

STEERAGE SONG

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FROM THE ARTISTIC DIRECTOR

Welcome to our 16th season of creating theater musically.

In keeping with Theater Latté Da's mission to explore and expand the art of musical theater and to tell stories that resonate with our current world, the company is proud to launch tonight's production of *Steerage Song*. For the past five years Dan Chouinard and I have been gathering European emigrant songs and songs that grew out of the American immigrant experience, focusing on the period of the greatest migration in the history of civilization, roughly 1845–1924. That research unsurprisingly led us to the political discourse around the issues of immigration then and now. The result of that rather daunting endeavor is tonight's performance.

The season continues with the return of another Latté Da original, *All Is Calm: The Christmas Truce of 1914*. *All Is Calm* will tour the country this November and December ending with a performance at The John F. Kennedy Center for the Performing Arts in Washington, D.C. We return home to the Twin Cities for six performances at the historic Pantages Theatre in downtown Minneapolis, December 19–22, 2013.

Cabaret will be the second installment of Broadway Re-Imagined, an exciting partnership between Theater Latté Da and Hennepin Theatre Trust. The provocative, Tony Award®-winning musical by Joe Masteroff, John Kander and Fred Ebb takes you inside the heart of 1930s Berlin to experience the free-spirited decadence and heartbreaking desire that marked the turbulent era as the Nazi party rose to power. This dynamic new staging celebrates one of the truly great musicals of all time.

We will return here to The Lab Theater for a compelling production of the great American play *Our Town*. For 75 years Thornton Wilder's drama has played a profound role in American culture. Theater Latté Da will honor the play's 75th anniversary with a unique production that infuses this classic with live music. A multi-cultural cast of actors and musicians become the citizens of Thornton Wilder's simply remarkable town.

We will cap our 2013–14 Season with the return of *NEXT: New Musicals in the Making*. *NEXT* engages Twin Cities' audiences in the creative process as Theater Latté Da supports the development of new work for the musical theater stage.

Welcome. I'm so glad you're here.



Peter Rothstein
Artistic Director

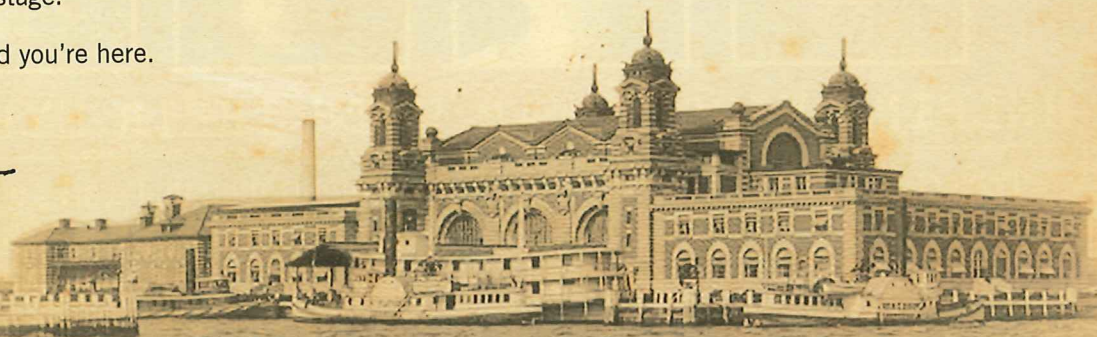
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—Franklin D. Roosevelt



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 Philip Brunelle, Artistic Director

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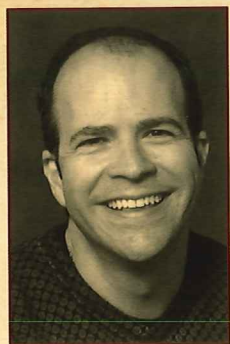
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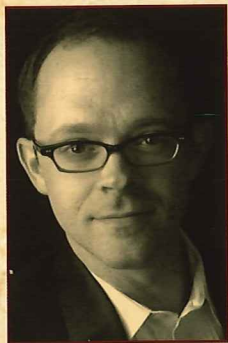
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CREATING STEERAGE SONG



