UNDERNEATH THE LINTEL

BY GLEN BERGER
ORIGINAL MUSIC BY FRANK LONDON

DIRECTED BY PETER ROTHSTEIN
MUSIC DIRECTION BY DAN CHOUINARD

MAY 30 - JUL 1, 2018 • RITZ THEATER
Theater Latté Da presents

UNDERNEATH THE LINTEL

By Glen Berger

Original Music by Frank London

Directed by Peter Rothstein**

Music Direction by Dan Chouinard

FEATURING

Sally Wingert*, Dan Chouinard, and Natalie Nowytski

*Member of Actors’ Equity Association, the Union of Professional Actors

**Member of SDC, the Stage Directors and Choreographers Society, a national theatrical labor union

UNDERNEATH THE LINTEL will be performed without an intermission.

Opening Night: Saturday, June 2, 2018

ASL Interpreted and Audio Described Performance: Thursday, June 14, 2018

Post-Show Discussions: Thursdays June 7, 14, 21, and 28

Sundays June 3, 10, 17, and 24

The videotaping or other video or audio recording of this production is strictly prohibited. As a courtesy to the performers and other patrons, please check to see that all cell phones, pagers, watches, and other noise-making devices are turned off.

Originally produced professionally Off-Broadway at the Soho Playhouse

UNDERNEATH THE LINTEL is produced by special arrangement with Broadway Play Publishing Inc., NYC

Theater Latté Da is grateful for the generosity of our UNDERNEATH THE LINTEL Production Sponsors Kathy and Allen Lenzmeier

LETTER FROM THE DIRECTOR

Elissa Adams, our Associate Artistic Director was reaching out to some of her favorite writers to see what they were working on, and Glen Berger was on her short list. I had never met Glen but I distinctly remember seeing a production of his beautiful play Underneath the Lintel. It was quite a few years ago now, but it stuck with me. I got the script and fell in love with it all over again. In the afterward Glen writes about how music inspired his writing of the play, although the final script included just a few snippets of pre-existing songs.

We reached out to Glen to see if he was interested in us reimagining his celebrated play as a play-with-music. And in order for it to have a home with Latté Da, the music would need to be performed live and would need to become vital to the storytelling. He could have easily said no; this play has been a huge success around much of the globe. But lucky for us, Glen agreed and asked Frank London to create an original score. The two of them were part of our NEXT Festival last summer, where we invited the amazing talents of Sally Wingert, Dan Chouinard, and Natalie Nowytski into the collaboration. That time of rigorous experimentation led to what you will see and hear tonight — a new journey for Glen’s beautiful play.

Underneath the Lintel is the story of a librarian who takes a courageous, irrational journey, stepping away from her small town and out of her comfort zone. Her adventure takes her to far reaches of the planet, but also to places of the heart and recesses of the soul. And now to places only music can take you.

Enjoy the journey. I’m glad you’re here.

Peter Rothstein

Founding Artistic Director

UNDERNEATH THE LINTEL REHEARSAL PHOTOS BY EMILEE ELOFSON
Underneath the Lintel was first produced in 2001 in Los Angeles and produced later that same year in New York at the Soho Playhouse. The play ran for 450 performances and was voted among the Top Ten Plays of the Year by Time Out NY magazine. Since then, it has been seen hundreds of times in productions from Chicago to London to Bucharest. When the play was published (Broadway Publishing, 2003), playwright Glen Berger penned an essay to accompany the published script. His essay is excerpted below.

A spot of grocery shopping, a few diapers changed, dinner, a chat on the phone, a shower, a shave, and an arduous mission retrieving a small round dog toy from under the couch—that has been my day today, and all in all, little to write home about, certainly nothing demanding deep consideration, nothing out of the ordinary, nothing strange. That is, it weren’t for three incontrovertible Facts: 1) The universe contains well over 500,000,000,000 galaxies, with each galaxy containing over 1,000,000,000,000 stars, of which, our vast, blazing and life-bestowing sun is one. 2) The Earth is 4,600,000,000 years old, in which time, from the Pre-Cambrian Era to the Present—a dizzying, terrifying number of inhabitants—amoebas and trilobites, dust mites and Neanderthals—have all struggled to live from one hour to the next. (Indeed, more living creatures are in my stomach (and yours) at this moment than the total number of human beings that have ever existed.) 3) I will die. I will be dead sixty years, or, as I will be dead before the week is out.

