OUR NEW WORLD

Directed by Madison Cole
Produced by Bradley Nowacek
Music Directed by Peter Sykes

A Virtual Production
PRODUCTION TEAM

Director: Madison Cole
Producer: Bradley Nowacek
Music Director: Peter Sykes
Stage Manager: Skye Ward
Video Editor: Victoria Winter
Video Editor: Brittany Menjivar
Sound Editor: Lilly Gold
Costume Designer: Claire Donnellan
Dramaturg: Eliza MacGilvray
Associate Video Editor: Hank Graham
Associate Dramaturg: William An
Assistant Director: Soleil Singh
Assistant Producer: Lily Peréz
Assistant Costume Designer: Maya McGrory
Additional Musicians: Laura Clapp, Bradley Nowacek, Syd Bakal, Craig Stuart Garfinkle

CAST
(IN ALPHABETICAL ORDER)

Catherine Alam-Nist
Alaina Anderson
Ian Berlin
Jordi Bertrán Ramírez
Marissa Blum
Charlie Foster
Kyra Gee
JD Haws
Kali Jupiter
Lauren Marut
Malia Munley
Sean Rogers
Megan Ruoro
Claire Sattler
Santana Vannarath
Samantha White
Simone Williams
SET LIST

The New World (from Songs for a New World)
The Beauty Is (from The Light in the Piazza)
Dear Theodosia (from Hamilton)
Hey, Little Songbird (from Hadestown)
Maybe This Time (from Cabaret)
Changing My Major (from Fun Home)
Good Thing Going (from Merrily We Roll Along)
I Dreamed a Dream (from Les Misérables)
Leave Luanne (from 35MM)*
There's a World (from Next to Normal)
Answer Me (from The Band's Visit)

5 Minutes Pause

Over the Moon (from Rent)
Seventeen (from Heathers)
I Hate the Bus (from Caroline, or Change)
Before It's Over (from Dogfight)
Winter Blooms (from Alice By Heart)
Make Them Hear You (from Ragtime)
No One Is Alone (from Into the Woods)
What Would I Do? (from Falsettos)
So Big / So Small (from Dear Evan Hansen)
Hear My Song (from Songs for a New World)

* CONTENT WARNING: "Leave Luanne" contains direct references to sexual assault and domestic abuse
**DIRECTOR'S NOTE**

This show was created out of two primary factors: my team's desire for there to be a musical opportunity available to the class of 2024, and my personal never-ending desire to take things out of context and rebuild them in new ways. To that end, this show sought to be equal parts community-building activity, virtual theatre experiment, deconstruction, and reimagining.

As we dove into selecting songs for this crazy experiment, we did not do so in a vacuum. We were careful to ask interested actors what songs on the theme of a "new world" spoke to them, and many of the songs included in this performance came about from those recommendations and personal desires. A lot of the process of this show was rooted in getting to know each other, which is not an easy feat among a cast like ours, many of whom have still never met in real life. Through this process of conversations and exploration, a number of themes began to emerge, none of which should be a surprise, given the state of the world: connection, distance, fear, uncertainty, all words that have become so uncomfortably commonplace in our isolated worlds.

That is all this show is really: a series of isolated worlds. Some are worlds we borrowed from their original contexts, and some we transformed entirely, which you are more than welcome to choose whether or not you agree with as you watch. But I do ask that you suspend your disbelief for a little while, as we also took a few creative liberties in the physical constructing of these worlds: living rooms became museums, backyards became cafés, the Trumbull courtyard became Wonderland, and the Davenport courtyard became Hell. Do with that information what you will.

Throughout this cabaret you will see these themes take hold in different ways - joyous, beautiful, tragic, confusing - and I encourage you to focus on which of these individual stories you connect to, which ones draw you in, which ones you don't quite understand. Use your imagination on this one. We certainly used ours.

**A NOTE ON THE "NEW WORLD"**

The term "the new world" was first coined in 1503 by Amerigo Vespucci, a Florentine merchant, who hypothesized that the land encountered by the Europeans in the West was not, as they thought, Asia--but rather a different continent: a “New World.” The term “New World” implies that this land is untouched, uninhabited, exotic, and ready to be “discovered”--failing to recognize the Native peoples who have been originally living on this land from time immemorial. The concept of the “New World” has undoubtedly contributed to the justification of colonization that resulted in the enslavement, abuse, and genocide of millions of Native peoples in the Americas.