It's hard to pinpoint where ideas come from. Maybe the idea for *Steerage Song* came to me on a trip to Ellis Island. I found myself astounded with the enormity of the place and the enormity of the choices made by the millions who passed through its gates. Or perhaps the idea came from my frustration with our current immigration system and its lack of compassion and integrity. I desperately want this land of promise to exercise its promise. But most likely the idea came from my mother and her love of Irish song. For me, where you come from has always been linked to music, and I thank my mother for that. Creating *Steerage Song* has been a fascinating journey to our immigrant past; en route I've learned a great deal about immigration today; I look forward to the songs we will sing tomorrow.

—Peter Rothstein, Artistic Director



As one who counts among his favorite roles those of saloon piano player and European street accordionist, I felt no hesitation when Peter Rothstein suggested some years ago that we write a show together based on immigrant folk songs and Tin Pan Alley tunes written by and for immigrants. Music was my point of entry to this research-and-writing project, but woven through the music was the history of a world I knew only on its surface, from the depleted and unstable landscape of late-1800s Europe on through the profiteering transatlantic steamship lines and the robust squalor of New York's Lower East Side. After walking those streets, scrolling through the miles of microfilm and shuffling the piles of music, I'm grateful for the chance to offer up a bit of what we've learned.

—Dan Chouinard, Music Director

SPECIAL THANKS

We would like to thank our language consultants for their valuable contribution to the creative process:

Goran Alachki (Macedonian)
Myrianthi Aristodemou Salovich (Greek)
Tiziana Bales (Italian)
Agata Dittfurth (Polish)
Judith Eisner & Yiddish Theater Group,
Minneapolis JCC (Yiddish)
Elina Kala (Finnish)
Eva Kish (Hungarian)
Natalie Nowytski (Ukrainian)
Mark Sedio (Slovak)
Ksenija Rener Sitar (Slovenian)
Nancy Stenson (Scots Gaelic)

We extend our gratitude to these generous individuals and impressive institutions for their research assistance:

BallinStadt Emigration Museum,
Hamburg, Germany
Barry Moreno and the Ellis Island Archives
Stevie Beck
Deutsches Auswanterer Haus,
Bremerhaven, Germany
Dunbrody Famine Ship Museum,
New Ross, Ireland
Ellis Island Immigration Museum
Jeanie Johnston Famine Ship Museum,
Dublin Ireland
Library of Congress Performing Arts
Reading Room, Washington, D.C.
Lincoln Center Library for the Performing Arts,
New York
Linnea Anderson and the Social Welfare History
Archives at the University of Minnesota
Mersey Maritime Museum,
Liverpool, England
Museum of the City of New York
Museum of Jewish Heritage,
New York, NY
New York Public Library
The Queenstown Story,
Cobh, Ireland
Swedish American Museum,
Chicago, IL
The Tenement Museum,
New York

We would also like to thank:

Diane Garvey
Sia Her
Illusion Theater
Immigration Law Center of Minnesota
Elizabeth Mannion
Minnesota Opera
Minnesota Public Radio
Mixed Blood Theatre
Penumbra Theater Company
Robert Rosen
St. Joan of Arc Catholic Community
Ukrainian Gift Shop

G E S S O N G

THE TEXTS

The spoken text for *Steerage Song* is taken from the following sources:

William H. Allen

Second Conference of the National Association of Music School Societies
New York, 1912

Irving Berlin

Green Book Magazine, April 1916

**Borough of Manhattan
Death Certificate Number: 22124**

Broughton Brandenburg

Imported Americans
1903

**Frances Xavier Cabrini,
Patron Saint of Immigrants**

Travels of Mother Cabrini
1894–1902

**Calvin Coolidge,
President of the United States**

The New York Times, 1924

Kellogg Durland

“The Urgency of Improved Steerage Conditions”
The Chautauquan, 1907

**Charles Fairbanks,
Senator of Indiana**

The New York Times, 1898

Stephen Graham

With Poor Immigrants to America
1914

Wallace Irwin

“Ellis Island’s Problems”
New York Globe and Commercial Advertiser, 1904

Frances Kellor

Out of Work: A Study of Unemployment
1915

Emma Lazarus

“The New Colossus”
1883

John Mitchell,

President United Mine Workers

The New York Times, 1904

New York Telegraph

1911

The New York Times

1888–1924

New York World

1905–1910

**Frank P. Sargent,
Commissioner General of Immigration**

The New York Times, 1905

Statue of Liberty – Ellis Island Foundation, Inc.

