



Written and Performed by Larissa FastHorse

Directed by Chay Yew

REGIONAL PREMIERE

September 12-October 4, 2026

history theatre



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Thank You

As we step into our first season as co-leaders of History Theatre, we want to begin with two simple words: thank you.



Rob Thomas
Executive Director

Laura Leffler
Artistic Director

For nearly 50 years, the heart of History Theatre has been the people who fill these seats season after season, story after story. Your loyalty, curiosity, and enthusiasm have made it possible for this theatre to do something truly special: bring our shared history to life onstage in ways that entertain us, challenge us, spark conversation, and help us see our community with new understanding.

We are incredibly grateful for the opportunity to lead History Theatre into its next chapter together. We inherit a remarkable tradition built by generations of artists, staff, board members, supporters, and audiences, and we are excited not only to carry that tradition forward, but to build upon it. That means continuing to tell the stories that have shaped Minnesota and the American experience, welcoming new voices and new audiences, and creating theatre that feels as vibrant, relevant, and necessary today as ever.

This season is filled with extraordinary artists and stories we can't wait to share with you. We hope you'll laugh, learn, be surprised, see something from a new perspective, and perhaps recognize a little of your own story along the way.

Most of all, we hope you'll continue to make History Theatre your hometown theatre. Please say hello when you see us in the lobby. Tell us what you loved, what made you think, and what stories you hope to see on our stage in the years ahead.

Welcome to a new season at History Theatre. We're so glad you're here, and we can't wait to experience it with you.

FANCY DANCER

WRITTEN AND PERFORMED BY

Larissa FastHorse*

DIRECTED BY

Chay Yew⁺

Regional Premiere

CREATIVE

SCENIC DESIGNER

Junghyun Georgia Lee[#]

COSTUME DESIGNER

Mary Kelsay

LIGHTING DESIGNER

Geoff Korf[#]

SOUND DESIGNER

Robertson Witmer[#]

CO-PROJECTION DESIGNERS

Caite Hevner[#], Ann Slote

CHOREOGRAPHER

Price Suddarth

FANCY DANCE CHOREOGRAPHER & DANCER

Maxine Alex

Originally commissioned by The Children's Theatre Company; Minneapolis, Minnesota

Fancy Dancer received its World Premiere production

at Seattle Repertory Theater; Seattle, WA

Dámaso Rodríguez, Artistic Director; Jeffrey Herrmann, Managing Director

A Co-Production with Seattle Children's Theatre

Johamy Morales, Artistic Director; Kevin Malgesini, Managing Director

SETTING

Various locations throughout Lara's life and ballet journey.

This production will be performed with no intermission.

THE CAST

Lara Larissa FastHorse*
Understudy Lara Jalisa McKee

PRODUCTION TEAM

Stage Manager Tree O'Halloran*
Assistant Stage Manager Emerson Stenbeck
Associate Director Jess Yates
Scenic Design Associate..... Sadie Ward
Projection Design Associate Leslie Ritenour
Lighting Design Associate Lily Mcleod
Sound Design Associate..... Bailey Fenn
Associate Choreographer Abby Magalee
Costume Assistant/Wardrobe Meghan Kent
Technical Director Gunther Gullickson
Electrics Supervisor/Board Operator Nick Walberg
Stage Electricians Sam Brown, Joseph Chambers, Alan Donahue,
..... Jeremy Ellarby, Chase Foster-Adams, Bevibel Harvey,
..... Kate Peters, Mags Scanlon, Kai Yamanishi
Scenic Supervisor John Lutz
Scenic Charge Erika Soukup
Carpenters Alex Cleberg, Edward Folly, Phong Mai
Open Captioner Shelia Bland



Larissa FastHorse
Playwright

I told my agent that the one place I had to do this play was the Twin Cities. Both my dancing and writing careers started in the Twin Cities. I saw my first professional theater here. I got my first ballet clothes and took my first professional ballet classes and auditions here. I saw New York City Ballet for the first time here. I saw my first Broadway tour here, then years later opened my own at the Ordway down the street. I became a playwright at Children's Theater Company. I was a core writer at Playwrights Center. With Ty Defoe, I spent seven years supporting the local Native American community with the Guthrie.