The premise and segments of Songs for a New World are inextricably linked to the glorification of American colonization. A line from the opening/closing numbers is as follows: “A new world calls across the ocean.” This line references the colonial “New World” and Christopher Columbus’s so-called “discovery” of it along with other Europeans who sailed towards the Americas. Additionally, directly after the opening in the original show, the song that follows, “On the Deck of a Spanish Sailing Ship, 1492,” is a blatant glorification of colonization. Though we are, of course, not doing that song, it is important and necessary for us to acknowledge and condemn Songs for a New World’s participation in the glorification of colonization and genocide of Native peoples. We recognize, honor, and respect the diverse range of Native peoples with rich histories in the Americas. And, we invite you to consider the negative legacies of colonization so as to not participate in its glorification.
Our New World was shot in ten American cities* which are collectively the ancestral homelands of dozens of Indigenous peoples. The following land acknowledgments are surely imperfect and incomplete, and we encourage you to personally seek out, engage with, and honor the histories and ongoing activism of these peoples, as well as those whose lands you occupy as an audience member.

**ALBUQUERQUE, NM**

Albuquerque, New Mexico occupies the lands of the Sandia Pueblo people, one of nineteen sovereign Pueblo nations. These lands lie beside the foothills of the Sandia Mountains, a sacred place that has been home to the Pueblo peoples for thousands of years. In the words of Pueblo elders and spiritual leaders, “sovereignty is a right to our existence” (Regis Pecos, New Mexico Leadership Institute), and today’s Pueblo communities continue to maintain their connection to their communities, to their ancestors, and to the earth.

**BONITA SPRINGS, FL**

Bonita Springs, Florida, occupies the lands of the Seminole peoples. The modern-day Seminole peoples are the descendants of hundreds of Maskókî-speaking tribes (including the Yuchi, the Yamasee, the Tequesta, and the Abalachi peoples), united by a common linguistic family and similar belief systems. When their lands were invaded, warriors such as Abiaka, Coacoochee, Micanopy, Osceola, and Holatta Micco fought to defend their families and their way of life. Remaining free and unconquered, they have kept their traditions alive for hundreds of years, with a community thousands strong today. The Ah-Tah-Thi-Ki museum, run by tribe members and available to tour online, stands as a living testament to their past, present, and future.

**CHEVY CHASE, MD**

Chevy Chase, Maryland occupies the lands of the Piscataway and Nacotchtank peoples. The lands of the Nacotchtank lie at the intersection of the Potomac and Anacostia rivers, making their ancestors the epicenter of a bustling trade network. The lands of the Piscataway (historically a Confederacy of Tribes) extend between the western shore of the Chesapeake Bay to the watershed of the Potomac River, encompassing all land from the southern tip of St. Mary’s County through Baltimore and Washington, DC, to the north. Close allies of the Piscataway, the Nacotchtank peoples eventually merged with their tribe as they faced invasion and disease from English colonizers. Today, the Piscataway peoples are enjoying a cultural renaissance (started by Chief Turkey Tayac in the 20th century), still living on their ancestral lands and fighting for the rights of all Indigenous peoples.

**EAST LANSING, MI**

East Lansing, Michigan occupies the lands of the Council of Three Fires, a long-standing Anishinaabe alliance of the Ojibwe, Odawa, and Potawatomi tribes. East Lansing resides on the land ceded in the 1819 Treaty of Saginaw. The settler and Indigenous signatories understood the terms of the treaties in starkly different terms, and land south of the Red Cedar River in East Lansing was meant to be maintained by Anishinaabe people. This promise was not honored and is a concrete example of the real ways that the State of Michigan, and residents of this Land have benefitted from the forced and systematic removal of Anishinaabe and other Indigenous peoples from Michigan, particularly during the Indian Removal period of the nineteenth century.