Ship Manifest, SS Rhyndland
1893

Edward Steiner

On the Trail of the Immigrant
1906

Robert Louis Stevenson

The Amateur Emigrant
1880

Marie de G. Trenholm

Second Conference of the National Association of Music School Societies
New York City, 1912

H. Phelps Whitmarsh

“The Steerage of To-Day”
Century Magazine, 1889

***Wiley & Putnam’s Emigrant Guide:
Comprising Advice and Instruction in
Every Stage of the Voyage to America***

1845

**William Williams,
U.S. Commissioner of Immigration**

The New York Times, 1909

PART FIVE:
ELLIS ISLAND

Uncle Sam's Farm Reprise

UNITED STATES
By the Hutchinson Family

***Elis Ayland
(Ellis Island)***

JEWISH

***Di Grine Kuzine
(The Greenhorn Cousin)***

JEWISH
Words by Hyman Przint, Music by Abe Schwartz

PART SIX:
THE LOWER EAST SIDE

Merica Merica

ITALY

***Sidewalks of New York or
East Side, West Side***

UNITED STATES
Words by James W. Blake, Music by Charles B. Lawlor;

McNally's Row of Flats

UNITED STATES
By Edward Harrigan and David Braham

That Little German Band

UNITED STATES
Words by Joe McCarthy and Joe Goodwin, Music by Fred Fischer

Yes, We Have No Bananas

UNITED STATES
By Frank Silver and Irving Cohn

***Moyi Mamtsia Doma
(My Mother Is at Home)***

UKRAINE, LEMKO

***Aja Lejber Man
(I'm a Labor Man)***

SLOVAKIA

***Bog Da Bie Kaj Prv Pojde
(God Punishes Him Who Goes First)***

MACEDONIA

Rose of the Volga

UNITED STATES
By Gus Kahn

Gee! But this is a Lonesome Town

UNITED STATES
By Billy Gaston

PART SEVEN:
**BY THE PEOPLE,
FOR THE PEOPLE**

***Nem Mikh Mit Tsu Der Ball Geym
(Take Me Out to the Ballgame)***

UNITED STATES
Words by Jack Norworth, Music by Albert Von Tilsner

If it wasn't for the Irish and the Jews

UNITED STATES
By Edward Harrigan and David Braham

It's Not Your Nationality (It's Simply You)

UNITED STATES
By Howard Johnson & Joe McCarthy

Alexander's Ragtime Band

UNITED STATES
Music and Lyrics by Irving Berlin

Give Me Your Tired, Your Poor Reprise

UNITED STATES
Words by Emma Lazarus, Music by Irving Berlin

PART EIGHT:
THE GOLDEN DOOR CLOSES

'Twas Only An Irishman's Dream

UNITED STATES
Words by John J. O'Brien and Al Dubin, Music by Rennie Cormack

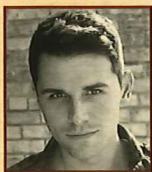
Beautiful Isle of Somewhere Reprise

UNITED STATES
Words by Jessie Brown Pounds, Music by John S. Fearis

“Musically, their songs drew upon European, Middle-Eastern, and African idioms to weave a distinctly American fabric. When lyricists wedded that music to the everyday speech of ordinary people, they made the American vernacular sing. Once the right words fit the right music, we cannot hear one without thinking of the other”

— from *America's Songs* by Philip Furia and Michael Lasser

THE COMPANY



SASHA ANDREEV

(ENSEMBLE) has been on the "Steerage" journey since its inception, including its run at the Fitzgerald Theater. He last