And suddenly all the props holding up my warm and secure little existence are kicked away and used for kindling. The imagination is taxed to exhaustion and left numb and agape when it even begins to fathom the implications of these Facts: They beggar the most breathless hyperbole. Three simple Facts, three confirmed and undeniable Facts—the immensity of the universe, the incomprehensibly vast history of the Earth, and our inescapable mortality—loom over all of us like three paisley mastodons. When I shine these three Facts upon any moment in my life, suddenly nothing, absolutely nothing, isn’t strange, bewildering, and out of all whooping. These Facts turn every memorable or trivial or utterly forgettable moment of my existence—shopping, eating a hot dog, talking on the phone, a shower, a shave, and an arduous mission retrieving a small round dog toy—to the Aporosis of the Comic and Tragic, the Inconsequential and Crucial, the Banal and Profound. These Facts loom so large, in fact, that they are rather easily ignored. Three paisley mastodons get up with us in the morning and sleep with us at night, but, for the most part, they’re very quiet pachyderms, and consequently, amazingly, they blur into the unimportant background, even though one day, with trumpeting bellows, they will trample me into oblivion. Time and again I explain to myself that these Facts are interesting, profound, even, but not pertinent to my daily life. NO. In truth, everything else is but shadow compared to these Facts. They are the trump cards to all the ordinary cards I hold in my hand and call “my life.”

I write plays to help me keep these Three Facts in the front of my head. In other words, I write to try to keep myself engaged with the Bewildering and Infinite.

A few months back, I was paging through an Encyclopedia of Philosophy when I came across the word “Sublime,” which is defined as “the presence of transcendent vastness or greatness...It involves a certain baffling of our faculty with feeling of limitation akin to awe and veneration; as well as a stimulation of our abilities and elevation of the self in sympathy with its object.”

The word “Sublime” comes from a “sub” (under) + limen (which, like “limit,” is a word derived originally from... “lintel”).

Though we rarely recognize the place, underneath the lintel is where we stand every day, every moment, of our life.
THE MYTH OF THE WANDERING JEW

The Wandering Jew, whose story is woven into the narrative of Underneath the Lintel, is a figure from medieval Christian lore that spread widely in Europe in the thirteenth century and became a fixture of Christian mythology and literature. It concerns a Jew who, according to legend, taunted Jesus on the way to the Crucifixion and was then cursed to walk the earth until the Second Coming.

The exact nature of the wanderer’s indiscretion varies in different versions of the tale, as do his identity and aspects of his character. He is often called Ahasuerus, although sometimes he is associated with such biblical figures of Joseph of Arimathea and even the Apostle John.

The Wandering Jew is also a personification of the Jewish diaspora—the scattering of the Jews throughout the world after the destruction of the Temple of Jerusalem in 70 C.E. during the Jewish Revolt against Rome. The two concepts are linked by the Christian perception that the destruction of Jerusalem was divine retribution for Jewish responsibility for the Crucifixion of Jesus. The Wandering Jew theme has thus been made the vehicle for anti-Semitism. A modern allegorical view claims instead that the Wandering Jew personifies any individual who has been made to see the error of his or her wickedness. It is this allegorical view that Glen Berger puts to use in Underneath the Lintel. Describing what the Wandering Jew means to him, Berger writes:

"In a sense, despite the Wandering Jew’s seemingly unique situation, his predicament is the predicament of all humanity...he made a mistake, a single mistake, when he put fear and self-interest ahead of compassion. Everyone does it all the time. And he was forced to live with that mistake the rest of his days. Did the punishment fit the crime? No. But that’s often true of punishments and crimes. And even though he was condemned to live for a near-eternity, the fact that he is not allowed to be anything more than a myth (by not being allowed to communicate his existence to his fellow man) puts him in practically the same spot as the rest of humanity; namely, that his life means seemingly next-to-nothing in the great scope of history.

However, he is a human being, and he isn’t going to give up so easily. Humanity inevitably finds the strength, despite our mistakes and tragedies, to rebuild, to persevere, to proceed, until death does us in...If the Wandering Jew has been condemned by God to witness thousands of years of human suffering, then almost in defiance, he will seek out all that is good and worthy and beautiful, and if he is forced to “walk”, he’ll do God one better and Dance. Which of course, God no doubt wanted all along.”

