don Kirshner (Beautiful: The Carole King Musical)* at Matthews Playhouse, *Pa Joad (The Grapes of Wrath)* with Theatre Charlotte, and *Doc Gibbs (Our Town)* at CPCC. In Atlanta, Ryan was a resident puppeteer at The Center for Puppetry Arts, and improviser/sketch comedy performer and playwright with Dad's Garage Theatre. Ryan's original music can be found as *Dunndiddit* on your favorite streaming platform, and he would like to thank his wife (Amy) and daughter (Juliet) for their continued love and support.

THE CAST



Marco Fuller (Chorus) is an enrolled citizen of the Choctaw Nation of Oklahoma. Audiences may recognize him from American Primeval (Netflix), The Son (AMC), and Sarah's Oil (Amazon MGM). Whether on stage or screen, he is passionate about bringing indigenous stories and characters to life with authenticity and respect. Sovereignty holds particular meaning as a work that examines leadership, identity, and the enduring impact of Native voices in American History. Marco is deeply grateful to the cast, creative team, family, and friends who continue to support his journey.



Mvnte (Mih-Nih-lee) July (John Koss/Jim Koss) is exhilarated to be making his Three Bones Theatre debut! Though no stranger to North Carolina, Mvnte is a proud Cherokee citizen from Tulsa, Oklahoma. Mvnte is a nontraditional, first-generation college student on his senior year at Cameron University, earning his B.F.A. in Theatre with a concentration in Theatre Performance. Most recently, Mvnte has done commercial work for the Cherokee Nation and a stand-in work for Otis on Season 2 of The Lowdown. He is co-writer of The Mvskoke Project, creating and originating the role of Cypion Fixico at The Springer Opera House in Columbus, Georgia, directed by Tara Moses. In 2011, he was in the National Tour of Te Ata by Judy Oliva, directed by Christy Stanlake, which toured to the Washington D.C. Smithsonian of American Indian Museum at the Rassmussen Theater. Notable credits include Gonzalo in The Tempest (OKC Shakespeare in the Park), and Ocella in Unto These Hills (Cherokee Historical Association), and Night Walker in 49 by Hanay Geiogamah (McMahon Auditorium Authority). After graduating, Mvnte would like to pursue a career on Broadway.



Keely Kidwell (Sarah Bird Northrup/Flora Ridge) has worked in theatre, film, television, and commercial projects throughout her career and holds a B.A. with a performance emphasis from UNCW. An ever-evolving artist, she has continued her training through classes and workshops on both coasts. She is honored to be part of Sovereignty and extends her thanks to Three Bone Theatre, the amazing director Carolyn Dunn, and the incredible cast and crew for making this production such a meaningful experience. She is a Charlotte native who recently returned home after years in California. She is excited to be reconnecting with her roots and the city's vibrant theatre community. One of the things she enjoys most is spending time with her rescue dog and two cats.

THE CAST



Billie D. Merritt (Sarah Ridge Polson) Billie is an Afro-Indigenous actor and screenwriter from Dallas, Texas. Billie is an Oklahoma-rasied artist and is a descendant of the Seminole-Creek, Cherokee and Hopi Nations.

She has enjoyed a life time as an artist in acting, dance, playing the violin, martial arts, and figure -skating since a young age. Her acting career spans across 2 decades and includes hit titles like Sterling Harjo's "The Lowdown" (FX) , "Queen of the South" (USA), and "The Glorias" - the Gloria Steinem biopic directed by Julie Taymor.

She finds her passion and purpose in storytelling, with the intention to bring audiences and communities closer through an empathetic exchange of perspectives outside their own. She feels most at home and aligned in working on projects that are created and lead by BIPOC storytellers to preserve the oral tradition of our culture and histories, while creating space to empower and amplifiy the voices of artists in this community.



Josh Orsi (Elias Boudinot/Watie) (He/Him) Familiar with both stage and screen, Joshua has been in off-broadway's The Airport and the Strange Package as well as indie horror film Legado. He has recently joined the cast of MechWest, adding to his voice acting resume. Joshua lives in Jersey City with his two fluffy cats and his partner, who he loves equally...he pinky swears.



Kyle Riggs (Ben/Andrew Jackson) is an actor, writer, and filmmaker. He is incredibly grateful to return to the theatre for the NC premiere of 'Sovereignty,' and for his debut with Three Bone—an integral community organization he has supported as a volunteer (and a fan).

Born and raised in Charlotte, North Carolina, Kyle has pursued film acting professionally for over a decade. He received the Jury Award for Outstanding Performance at SXSW Film Festival, and has worked on some of the Southeast's major projects in film & television. Most recently, he has appeared in Netflix's Stranger Things 5 and Hulu's Murdaugh: Death in the Family.