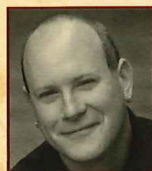
performed with Theater Latté Da in *Bessie's Birthday*, as part of the *NEXT* Series. Other stage credits include the Guthrie Theater, Park Square Theatre, Jungle Theater, Chanhassen Dinner Theatres, Theatre de la Jeune Lune, Mixed Blood, Hennepin Stages, Minnesota Orchestra, Thirst, and Actors Theatre of Louisville, where he was part of the '03-'04 Acting Apprentice Company. On screen, Sasha has been seen as host of the HGTV series *Curb Appeal*, on ShopNBC, and in numerous TV commercials and films. Originally from St. Petersburg, Russia, he is a graduate of Vassar College and the National Theatre Institute.



ERIN CAPELLO

(ENSEMBLE) is thrilled to be performing *Steerage Song* with Theater Latté Da. Last appearance in Latté Da's

Light in the Piazza as the role of Franca as well as Latté Da's production *Evita* and several cabaret's over the years. She has also been seen in the role of Janet in *Rocky Horror Live* at the Lab Theater. Other theaters include Chanhassen Dinner Theatres, Gilbert & Sullivan Very Light Opera Company, Minnesota Opera, Stages Theatre Company, History Theater, Fitzgerald Theater as well as performances with the Minnesota Orchestra. She would like to dedicate this show to her beautiful daughter, Juliette.



DENNIS CURLEY

(ENSEMBLE) appeared as a Carollette in Theater Latté Da's *Christmas Carole Petersen*, and served as musical director for their

2012 production of *Beautiful Thing*. He has composed music for *Vampires! Horror!*, *Love After Hours*, and *Church Basement Ladies 2: A Second Helping*. Dennis is the pianist for The Theater of Public Policy, and he recently performed in *The VOW Factor* (Table Salt Productions), *Power Balladz* (Lab Theater), and *Warm Beer Cold Women* (Guthrie). Dennis is a co-founder and executive producer of Table Salt Productions, and you can find his CD *Country Roads: Dennis Curley Sings the Music of John Denver* at TableSaltProductions.com.



MEGAN FISCHER

(ENSEMBLE) has appeared at the Ordway Center for Performing Arts, History Theatre, Park Square Theater and Lyric Arts Main

Street Stage in Anoka. She has also performed with Children's Theatre Company in *Annie* and in *Buccaneers* (Enid Arabella). She has also appeared on "The Prairie Home Companion" with Garrison Keillor.



ALEC FISHER

(ENSEMBLE) has appeared with Guthrie Theater, Children's Theatre Company, Lyric Arts Main Street Stage, Morris Park Players, Cross

Community Players and Eat Street Players. Stage appearances include *A Christmas Carol* (Beggars Boy), *My Son Pinocchio* (Pinocchio), *Over the Tavern* (Rudy Pazinkski), *The King and I* (Louis Leonowens), *A Christmas Story* (Randy Parker) and *Yes Virginia, There Is A Santa Claus* (Sean O'Hanlon). This November, Alec will again be in Guthrie Theater's *A Christmas Carol*.



BRADLEY GREENWALD

(ENSEMBLE) took part in Theater Latté Da's first season of *NEXT*, writing the book and lyrics for *C.*,

his adaptation of *Cyrano de Bergerac*, and performing the title role. Bradley has performed with Jungle Theater, Theatre de la Jeune Lune, Guthrie Theater, Children's Theatre Company, 10,000 Things Theater, Nautilus Music-Theater, Minnesota Dance Theatre, James Sewell Ballet, VocalEssence, Frank Theater, Minnesota Orchestra, Lyra Baroque Orchestra, *A Prairie Home Companion*, Skylark Opera and Ballet of the Dolls. Bradley received a Minnesota State Arts Board Fellowship in music, the McKnight Fellowship for Theater Artists, and a 2006 Ivey Award.