CONJURING NOSTALGIA
THE MUSIC OF UNDERNEATH THE LINTEL

When Peter Rothstein decided to commission a new score for Latté Da’s production of Glen Berger’s extant play, Underneath the Lintel, he reached out to composer Frank London. As one of the founding members of the Grammy Award-winning band, The Klezmatics, Frank London brings a master artist’s understanding to the klezmer songs that Glen Berger cites as his original inspiration for Underneath the Lintel. According to playwright Glen Berger, “All my plays are first inspired by music, and Underneath the Lintel was inspired particularly by certain klezmer/yiddish music from the 1920’s (and earlier). The “jaunty melancholy, the “dancing-despite-it-all” quality it contained—the defiance even—compelled me to try to express it as a play.”

“The task was to find music that both fits the narrative of the play, has a sense of nostalgia but, most importantly, that would get inside the Librarian’s character and into her head. Accessing this inner life is why we wanted a vocalist as part of the score. Vocalist Natalie Nowytski functions as a sort of “voice without words.” Her voice is like a Cantor, this Jewish religious singer, inside the Librarian’s head. The music provides an inner drama, a window into the Librarian’s psychology, without needing to use words. While Cantoral music is the sung expressions of Jewish prayer, klezmer music is the instrumental dance music of the Jewish people. Both are very evocative of another time and place and help the story travel through time. It can evoke Judea in the time of Jesus and Eastern Europe in the late 19th and early 20th Century.”

-Frank London, Composer
The Creative Team

GLEN BERGER (PLAYWRIGHT) cut his teeth at Seattle’s Annex Theatre back in the ’90s. His plays since then include Underneath the Lintel, which has been staged more than two hundred times worldwide, been translated into eight languages, and won several Best Play awards; and O’Lovery Glownow, a 2005 Portland Drama Award Winner for Excellence, is a New Dramatists alumus. In television, Glen has won two Emmys (out of twelve nominations), and has written more than 150 episodes for children’s television series including Arthur (PBS), Pop Discovery/The Learning Channel), Big and Small (BBC), and Felt! (PBS). Glen spent six years cowriting the script for Spider-Man: Turn Off the Dark with The Ordway Center. 

FRANK LONDON (COMPOSER) is a member of the Klezmatics, Hasidic New Wave, has performed with John Zorn, LL Cool J, Meltin’Pot, Tone, Michael Jackson, and has scored for films, TV, and Video Games. Frank’s own recording into the third book, The Intoxications (cantaloupe music). Frank London’s Klezmatics Brass Allstars, Di Shikhe Kapele and Brotherhood of Brass, Negineh and The Zimor Project (jewish musical songs, with Klezmatics), at Naxos and the Naxos Dub (film and theater music); Borscht: The Tribulation of Masha, and the Bee, directed by Peter Rothstein. Frank has performed with the Klezmatics at the Kennedy Center; at the Guthrie Theater, Park Square Theatre, History Theatre, Theaterworks USA, Mixed Blood Theatre Company, and Minneapolis St. Paul International Film Festival. 

MICHAEL HOOVER (SCENIC DESIGNER) has designed sets for several Twin Cities’ arts organizations including Penumbra Theatre, Mixed Blood Theatre, Open Eye Picture Theatre, Children’s Theatre Company, and the Guthrie Theatre. Michael has also designed sets for international productions, including the Guthrie’s production of A Streetcar Named Desire, and the Guthrie’s production of The Chairs by Samuel Beckett. Michael has been awarded grants and fellowships from the McKnight Foundation, the Minnesota State Arts Board, and the McKnight Foundation. He is currently the resident costume designer, designing close to a hundred productions. She is thrilled to have the opportunity to work with Peter once again, it is always a joy. 