This is the hardest play I have written. I don't like to write about myself, but my hope is that it inspires someone else. It's for those who feel like they don't know who they are or how they fit. The ones who know what they want but not how to get it. It's for anyone who has had a dream and had it crushed. It's for anyone who has kept trying when everyone said no. It's for people who love ballet. And people who hate ballet. Because I'm performing it at 55, it's also for folks who want to do something new and fear it is too late. And, it's for young folks to know that the road rarely looks like you thought it would, but it can still get you there. Wopila.

SPECIAL THANKS

Co-design: Ann Slotte • Carleton College • Adrienne Zimiga-January
Walker|West Music Academy • Minnesota Opera

THE CAST/THE CREATIVE TEAM



LARISSA FASTHORSE*
(Sicangu Lakota Nation) (she/her)
Lara & Playwright

Larissa FastHorse is a 2025 Guggenheim Fellow, 2020 MacArthur Fellow, professor of practice (literature at Arizona State University's Department of English), award winning writer/

choreographer, and co-founder of Indigenous Direction, the nation's leading consulting company for Indigenous arts and audiences. Larissa's revised book of the beloved Jerome Robbins Broadway musical, *Peter Pan*, toured nationally and internationally. She made her Broadway debut in the 2022-2023 season with her satirical comedy, *The Thanksgiving Play*, making her the first known female, Native playwright to be produced on Broadway. *The Thanksgiving Play* is one of the most produced plays in America and abroad with over 300 separate productions. In 2025, Larissa performed her autobiographical solo show, *Fancy Dancer*, in collaboration with Seattle Children's Theatre and Seattle Rep. Additional produced plays include *Fake It Until You Make It*, *For The People*, *The Democracy Project*, *What Would Crazy Horse Do?*, *Landless* and *Cow Pie Bingo*, *Average Family*, *Teaching Disco Squaredancing to Our Elders: a Class Presentation*, and *Cherokee Family Reunion*. She develops work with the top theaters in the nation including Center Theatre Group, The Public, Second Stage, Yale Rep, Cornerstone, and Arena Stage.



JALISA MCKEE
(Ho-Chunk Nation) (she/her)
u/s Lara

History Theatre: Debut. **Theater:** *The Spirit of the Valley*, Native Joy Festival and *Sweet Revenge*. **Film:** Four short films. **Other:** Executive Assistant, Program Support Consultant, Minnesota Indian Women's Resource Center; owner

Native Roots Trading Post. Jalisa has a great passion for acting and honors storytelling as a deep-rooted part of her culture. **Training:** B.A. Theatre, a diploma in Addiction Counseling, more than six years as a licensed counselor.

THE CREATIVE TEAM

CHAY YEW* (he/him)

Director

History Theatre: Debut. **Theater:** Public Theater, New York Theatre Workshop, Roundabout, Playwrights Horizons, Signature, New York City Center Encores!, Flea, Audible Theatre, Rattlestick, Goodman, Arena Stage, American Conservatory Theatre, Berkeley Rep, La Jolla Playhouse, Alley, South Coast Rep, Seattle Rep, Oregon Shakespeare Festival, Old Globe, Goodspeed Musicals, Center Theatre Group, Hartford Stage, Denver Center Theatre, Woolly Mammoth, Roundhouse, Kennedy Center, Huntington, Humana Festival, Writers Theatre, Court Theatre, GALA Hispanic Theatre, Seattle Children's Theatre,

ACT Theatre, Victory Gardens, East West Players, Empty Space, National Asian American Theatre Company, Ma Yi Theatre, Singapore Rep, etc. **Other:** Opera at Tanglewood, Los Angeles Philharmonic, and Perelman Performing Arts Center. **Awards:** 2024 Doris Duke Artist Award and OBIE. chayyew.com