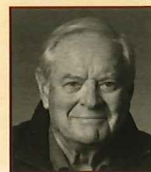


JENNIFER GRIMM

(ENSEMBLE) appeared in Theater Latté Da's *Lost In Boston*, *A Christmas Carole Petersen*, *Steerage Song*, and numerous Theater Latté

Da Custom Cabarets. Jennifer is a singer and songwriter having performed locally for venues such as Chanhassen Dinner Theatres, Ordway Center, Fitzgerald Theater, The Lab Theater and the Dakota Jazz Club with songwriting credits on NBC, TLC, USA, National Geographic and SHOWTIME. Later this winter Jennifer

will be appearing in a Park Square Theatre production featuring the lyrics of Ira Gershwin, *Words By...* www.jennifergrimm.com



JAY HORNBACHER

(ENSEMBLE) is honored to have been part of the *Steerage Song* ensemble since the first workshop in

November, 2010. He now divides his time between the Twin Cities and Tucson, where he recently played four roles in a two-actor play, among them a 93-year-old man (hard as that may be to imagine). Locally, he has performed with the Guthrie Theater, Jungle Theatre, Old Log Theatre, Park Square Theatre, and History Theatre, among others. He lists as his favorite roles Davies in Pinter's *The Caretaker*, Otto Frank in *The Diary of Anne Frank*, and Macheath in *The Threepenny Opera*.



NATALIE NOWYTSKI

(ENSEMBLE) began working with Theater Latté Da since the first iteration of *Steerage Song* in 2011. She specializes in traditional

Eastern European vocal styling, singing in more than 40 languages—including her native Ukrainian (Natalie's mother was an Ellis Island immigrant). She has performed across the U.S., Bulgaria, France, Czech Republic, and Serbia and has appeared on *A Prairie Home Companion*. Natalie is a McKnight Artist Fellow, an American Composers Forum Award recipient (both with Orkestar Bez Ime), and a SAGE Award winner (part of a compositional team for The Flying Foot Forum's *Heaven*). She received a Minnesota State Arts Board grant to complete *Amerikana*, an album fusing Czech and Slovak folk music with American bluegrass. natalien.com



BRIAN BARNES

(GUITAR AND BANJO) of Louisville, KY began his professional musical career at the age of 15. Those first

shows at bars, festivals and college campuses, in a bluegrass band with his brother, turned into a career spanning nearly 40 years. Brian is a multi-instrumentalist, appearing at concerts and festivals from Japan to Bulgaria, Spain to the Arctic Circle performing roots, world and jazz music. He works regularly with many other artists performing for live shows as well as studio recordings, and is involved in creating music for his own music, film and animation projects.

THE COMPANY

Is Calm, Wicked Old Songs, and Susannah. He has designed for theater and opera across North America and in Europe, including numerous productions for the Guthrie Theater, Theatre de la Jeune Lune, Minnesota Opera and the Minnesota Orchestra. He has also designed lighting for productions at the Children's Theatre Company, Ordway, American Repertory Theater, La Jolla Playhouse, The Athens Festival, Portland Opera, San Diego Opera, the Spoleto Festival (Italy), Flanders Opera, Opera Company of Philadelphia, Opera de Montreal, Canadian Opera Company, Chicago Opera Theater, and Boston Lyric Opera. Marcus is a member of United Scenic Artists Local 829 and is the Head of the Design Program in the Department of Theatre Arts and Dance at the University of Minnesota – Twin Cities.

JEFFREY STOLZ

(COSTUME DESIGNER) *Steerage Song* is Jeff's first costume design Theatre Latté Da, and he is pleased to be a part of this season's company. His regional costume design credits include productions at the Milwaukee Repertory Theatre, Madison Repertory Theatre, The Marcus Performing Arts Center in Milwaukee; and The Commonweal Theatre in Lanesboro, MN. Jeff has also designed costumes for productions at Pangea World Theatre, and The Playwright's Center in Minneapolis. Jeff is currently the chair of the Theatre and Music Theatre Dept. at Viterbo University in La Crosse, WI, where he has been on the faculty for almost twenty years. He earned an MFA from the University of Wisconsin–Madison and a BFA from the University of Minnesota–Duluth.