Kyle would like to give a special thanks to his community of friends, mentors, and loved ones who support and inspire him, and for the talented creative ecosystem here in Charlotte.

THE CREW

Lorna Bowen (Costume Designer) (Enrolled Member Muscogee Creek Nation, with Seminole and Cherokee heritage) (She/Her) is privileged to have been Costume Designer of "Desert Stories for Lost Girls", "Where the Summit Meets the Stars" and "Haunted" for Native Voices. I was honored to read and sing Aunt Iris for "Missing Peace" in 2019 as my first on stage performance with Native Voices. Recently, I read "The Land Has Spoken" at Indigenous Performance Productions. Having been a part of "Four Women in Red" for several readings, I am filled with gratitude to have designed costumes for a recent full-length production for The Victory Theatre. Mvto! Thank you!

Deity Brinson (Assitant Stage Manager) Deity is beyond excited to be a part of her second production with Three Bone Theatre. Born and raised in Charlotte, Deity is a graduate of UNC Charlotte with a degree in Theatre Performance and is preparing to pursue graduate study at Savannah College of Art and Design. As a multidisciplinary artist, she has studied various types of performing arts. Some of her favorite credits include Legally Blonde (Ensemble, Brooke Wyndham u/s, Pilar u/s), Angels in America (Africanii/Narrator Ensemble), Pippin (Theo & cirque ensemble), and Sing

Allison Collins (Fight Choreographer) Allison Collins is a local fight director and stage combat educator. Sovereignty marks Her 4th production with Three Bone Theatre . The first three being Appropriate, Electricidad, and Oedipus El Rey. Her work has been seen throughout Charlotte and surrounding area. A few notable credits include The Play That Goes Wrong and Misery at Theatre Charlotte, Witch and POTUS at Charlotte Conservatory Theatre, The Playboy of the Western World and SWEAT at UNCC, The Lightning Thief: The Percy Jackson Musical at UNCG, and She Kills Monsters at Coker University.

Carolyn Dunn (Director) Carolyn M. Dunn's life as a storyteller encompasses both poetry and playwriting with works about family, grief, resilience, and the landscape in all genres and in between. In addition to the award-winning Outfoxing Coyote (That Painted Horse Press, 2002), her books include Coyote Speaks (with Ari Berk, HN Abrams, 2008) Echolocation: Poems, Stories and Songs from Indian Country: L.A. (Fezziweg Press, 2013), The Stains of Burden and Dumb Luck (Mongrel Empire Press, 2017), a forthcoming collection of plays, The Frybread Queen, Soledad, and Three Sisters: Three Plays by Carolyn Dunn (edited and with an introduction by Sarah dAngelo, No Passport Press, 2025) and Decentered Playwriting, coedited with Leslie Hunter and Eric Micha Holmes, Routledge, 2023). Her plays The Frybread Queen, Ghost Dance, and Soledad have been developed and staged at Native Voices at the Autry, and her current works in progress are the pow wow comedy Chasing Tailfeathers, commissioned by Oklahoma Indigenous Theatre Company and Coyote Woman, a TYA play commission for Rising Youth Theatre in Phoenix. Stage acting credits include Four Women in Red, Desert Stories for Lost Girls, Neechie-itas, Sliver of a Full Moon, and the musicals Distant Thunder and Missing Peace. A Louisiana Acadian Creole, Dr. Dunn is a non-enrolled Freedman tribal descendant (Cherokee, Mvskoke, Seminole) and is a Tunica/Choctaw-Biloxi and Atakapas-Ishak descendant and community member. Dr. Dunn is a member of the Dramatists Guild and Actor's Equity.

THE CREW

Megan Hirschy (Stage Manager) (She/They) is thrilled and honored to return to Three Bone's production of *Sovereignty* and the last show of an amazing 14th season! This marks their eighth show as Stage Manager with the company, with previous credits including *The Lehman Trilogy*, *Mojada: A Medea in Los Angeles*, *Jaja's African Hair Braiding*, *Mary Jane*, *Electricidad*, *Primary Trust* and *Oedipus El Rey*. Megan has also collaborated with Free Reign Theatre as both a Stage Manager and Lighting Designer. Selected credits include: *12 Angry Jurors* (Lighting Design), *The Complete History of America* (abridged) (Stage Manager), *Dr. Jekyll and Mr. Hyde* (Stage Manager), and *Romeo and Juliet* (Stage Manager/Lighting Designer). They would like to extend heartfelt thanks to their professors at Queens University of Charlotte, Jerry Colbert and Kara Wooten, whose mentorship rekindled their love for theatre and technical design. Megan is especially grateful to the incredible cast, crew and creative team of this production! Thank you for sharing your stories.