TREE O'HALLORAN* (she/her)

Stage Manager

History Theatre: Debut. **Theater:** Guthrie Theater, over 30 productions including *Medea*, *Nice Fish*, *Floyd's*, *The History Plays*; Illusion Theater; Alley Theater; Children's Theater Company (five seasons); The Jungle; Ten Thousand Things; The Phipps; The Ordway; PlayMakers Rep; Hartford Stage; Williamstown Theater Festival (six seasons); Nissay Theater (Tokyo); Change Performing Arts (Sicily & Florence, Italy). So excited to reunite with Larissa after collaborating with her on various workshops (*Stories of the Drum & We The People*) at the Guthrie.

EMERSON STENBECK (they/them)

Assistant Stage Manager

History Theatre: Debut. **Theater:** Park Square: *The Butler Did It*, *A Chorus Line*, *Goosebumps*; Lyric Arts: *Home I'm Darling*, *Significant Other*; Stages: *Exploransaurus*, *Shrek*, *Giraffes Can't Dance*; Theater Mu: *Hmong Futures*, *Maybe You Could Love Me*, *Stop Kiss*; The Phipps: *Sideways Stories from Wayside School*, *Diary of a Wimpy Kid*. **Training:** BA, Carthage College.

JUNGHYUN GEORGIA LEE* (she/her)

Scenic Designer

History Theatre: Debut. **Theater:** Guthrie; Seattle Rep; The Public; NYTW; Atlantic; Audible Theater; The Play Company; Ma-Yi Theater Company; CTC; The Huntington; PlayMakers Repertory Company; The Juilliard School; Indiana Repertory Theatre. **Other:** Faculty at Amherst College, MA. **Awards:** Nominations: Drama Desk, Henry Hewes, Elliot Norton, Connecticut Critics Circle. **Training:** M.F.A., Yale School of Drama. IG: @jglgdesigncompany. junghyungeorgialeedesign.com

CAITE HEVNER* (she/they)

Projection Designer

History Theatre: Debut. **Theater:** Broadway: Derren Brown: *Secret*; *In Transit*; Harry Connick Jr.: *A Celebration of Cole Porter*; *Trisha Paytas' Big Broadway Dream*. Off-Broadway: *Between the Lines* (Tony Kiser Theatre, Drama Desk nomination), *Kristina Wong: Sweatshop Overlord* (New York Theatre Workshop, Lucille Lortel nomination), Manhattan Theatre Club, MCC Theater, Primary Stages, Roundabout Theatre Company, New World Stages, Stage 42, Lucille Lortel Theatre. Regional: Guthrie Theater, Seattle Rep (*Fancy Dancer*), La Jolla Playhouse, Seattle's 5th Avenue Theatre, Goodman Theatre, The Old Globe, Arena Stage, Alliance Theatre. International: West End, the Leicester Curve, the Edinburgh Fringe. **Other:** Since 2018, Caite has led the video design team for BC/ EFA's *Broadway Bares*, which raises more than \$2 million annually for Broadway Cares/Equity Fights AIDS. caitedesign.com. IG: @caitehevner.

* Appearing through an agreement between History Theatre and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

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THE CREATIVE TEAM

ANN SLOTE

Projection Designer

History Theatre: Debut. Ann Slote is a San Francisco and Berlin-based video designer. She has worked as an associate on Duke and Roya (Lucille Lortel, design by Caitie Heyner), A Knock on the Roof (New York Theatre Workshop), and Mahabharata (Barbican). Recent design credits include Mummy, Daddy & Other Issues (Neue Bühne Friedrichshain), Songs of Absence (Festival Art Fest Munich), and Best Funeral Ever (Ballhaus Ost).