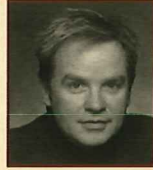
SEAN HEALY

(SOUND DESIGNER) is the Resident Sound Designer of the Jungle Theater and Open Eye Figure Theater. Sean's other recent credits include *The 500 Hats of Bartholomew Cubbins, The Wizard of Oz, and The Cat in the Hat* at the Children's Theatre Company. He was awarded an Ivey Award in 2009 for his work on the Joel Sass helmed *Shipwrecked!* At the Jungle Theater. Sean recently produced the upcoming debut album from local folk-rockers Annie Enneking and the Big Bang. He received a B.F.A. from the California Institute of the Arts.

URSULA K. BOWDEN

(PROPERTIES MASTER) is making her Theater Latté Da debut with *Steerage Song*. She has been an independent set and props designer in the Twin Cities for 6 years as well as being

a technical director/designer for several high schools in the metro area. She regularly designs for Swandive Theatre (including the upcoming *Utopia for Pigeons* opening in November), nimbus theatre, Theatre Unbound, Freshwater Theatre, Black Dirt Theatre, and many others. Ursula holds a BFA in Theatrical Design and Technical Theatre from Drake University.



DONALD LACOURSE

(ETHNIC DANCE CONSULTANT) is the driving force behind Ethnic Dance Theatre, serving as artistic director, choreographer and costume designer. Donald has completed a dozen international research trips in order to learn dance techniques, research costumes, and to better understand the cultural context of his work. Nationally recognized for his choreography, Donald has created work for the Radost Folk Ensemble of Seattle, Avaz International Dance Theatre in Los Angeles and was awarded a Lifetime Achievement Award from the National Folk Organization. He has also appeared as a guest artist with Minnesota Opera and Katha Dance Theatre.

GEOFFREY CONKLIN

(ASSISTANT DIRECTOR) is thrilled to be making his Theater Latté Da debut. His credits include *The Primrose Path* (directing intern) at Guthrie Theater and *Leaves of Glass* (director) at The Play Ground. He holds a B.A. in the Theatre from the University of Minnesota – Duluth. Geoffrey would like to thank his family, friends, and co-workers for their continuing support.



TIFFANY K. ORR

(PRODUCTION STAGE MANAGER) is enjoying being a part of the Theater Latté Da staff as production stage manager.

Previously at Theater Latté Da she stage-managed *Aida, Company, Spring Awakening, Beautiful Thing, All Is Calm, The 25th Annual Putnam County Spelling Bee, Song of Extinction, Evita* and *A Christmas Carole Petersen*. Originally from Oklahoma, Tiffany received her Bachelor of Arts in Technical Theatre from Southeastern Oklahoma State University in 2004. After graduation, she spent two seasons with Phoenix Theatre in Phoenix, AZ, where she became a proud member of The Actors' Equity Association. While in the Twin Cities, she has also had the

opportunity to work with the Guthrie Theater (*A View from the Bridge*), Children's Theatre Company (*Fashion 47*), Pillsbury House Theatre (*Bulrushers, No Child..., Playlist, King of Shadows*), and Penumbra Theatre Company (*A Raisin in the Sun*). Tiffany enjoys spending her summers in Wichita, KS, as a part of the stage management team at Music Theatre of Wichita.

JOSEPH BINGHAM

(ASSISTANT STAGE MANAGER) makes his Latté Da 'paid staff' debut. He previously served as stage management intern for *Aida*. Stage management and lighting design credits: Black Label Movement (Production/Stage Manager, Lighting Designer); Walker Art Center (Stage Manager); 2013 Sage Awards (Stage Manager, Lighting Designer); Continental Ballet (Production/Stage Manager, Lighting Designer); and Richfield High School (Lighting Designer) among others, at The Cowles Center, St. Scholastica, Bloomington Center for the Arts, Southern, Guthrie and other venues. Favorite performance credits: Minnesota Opera's *Nabucco* (Dancer); Chanhassen Dinner Theatres' *Oklahoma!* (Dream Curly); Continental Ballet (eight seasons); and Bloomington Civic Theatre's *On the Town* (Featured Dancer). Thanks, Mom!