Jackie Hohenstein (Props Designer) began working in prop design for local theatre companies in 2011. She has worked on many shows for Three Bone Theatre including *Fahrenheit 451*, *Appropriate*, *Andy and The Orphans*, and *The Lehman Trilogy*. Shows that she has worked on for other theater companies include *Angels in America* and *Assassins* for CAST, *Rapture Blister Burn* and *Three Days of Rain* for Charlotte's Off-Broadway, and *Defying Gravity* and *Five Lesbians Eating a Quiche* for The Warehouse.

Christy Lancaster (Sound Designer) is happy to return to Three Bone for another sound design adventure. Previously you may have heard her sound in *Jaja's African Hair Braiding* and *Toni Stone*. She is a proud working member of IATSE local 322. She would like to thank her amazing husband Steve and her baby cat Malfi for listening with her.

Carly McMinn (Intimacy Choreographer) This is Carly's fourth production with Three Bone. Carly is currently on faculty at CPCC. She is a director and intimacy choreographer. Carly has trained with Theatrical Intimacy Education (TIE) and the Association of Mental Health Coordinators.

David Jumper (Language Coach) Hello! My name is David Jumper. I am 44 years old and come from Wolftown Community in Cherokee, NC. I work at the CLMAP program. I started there in November 2025. I help the adult learners and their teachers to learn to speak Cherokee. I love learning our language and teaching. I like basketball. The Carolina Tarheels are the best! I want all Cherokees to learn to speak our language! IT BELONGS TO US! Everyone speak Cherokee! When I first started working, I was in a 2-year-old classroom. All day, every day I heard two fluent speakers conversing in Cherokee. That is where I learned the most Cherokee. However, many Cherokees have not had the opportunity to learn like this. This is the best way to learn the language, listening and speaking. If you know how to read and write our language, like other languages, you have to listen and speak every day!

THE CREW

Gordon Olson (Lighting Designer) is excited to return to Three Bone Theatre for this regional premiere of *Sovereignty*. Previous work with Three Bone Theatre includes; *What the End Will Be*, *The Chinese Lady*, *The Children*, *Confederates*. Other local design credits include: *Diary of a Wimpy Kid the Musical*, *Annie*, *Akeelah and The Bee*, *Madagascar*, *Batboy The Musical!*, and *School House Rock Live!*; *Million Dollar Quartet*, *Spamalot*, *Annie*, *Chicago* (Davidson Community Players); *1984*, *Violet*, *Little Shop of Horrors*, *The Producers*, *Peter and the Starcatcher*, *Spring Awakening*, *Saturday Night Fever*, *Addams Family*, *Jesus Christ Superstar*, *Footloose* (Theatre Charlotte); *Clybourne Park*, *Pippin*, *Everybody*, *Twelfth Night*, *Hamlet*, *Spring Awakening* (UNC-Charlotte). Regional credits include work for: James Madison University, Actor's Theatre of Louisville, Michigan Opera Theatre, Florida Grand Opera, Houston Grand Opera, San Antonio Opera. Broadway credits include *Jerusalem*-Assistant Lighting Designer (Tony Nominated), *Good People*- Associate Lighting Designer. Gordon received his MFA from The University of Texas at Austin.

Kelly Sandoval (Carpenter/Technical Director) (she/her) is thrilled to be working on another production with Three Bone Theatre. She previously worked as Scenic Designer for Primary Trust and currently serves as the Venue Manager for the Arts Factory. She holds a BA in Theatre Arts from Catawba College and a MFA in Theatre Design from UNC Greensboro.

Robin Vest (Carpenter/Technical Director) Three Bone Theatre debut. In Charlotte: *Frozen*, *Annie*, *Peter Pan* and *Narnia* with Children's Theatre of Charlotte. In North Carolina: Triad Stage, Playmaker's Rep, UNCG, Cape Fear Regional Theatre, and Brevard Music Center. Outside of North Carolina Robin's work has been seen at Tulsa Performing Arts Center, Profile Theatre Company, TheatreSquared, The Goodman, The Old Globe, Washington National Opera, Utah Opera, Vancouver Opera, Fort Worth Opera, Cleveland Playhouse, Merrimack Rep, Barrington Stage, Williamstown Theater Festival, Alpine Stage, and Opera House Arts. In New York she has worked with Manhattan Theater Club, Lincoln Center, Manhattan Class Company, Playwright's Horizons, Second Stage, The Cherry Lane and many others. Robin currently teaches at the University of Central Oklahoma and holds an MFA from Yale School of Drama. www.robinvest.com