PETER ROTHSTEIN (DIRECTOR) has directed 70 mainstage productions for Theatre Latté Da, including 11 world premieres. Other recent collaborations include the Guthrie Theatre, the Children’s Theatre Company, Minnesota Opera, Akoos Repertory Theatre, Minnesota Orchestra, Utah Shakespeare Festival, and Seattle’s 5th Avenue Theatre. He is the creator of All is Calm: The Christmas Truce of 1914 and Steel Magnolias—a docu-musical created in collaboration with Dan Chouinard. Peter was named the 2015 Minnesota Artist of the Year by the Star Tribune, Theater Artist of the Year by the Stage Magazine, and Best Director by City Pages. He has received nine Ivey Awards and has been awarded grants from the National Endowment for the Arts, Theatre Communications Group, the Minnesota State Arts Board and the McKnight Foundation. He holds a B.A. in Music and Theater from St. John’s University and a Master of Fine Arts in Directing from the University of Wisconsin-Madison. Peter-rothstein.com 

WILLENE MANGHAM (COSTUME DESIGNER) has been designing costumes for theater, dance, and television since the early 1990s. In addition to her work with Theatre Latté Da, she has designed costumes for several Twin Cities’ arts organizations including Penumbra Theatre, Mixed Blood Theatre, Open Eye Picture Theatre, Children’s Theatre Company, and the Guthrie Theatre. Willene has also appeared on international stages and has designed costumes for the world premieres of Five Points, Ladyslipper and C. Forlorn; she was Director of New Play Development at Children’s Theatre Company where she commissioned and developed over 50 new plays and musicals. She was the sound design for the Alabama Shakespeare Festival and Arizona Theatre Company. Willene has also worked with New York’s Joyce Theater, Switzerland’s STEP Festival, Jacob’s Pillow Dance Festival, Arabi International Festival, and the Central Children’s Theatre in Moscow. In 2012, she received an Ivey Award for Best Lighting for the jungle’s production of Dial M for Murder, and was named a 2015/16 McKnight Theatre Artist fellow, and an adjunct professor at MCAD. 

KATHY MAXWELL (PRODUCTION DESIGNER) has designed sets and lighting for several Twin Cities’ arts organizations including Penumbra Theatre, Mixed Blood Theatre, Open Eye Picture Theatre, Children’s Theatre Company, and the Guthrie Theatre. Kathy has directed and designed productions for the Guthrie’s production of Six Degrees of Separation, The New York City Opera, and The Ordway and the Guthrie. Recent design credits include Girl Shakes Loose, Her Skin, Vignette, This Bitter Earth, A Curious Incident of the Dog in the Night Time, and All the Way. She received her M.F.A in theatrical design from the University of Minnesota and her B.A. in theater and dance from the University of Texas. 

The Company

SALLY WINGERT (THE LIBRARIAN) is returning to Theatre Latté Da where she last served as Luisa Kittredge in Six Degrees of Separation and Ms. Lovett in Suessy Todd. This work with Peter Rothstein includes Master Class at Theatre Latté Da, Family Secrets and Women Before A Glenn, both for the Minnesota Jewish Theatre, The Double for Ten Thousand Things and Guthrie production’Private Lives and Other Desert Cities. Other recent work includes Guess Who Comes to Dinner, Indecent, and Black Spirits all at the Guthrie. Native Gardener—a children’s book production with the Arena Stage and Taylor Mac’s Hit or Mixed Blood. She appeared on Broadway and London in La Bete and has also worked at Yale Rep, The McCarter Theatre, ART in Boston, and Chicago’s Shakespeare Theater. Most recently, she directed The Whipping Man at MN Jewish Theater. She is the recipient of a 2014 McKnight Artist Fellowship. 

CHANDLER JORDAN (HULL ASTAGE MANAGER) is excited to make her Theatre Latté Da debut. As a freelance stage manager/crew member/tech of all trades, she has worked with Children’s Theatre Company (Cordonay, How the Grinch Stole Christmas, Ahabonuminals, The Last Firefly, Wizard of Oz, Abraham and the Bet), Walking Shadow Theatre Company (Red Velvet, Marie Antoinette), SteppingStone Theatre (Samuical). Park Square Theatre (Calendared Girl), Saint Paul Academy (Zink) and ValleyFair (All Wheels Extreme). 