LESLIE RITENOUR (she/her)

Projection Design Associate

History Theatre: *Hungry Like the Wolf*, *The Root Beer Lady*, *Don't Miss Doris Hines*; *Rollicking*; *The Defeat of Jesse James*. **Theater:** Collide Dance Co.: *Bonnie and Clyde*, *Dracula*, *Little Women*; Jungle Theatre: *The Effect*. **Training:** B.A. Theatre Arts, B.S. Psychology University of Minnesota. **Upcoming:** Collide Dance Co. 2027 Season; University of MN-TC *Ride the Cyclone*; IG: @babybeanlettuce. Ldritenour.com

MARY KELSAY

Costume Designer

History Theatre: Debut. **Theater:** Seattle Rep Theater: *Fancy Dancer*; Harlequin Productions: *Where the Summit Meets the Stars*. Tacoma Arts Live: *The Thanksgiving Play* (first production). **Other:** Slow Fashion Fashion Designer in Seattle, costumer for short horror film *Hunger*, MMIP Advocate. Tribal Affiliation: Unangax. **Upcoming:** Costume Designer, Mink River, Seattle. IG: @meka_seattle; mekacllothing.com.

GEOFF KORF# (they/them)

Lighting Designer

History Theatre: Debut. **Theater:** Broadway: *Two Trains Running*; Cornerstone Theater: *Urban Rez*; Oregon Shakespeare Festival: *Bring Down the House* (Henry VI). **Other:** Huntington Library Rare Book Exhibit. **Training:** MFA Yale School of Drama, BA Calif. State Univ., Chico. **Upcoming:** Oregon Shakespeare Festival: *Hamlet*.

LILY MCLEOD (she/her)

Lighting Design Associate

History Theatre: Debut. **Theater:** Design - ACT: *Every Brilliant Thing*, *Mrs. Loman Is Leaving*; Seattle Rep: *The Things Around Us*; Foothill Musical Theatre: *Violet*, *Bullets over Broadway*. Associate - The 5th Avenue Theatre: *Jesus Christ Superstar*; Seattle Rep:

Come From Away, *The Play That Goes Wrong*, Bruce; TheatreWorks Silicon Valley: *Lizard Boy*. **Training:** BA, Seattle U. Lighting Design Assistantship, Oregon Shakespeare Festival. **Upcoming:** PonyWorld Theatre/Seattle Rep: *Eulogy*.

ROBERTSON WITMER* (he/him)

Sound Designer

History Theatre: Debut. **Theater:** Open Eye Theatre, Merrimack Repertory Theatre: *Kevin Kling: Unraveled*; Palm Beach Dramaworks: *Vineland Place*; Laguna Playhouse: *Murder on the Links*, *Peril in the Alps*; Village Theatre: *We Ain't Ever Gonna Break Up*, *The Color Purple*; and Edinburgh Fringe Festival: *Fuselage*; Seattle Opera, ACT Theatre, Seattle Children's Theatre, and Spectrum Dance Theater. A Seattle-based sound designer and musician, Rob is a member of United Scenic Artists and the Theatrical Sound Designers and Composers Association. Delighted to bring this show to History Theatre from Seattle!

BAILEY FENN (she/her)

Sound Design Associate

History Theatre: *Hungry Like the Wolf*. **Theater:** Open Eye: *STRANGE HEART: The Dream Songs of John Berryman*, *Through Our Eyes Play Festival*; Artistry: *Kiss Me Kate*; Lyric Arts: *A Nice Family Christmas*, *Log Kya Kahenge*; Children's Theatre Company: *Hadestown Teen Edition*, *Twelfth Night*; Park Square Theatre: *The Ferryman*; Guthrie (Dowling Studio): *Troilus and Cressida*; Cretin-Derham Hall: *The Little Mermaid*; University of Minnesota: *Witch*, *F*cking A*, *Describe the Night*, *Uncle Vanya*. **Teaching:** Interim Audio/Media Supervisor, University of Minnesota. **Training:** MFA Design and Technical Theatre, UMN, BFA in Theatre Production, Auburn University, AA in Technical Production, Chipola College. **Upcoming:** Mixed Blood: *Into the Burrow: A Peter Rabbit Tale*; St. Croix Festival Theatre: *Never Enough*. IG: baileyfennsounddesigns.