Amy Wada (Assistant Director) Amy grew up on the Florida Gulf Coast, but has spent most of her actor life in the Metrolina region. She dabbles in photography also, but this mostly means she willingly does headshots for friends. Amy's interest in directing is new, and she's still debating on whether it's a good fit or not.....Favorite roles include *THE CHINESE LADY* (Afong Moy) at Three Bone Theatre, *THE MISS FIRECRACKER CONTEST* (Popeye) at Theatre Charlotte, and *WHEN YOU COMIN' BACK*, *RED RYDER?* (Angel) at CAST. Thank you to Robin and Hailey for the opportunity. It has been such a joy watching this amazing talented cast work! XO WAB.

THE CREW

Yona Wade (Cultural Consultant) Dr. Yona Wade is a citizen of the Eastern Band of Cherokee Indians and serves as Head of Learning and Development for the Cherokee Indian Hospital Authority. He is an alumnus of the University of North Carolina School of the Arts, where he earned a bachelor's degree from the School of Music and a Master of Fine Arts from the School of Design and Production. He also holds a Doctor of Education in Leadership and Learning in Organizations from Vanderbilt University. Dr. Wade is honored to serve as Cultural Advisor, where he brings his lived experiences as a Cherokee along with his expertise in leadership and Indigenous sovereignty to the project.

2026-2027

SEASON 15

THREE
BONE
THEATRE

DROPPING AUG 21

BIGGER. BOLDER. AMPLIFIED.

Land Acknowledgement

Three Bone Theatre is based in Charlotte, NC. We acknowledge that we rehearse and perform on the traditional, ancestral, stolen territory of the Catawba Indian Nation, including the Catawba and Sugaree tribes. The Catawba Indians have lived on their ancestral lands along the banks of the Catawba River dating back at least 6,000 years. You can learn more about the Catawba Indian Nation at Catawba.com

COMMUNITY PARTNER

OUR STORY

Founded in 1948, the Museum of the Cherokee People stands as one of the United States' oldest continually operating tribal museums. Situated in Cherokee, North Carolina, within the Qualla Boundary—the sovereign territory of the Eastern Band of Cherokee Indians and the ancestral homeland of all Cherokees—the museum serves as a vital institution for sharing the rich history, culture, and narratives of the Cherokee people. Through its diverse exhibitions, collections, and programs, the museum strives to impart a comprehensive understanding of the Cherokee heritage.

The Museum of the Cherokee People has garnered recognition for its cultural preservation efforts, receiving the prestigious 2022 Guardians of Culture and Lifeways International Award from the Association of Tribal Archives, Libraries, and Museums. Additionally, it has been acclaimed as one of the Top Ten Best Native American Experiences by USA TODAY.



Museum of the Cherokee People

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COMMUNITY PARTNER

ABOUT US

Safe Alliance is a nonprofit agency with more than 100 years of service to individuals and families in Mecklenburg county.

Our mission is to provide hope and healing for those impacted by domestic violence, sexual assault, and human trafficking. We do this through a variety of programs and services.

We strive to make our services accessible to all people. Please let us know how we may assist you. Alternate formats of materials are available upon request.

Our Values

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Helping Others/Society with Quality Services

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Supportive Work Environment & Loyalty