ABBEE WARMBOE (PROPERTIES MASTER) Previous credits include, Five Points, Heaven, A Christmas Carol, Prairie home Companion, Man of La Mancha, Six Degrees of Separation, Peter and the Starcatcher, Ragtime, Gypsy. Other recent credits include: Guthrie Theatre, Gag Who Comes to Dinner, Penumbra Theatre: This Bitter Earth, History Theatre, Lord Garden Gordon, Ten Thousand Things Theatre; Good Person of Sesame Street, and Levet, Electric, Intimate Apparel, Theatre Latté Da appearance in Steerage Song and Tamar Rogoff’s Jew’s Folds 5, as well as many others and is featured in an International production of The Playwrights’ Center Five Points Union. 

Special Thanks

WE Gotta Get Out Of This World EP” (audio and mix engineer). John’s work has been seen at the Guthrie Theater, Five Points Union, John Sayles’ Two Mile Hollow, Mixed Blood Theatre: The Curious Incident of the Dog in the Night Time, Vignette, Safe at Home, MN Orchestra, Home For the Holiday, Ordway Center: Jesus Christ Superstar. Awards: 2017 Ivey Award for Production Design and Execution for Six Degrees of Separation, Overall Excellence for Ragtime. 

ABBIE KALINA (STAGE MANAGER) is thrilled to reunite with Peter Rothstein and Sally Wingert, having worked on last season’s Sister Cities. Other Theater Latté Da credits include Man of La Mancha and NEXT Festival 2017. Minneapolis Guthrie Theatre: Familiar; Children’s Theatre Company’s: Dr. John’s How the Grinch … Coulteria, Ordways, Jesus Christ Superstar. Broadway: An Act of God starring Jerry Stiller, Hal Hayes, King Charles III (US premiere), Broadway: Off-Off Broadway: Adrian Theatre Company: the world premiere of Stephen Adly Guirgis’ Pulitizer Prize winning play Between Riverside and Crazy, FOUND, Signature Theatre: Martha Clarke’s Angel Reapers, Manhattan Theatre Club’s: Of Good Stock. Television: Tony Awards, NFL, Honors, Showtime at the Apollo, Joel Mamon-Upcoming: Mamma Mia With The Ordway Center. 

THEATRE LATTÉ DA • LATTEDA.ORG
INSTITUTIONAL SUPPORT

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.

INDIVIDUAL SUPPORT

Grand Finale ($25,000 and above)
Kathy and Allen Littenmeier
Karin and Ewan Moore
Mary and Kenneth Lovine
Kara and Greg Lawrenz
Kara and Doug Lawrenz
Dr. Luis A. Page-Carlo and Jee Sommartine
Shannon Pierce and Rachel Kwon
Gene and Pat Rodewich
Levin and Connie Runnels
Janie A. Roman and Jim Bernard
Randy and Sondra Roth
Ken and Nina Rothschild
Katherine Ryan
Ann and Pat Ryan
The Ryan Family

Show Stopper ($1,500–$4,999)
Anonymous
Ella and Joseph Marder
Mary and Mark Bahr
Kevin and Mary Bahr
Jenna and Tom Bahr
Barb and Greg Karch
Sandra and Tom Karch
Ken and Nina Rothschild
Katherine Ryan
Ann and Pat Ryan
The Ryan Family

Entr’acte ($500–$1,499)
Anonymous
Ella and Joseph Marder
Mary and Mark Bahr
Kevin and Mary Bahr
Jenna and Tom Bahr
Barb and Greg Karch
Sandra and Tom Karch
Ken and Nina Rothschild
Katherine Ryan
Ann and Pat Ryan
The Ryan Family

Theater Latté Da's mission is to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater. We are guided by our values that our work be bold and collaborative, and strive to act with integrity and gratitude both on and off the stage. By illuminating the unseen, giving voice to the unheard, and empathizing with the unknown, Theater Latté Da strives to open eyes, ears, and hearts.

Please consider a tax-deductible contribution to Theater Latté Da today and join us in bringing great musical theater to life.