ABBY MAGALEE* (she/her)

Associate Choreographer

History Theatre: *Blended Harmony*. **Theater:** Guthrie Theatre: *Cabaret*; Ordway Theatre: *Disney's Beauty and the Beast*, *West Side Story*, *In The Heights*, *Mamma Mia*, *Irving Berlin's White Christmas*; Theater Latté Da: *Cinderella*, *My Fair Lady*; Artistry Theater: *In The Heights*, *Sweet Charity*; Chanhassen Dinner Theaters: *Footloose*, *The Prom*, *Guys and Dolls*. **Training:** BFA, Dance

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THE CREATIVE TEAM

Performance, BS, Deaf Studies, Towson University.

Upcoming: History Theatre: *Love on a Stick*; *Lizzie!*, *The Trail To Oregon*. abbymagalee.com, IG: @abbymagalee

MAXINE ALEX

(Navajo Nation Diné)

Fancy Dance Choreographer & Dancer

History Theatre: Debut. Maxine Alex is an enrolled citizen of the Navajo Nation (Diné) and a champion powwow dancer. She started choreographing for the Stanford American Indian Organization student dance troupe at Stanford University and has since competed across the U.S. and Canada. Maxine currently dances in the Ojibwe women's jingle dress style. She also serves as the Tribal Consultation Program Supervisor for the Office of the Superintendent of Public Instruction in Washington State and is a certified History and Social Science Teacher.

PRICE SUDDARTH

Original Choreographer

History Theatre: Debut. Price Suddarth is an award-winning American choreographer and former Soloist with Pacific Northwest Ballet (PNB). As a dancer, he was nominated for a Princess Grace Award and performed leading roles across a wide range of repertoire. He has since created works for major U.S. companies and earned acclaim in Seattle for his choreography at PNB. Recognized as an arts innovator for his pioneering work in film, he and his wife, Emma, co-founded JUMP KUT Contemporary Ballet—a launchpad for bold stage and screen projects. jumpkut.org.

JESS YATES (she/they)

Associate Director

History Theatre: *The Root Beer Lady*, *Rollicking: A Winter Carnival*. **Theater:** Bramble Theatre: *Hell-Burnt*; Wild Set Theatre: *Skylight*; Melancholics Anonymous: *Lion's Tooth*; Lakeshore Players: *RED*, *The Book Club Play*, *What the Constitution Means to Me*; Trinity Rep.: *A Christmas Carol*; Philadelphia Theater Co: *La Egoista*; Milwaukee Rep.: *Little Women*, *What the Constitution Means to Me*, *A Christmas Carol*; CTC: *Carmela Full of Wishes*; Renaissance Theaterworks: *Naked Tuesdays*, *Black Bear Island*; Milwaukee Rep. EPR: *Evanston Salt Costs Climbing*. **Other:** Collide Theatrical Dance Co, Development & Engagement Director; Netflix & Williamstown Theatre Festival: *Death, Let Me Do My Show*, *Pamela Palmer*, *Dragon Lady*, *WTF is Next*, *The Plastic Bag Store* producing team; Wild Set Theatre Collective: founding producer. **Upcoming:** Great Theater: *Urinetown*; Guthrie: *John Proctor is the Villain*. jessyates.com IG: [jess.lyates](https://www.instagram.com/jess.lyates)

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Q&A with playwright/
performer Larissa
FastHorse



Larissa FastHorse in *Fancy Dancer* (2025). Photo credit: Sayed Alamy, courtesy of Seattle Rep.

What made you realize that this had to be a play? Writing about myself is actually the last thing I wanted to do, but after hearing my story on opening night of *Average Family*, Peter Brosius commissioned this as a play. It eventually grew into a piece that was more suited for a space like this one where folks of any age can enjoy it. Dance has always been a main component in my vision for this piece. Which I probably would have changed if I knew I was going to be doing it!

Where does the title of the play *Fancy Dancer* come from? Fancy Dance is a term for a type of pow wow dance that plays an important part in my development as a person and artist.