Inclusiveness

Accountability



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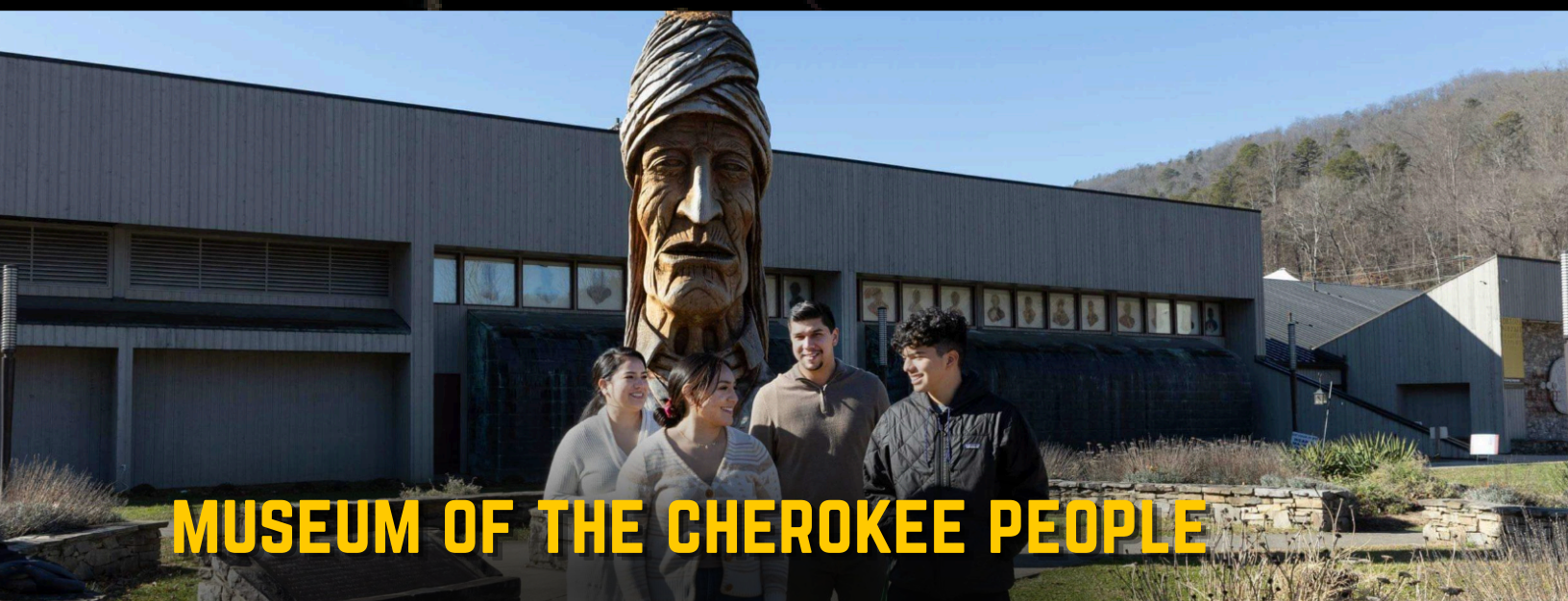
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THREE BONE THEATRE

**"To succeed in life, you need three things: a wishbone,
a backbone and a funny bone."**

-Reba McEntire

Our Philosophy

Three Bone Theatre is Charlotte's home for the best of adult contemporary theatre. We strive to create a performing arts experience that is socially engaged, professionally managed, and creatively inspired.

Our Mission

To use great theatre as a catalyst for conversation and change in our community.

Our Team

Artistic and Operations Director.....Robin Tynes-Miller
Managing Director.....Lisa Miller
Production & Operations ManagerHailey Gilland
Education Manager.....Tiffany Bryant-Jackson

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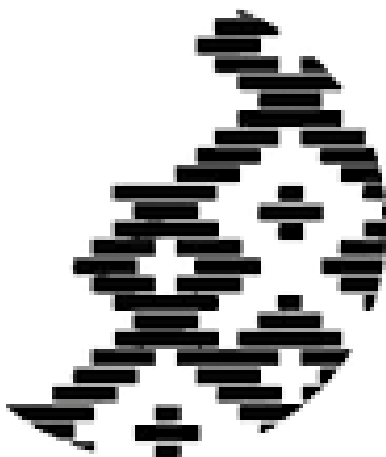


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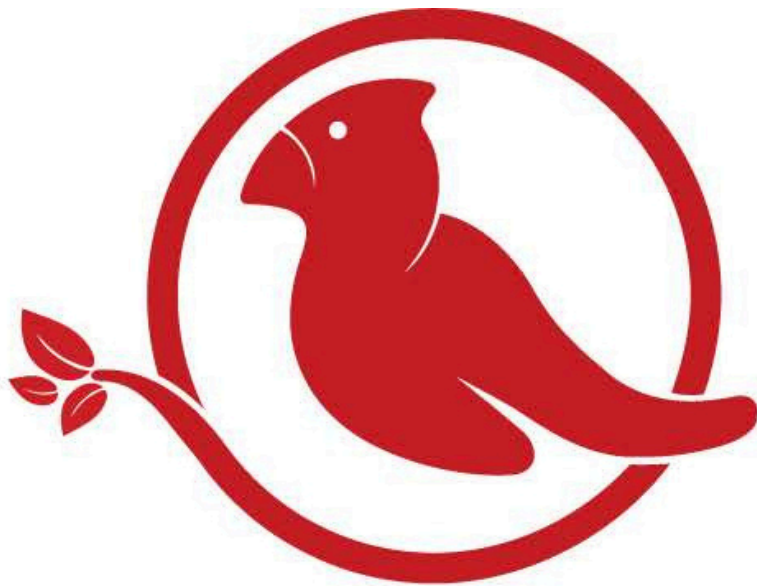
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