DYLAN WRIGHT

(PRODUCTION MANAGER) is looking forward to this season with Theater Latté Da. Previously, he worked as Production Manager for Illusion Theater, managing the mainstage season, the new works series *Fresh Ink*, and several tours, including *My Antonia* and *Bill W and Dr Bob*. In the summer, he serves as Production Manager for the Mill City Summer Opera, successfully producing *The Barber of Seville* this past year. Dylan graduated from Hamline University with a B.A. in Theatre Arts.

THE IMMIGRANT LAW CENTER OF MINNESOTA

(ILCM) was founded in 1976 as *Oficina Legal*, a program of Southern Minnesota Regional Legal Services (SMRLS). *Oficina Legal* established itself as a separate 501(c)(3) nonprofit in 1996 due to federal restrictions on legal aid offices. The agency was later renamed to reflect the increasing diversity of the immigrant population it served. Over the last decade ILCM has established itself as Minnesota's premier provider of comprehensive immigration legal services to low-income clients of all nationalities.

THE MAIDEN VOYAGE MANIFEST

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Steve Fischer and Mark Schultz			
Madeleine Gibba	in honor of Jim Mannion		
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Joan Anderson Growe	in honor of Arthur Anderson		
Lisa and Dan Hoene	in honor of their music-loving mothers, Mary and Rose Mary		
Jim and Mary Holland	in memory of mothers Irene Holland Smith and Lily Comstock		
Brian E. Jones	in memory of Haydn E. and Dorothy K. Jones		
Mary Irely and Stefano Loverso			
Gerald Kollodge			
Candy Kuehn and Craig Harris	in honor of George Gill, Lillian Melin, Bella Fronman		
David Lozinski			
Marilyn C. Nevin	in honor of Mary Bobich - arrived at 13 from Yugoslavia for an arranged marriage		
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THEATER

Latté Da

ABOUT

Founded by Peter Rothstein and Denise Prosek, Theater Latté Da is now celebrating its 16th year of combining music and story to illuminate the breadth of the human condition. One of the most celebrated companies in the vibrant Twin Cities arts community, Theater Latté Da has garnered critical acclaim and earned a host of awards including four IVEY Awards, the Gabriel Award for Broadcast Excellence and regular “Best of the Year” nods from the media. Throughout its relatively brief history, the theater has received more than 70 honors and awards for its exceptional work. Theater Latté Da stands out as a bold innovator, investing in the art of musical theater and taking it to new heights for Twin Cities area audiences and beyond. The company remains committed to a rigorous experimentation and creates work that speaks to a contemporary audience, challenging us to think deeply about the world in which we live.

In 1998, Theater Latté Da began performing at the intimate 120-seat Loring Playhouse. By 2007, Theater Latté Da productions were playing to sold-out houses and they began searching for spaces with different performance configurations to meet the unique aesthetic demands of each production. Since 2007, Theater Latté Da has produced shows at the Guthrie Theater, Ordway Center, Pantages Theatre, Southern Theater, History Theatre, Fitzgerald Theater, the Rarig Center Stoll Thrust Theatre and The Lab Theater. Theater Latté Da is now emerging as a leader in the American Musical Theater, having produced more than 50 mainstage productions, including nine world premieres and nine area premieres, and dozens of productions celebrated for their bold re-imagining.

OUR MISSION

Theater Latté Da seeks to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater.

OUR VALUES

We believe in work that is bold, collaborative and ultimately transformative; we act with integrity and gratitude.

BOLD

We make bold choices in support of our mission and vision, both on and off stage. We value adventurous musical storytelling and are committed to experimenting with content and form in our quest to expand the art of musical theater.

COLLABORATIVE

We believe musical theater to be the most collaborative of art forms, incorporating music, drama, poetry, dance and design. We are inspired and strengthened through partnerships with artists, organizations and the broader community, and embody a collaborative spirit in all we do.

TRANSFORMATIVE

We believe in producing art that transforms artists and audiences. By illuminating the unseen, giving voice to the unheard, and empathizing with the unknown, we open eyes, ears and hearts.