What's the most interesting historical fact you uncovered? I learned a lot about Maria Tallchief despite being a childhood idol. I learned a lot about my own life.

You are the playwright and performer in this play. Did you have this notion while writing the play? I absolutely refused to perform this play until the very end. If I had known I was going to do it, I would have written things very differently, like sitting, the whole time. And reading off a clipboard. It was good though, that I wrote it for someone else. It let me develop it with different actors and make the script strong. But in the end, everyone wanted me to do it since it's my story, and I realized that I would regret not giving it a try.

Which meant going back to ballet after retiring 25 years ago. I had to go into training for a year to premier this in Seattle last fall. It has taken an army of orthopedic doctors, physical therapists, trainers and body workers to get me ready and keep me healthy. I already have another production booked next year, so I guess this is my sneaky perimenopause fitness plan.

Tell us about the set. How will audiences be drawn into your story?

Chay and the team have done an amazing job of creating all of my worlds through artistic projections. We never pretend that I'm anything but a 55 year old woman on stage, so the visuals evoke what memory feels like. One central character comes to life through their vision in a way that is so beautiful that I cried the first time I saw it. The design lifts the production to feel much larger than one person.

Is there anything more you would like the audience to know about *Fancy Dancer*?

There are tears, but there's a lot of laughter. I hope people come ready to play and enjoy and remember those people on their journey who made them who they are. It means a lot to me to write a play that grandparents can enjoy with their

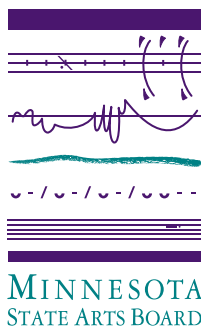
grandchildren, and teens, and every age in between. I love seeing families walk out of the theater, talking about their different perspectives on life. And of course, I love it when I see little ones in their ballet best at the show. It gives me life on stage. But the older folks, the ones crying or still with their own memories, those folks mean everything to me, too.

It's also been at least twelve years since I've done any acting. Memorizing isn't as easy as it used to be. It's my story, so I could say whatever I want, but each night my poor stage manager has to keep up with whatever order I'm saying lines because there are so many cues. It's an adventure. I try to stick to the script, but I also like interacting with the audience and have ADHD so I get distracted easily. But we get there!



Larissa FastHorse in *Fancy Dancer* (2025). Photo credit: Sayed Alamy, courtesy of Seattle Rep.

THANK YOU FUNDERS



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Leslie Watkins and Doug Larson
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Sandy Werts
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Nancy Zingale and William
Flanigan

LEGACY CIRCLE

The Estate of Betty J. Anderson
The Estate of William Randall
Bead
The Estate of Marianne Carroll
D'Angelo
Dr. Mary Anne Ebert and Paul
Stempler
Pat Gavan-Gordon
Dr. Jo-Ida Hansen
The Estate of June P. Nelson
Michele Pierce
The Estate of Jeanne Audrey
Powers
Ken and Nina Rothchild
Nancy A. Stewart and Timothy
D. Kehr
The Estate of Dale Gordon
Swanson
Janet Colliton

GIFTS WERE MADE IN MEMORY OF THE FOLLOWING INDIVIDUALS

Marcia Marilyn Anderson
Jay Berne
Pat Faunce
Gary Fischer
June P. Nelson
Charles and Marla Hall
Paul Pfeifer
Nina Rothchild

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MISSION

History Theatre entertains, educates, and engages audiences by creating, developing, and producing new and existing works that explore Minnesota's past and the diverse American experience.

LAND ACKNOWLEDGEMENT

History Theatre sits on the ancestral, traditional and contemporary land of the Dakota people, for whom the land holds historical, spiritual, and political significance. We recognize and honor the Dakota people, ancestors, and descendants, as well as the land itself, and all the sovereign Native nations in Minnesota and beyond. We recognize that this acknowledgement itself is not enough and only serves as a first step towards decolonization.



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SURVIVAL FIT By Katie Ka Vang

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