**FLOSSMOOR, IL**

Flossmoor, Illinois occupies the lands of the Council of Three Fires (a long-standing Anishinaabe alliance of the Ojibwe, Odawa, and Potawatomi tribes) and the Illinois Confederation (whose descendants live as the Peoria Tribe of Oklahoma). Many other nations, including the Myaamia, Wea, Ho-Chunk, Menominee, Thakiwaki, Meskwaki, Kiikaapoi, and Mascouten peoples, also call this region home. Today, nearby Chicago is home to the sixth-largest urban Indigenous population in America, while Indigenous peoples across Illinois continue to keep their traditions and connection to their lands alive now and for generations to come.
HONOLULU, HI
Honolulu, Hawai‘i, and Hawai‘i at large, occupies the land of the Kānaka ʻŌiwi people. The Kānaka ʻŌiwi trace their ancestry back to the Polynesians who began settling in Hawai‘i approximately 800 years ago. The settlers gradually began developing their own distinct Hawaiian culture and identity, such as new religious practices centered around the land and communal living. Much of the more recent history of the Kānaka ʻŌiwi people, as a result of European and American colonization, has been fraught with subjugation, depopulation, loss of land, and economic and political instability. Today, more than half a million people identify as Native Hawaiian on the census, and the Kānaka ʻŌiwi people are facing a population rebound after centuries of exploitation and subjugation.

LEESBURG, VA
Leesburg, Virginia occupies the land of the Manahoac peoples. The Manahoac were a Siouan-language people numbering approximately 1,000 before uniting with the Monacan, Occaneechi, Saponi, and Tutelo in the eighteenth century. They lived primarily along the Rappahannock River in a collection of various independent villages, similar to the other Siouan tribes of the region (such as the Monacan, Occaneechi, Saponi, and Tutelo). One village was recorded, Mahaskahod, which is most likely located near modern-day Fredericksburg, Virginia. Today, a majority of Manahoac descendants live among the Saponi and Tutelo.

NEW HAVEN, CT
Yale University and the greater New Haven area occupy Quinnipiac land. Prior to contact with Europeans, the Quinnipiac people had a population of approximately 25,000 in the tri-state area. Eastern Connecticut, originally inhabited by the Quinnipiac Nation’s sub-sachemships of the Eastern Nehantic, Podunk, and Wangunk, as well as the Narragansett, suffered more losses than western Connecticut, and so in 1506, after 80% population losses due to epidemics, the Pequotog moved into the area from the upper Hudson region and pushed the survivors of the Narragansett into what is now Rhode Island, and the Nehantic wedged in close to the Connecticut River. The “Quinnipiac Trail of Heartaches” refers to the numerous relocations of the Quinnipiac people who became refugees as a result of the encroachment, religious conversion, and ethnic cleansing by the Puritans.

STUDIO CITY, CA
Studio City, Los Angeles, California occupies the land of the Kizh (also known as Gabrielleño, Gabrielino, Tongva) and Chumash peoples. Prior to colonization, the Kizh people lived in over 100 villages and identified primarily by their village name as opposed to a pan-tribal name. And, the Kizh, along with the neighboring Chumash, had developed an extensive trade network and a vibrant culture based on a worldview that positioned humans as not the top of a hierarchy but rather another component in the natural world. Colonization, beginning in the 1540s, brought about an era of enslavement, genocide, forced relocations, and exposure to diseases. Modern place names of Kizh origins include Pacoima, Tujunga, and Topanga. Modern place names of Chumash origins include Cayucos, Malibu, and Nipomo.

*SPECIAL THANKS*
Mike Best, Deb Margolin, Toni Dorfman, Elise Morrison, Alexandra Thomas, Noam Shapiro, Syd Bakal, Alex Whittington, Cleopatra Mavhunga, Sarah Valeika, KG Montes, Sam Bezilla, Elliot, Baby Legs Foster, Amy Justman, Branford O21 & O31, The O-Zone, 42MP, Dan Egan, Morse College, Undergraduate Production, Yale Drama Coalition, Dramat, Marjorie Prime, Dominion, Kore, Daisy Abreu, Kate Krier, Kerry Cripe, Jordi’s Angry Neighbors When He Sings at 1 AM

*one actor was located in Paris, France*