INTEGRITY

We hold ourselves to the highest standards of artistic and fiscal integrity. We are committed to honesty, equality and transparency in all aspects of our administration and art.

GRATITUDE

We are grateful for our artists, audiences, donors, board and staff. We recognize that each individual plays an important role in our organization's success, and we actively seek out opportunities to acknowledge each person's contribution.

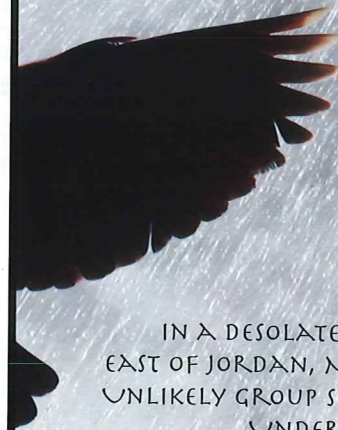
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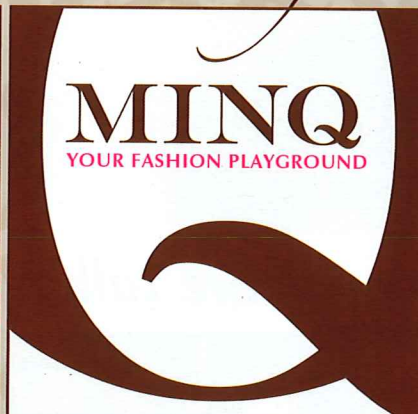
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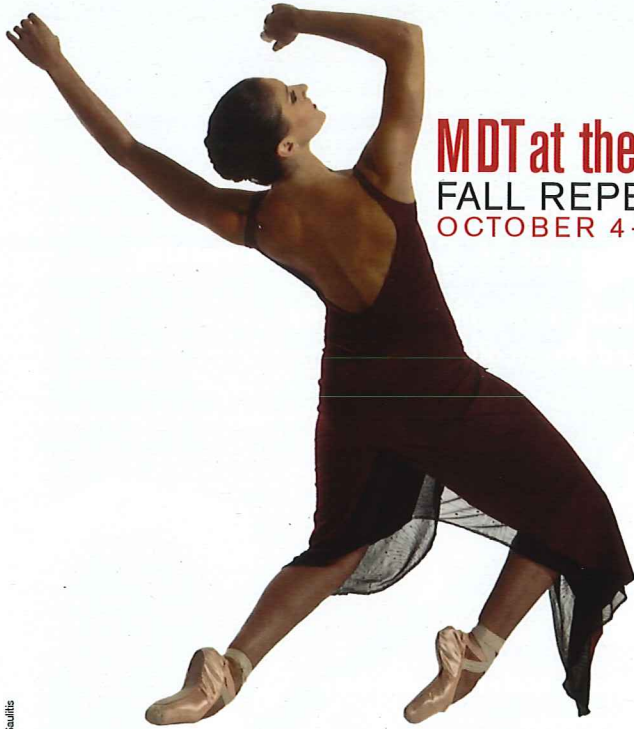
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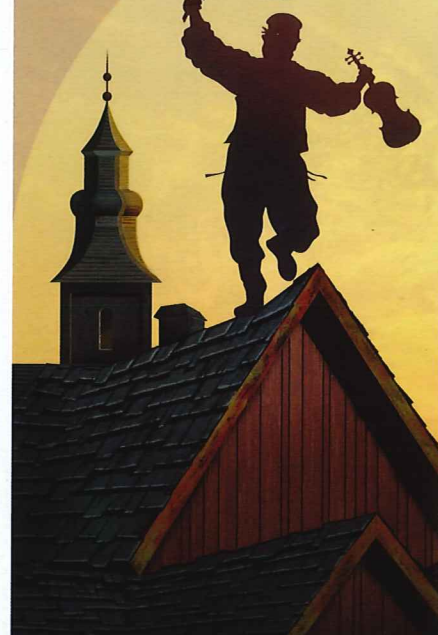
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