Theater Latté Da • LATTEDA.ORG
11
INDIVIDUAL SUPPORT

Overture ($100-$499)

Ames: Gollin
Robert Allen
Scott Allen
Ames
Rita Sanderson
Hammond
Amiel
Jeanette and Joseph Santiago
James Ainsley and Michael Magness
Mackenzie Reimer
Kathleen Bowers
Robert and Mary Beck
Les Boudreaux
Bud and Ann and Bruce Bohagen
Chicago Bozeg
Bill Brown
Dave Carlile and Bradley Bedell
Tim Baruch
Mamie Bajcak and Hamilton
Dustin Barlow
Katherine Barlow
Jeffery Bechtel
Rose Beiler
Dennis Bernstein
Cape Legros
Les Bostman
Pam and Dan Bednars
Ohio Bostrom
Judith and Anne Bross
Mary Magness Broida
Carol Bross
Kwok Bunkheka
Virginia and Lynn Campbell
Dave Carlson and Jerry Frank
Cindy Carapetyan and Gregory Robbins
Shiobara and Miki Chiang
Doug Chambers
Virginia and Susan Campbell
Mike Chong
Jeremy and Michelle Coleman-Elbers
Carol Coleman
Brady Coffin
Dave Coffin
Jim and Donn Coates
Steve Cown
Parisa Conroy
Gregory Connolly
Vicki Das
Tara D. Davis
Daniel Delano
Carrie Denby
Michael Dijkema
Marion and Caron Dillan
Sam Dinsmore
Kendall N. Doppelt
Diane Donohoe
Lisa Driscoll
Mary Driscoll
Michael Driscoll
Places ($50-$999)

Ames: Thomas B.
Brian Bearden
Ari M. Berger
Molly Bieganski
Derek Biedenbender
Peter Blackwell
Jim Bidone
Sarah Bickel
Mary Birkbeck
Diana Brown
Carol Brown
Melissa Brown
Tara Burton
Frida Gadow and Susan Oppenheim
Mama Gasser and Stan Wilson
Mary-Anne Gassman
Kara Gauthier
Marianne Flaherty
Katie Hafner
Nancy Hanus
Bill Hanus
Ellie Hughes
Hugh Hume
Carol Judson
Robert Judson
Kevin Miller
Mary Miller-Koehr
Andy Miller-Wald
Joy Koepp
Andrei and Leela Kory
Andrew Lathan
Jeffery Lathrop
John and Jodie Marks
Carol Marshburn
Linda Mathers
Peter Mathews
David McCloy
Thomas E. McDermid
Mary-Jane McKechnie
Louis McLaughlin
Nancy McLaughlin
Terry McLaughlin
David Maguire
Lee Magoon
Elizabeth Magrath
Patrick Maddox
Mary Madden
Steve Maddox
Rita Malone
Nancy Malone
Nancy and James Peasam
Mariana Rahn
Matt Rafter
Bill Raftery
Alex Rasmussen
Nancy Rasmussen
Mackenzie Rasmussen
Steve Rasmussen
Alex Rasmussen
David Rasmussen
Mary Rasmussen
Robert Rasmussen
Shawn Rasmussen
Katherine Rasmussen
Stephen Rasmussen
Lori Rasmussen
David Rebar
Katie Rebar
Mary Rebar
Sara Rebar
Jan Rebar
Melissa Rebar
Delia Reck
Katherine Reck
Elizabeth Reck
Natalie Reck
Ashleigh Rodman
Beth Rogers
Randy Rogers
Dana Rosenberg
Sarah Rosenberg
Elyse Rosenberg
Mike Rosenberg
Mary Rosenberg
Sara Rosenberg
Joel Rosenberg
Russ Rosenberg
Scott Rosenberg
Pam Rittenberg
Renee Rittenberg
James Rittenberg
Alex Rittenberg
Katherine Rittenberg
Sarah Rittenberg
Sara Rittenberg
Katherine Rittenberg
Sarah Rittenberg
Tom Rittenberg
Laura Rittenberg
Sara Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Allison Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Allison Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Theresa Rittenberg
Sarah Rittenberg
Sarah Rittenberg
Tina Rittenberg
Steve Rittenberg
Ther
Founded in 1998, Theater Latté Da is in its 20th season of presenting original and re-imagined musical theater.

Theater Latté Da (TLD) seeks to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater. TLD is dedicated to expanding the American Musical Theater with work that speaks to a contemporary audience. Theater Latté Da has fostered innovation and diversity since its inception. We believe in work that is bold and collaborative; we act with integrity and gratitude. These values are integral to the organization’s health and drive the discussion at every stage of decision-making. Through productions that transcend the conventional, the organization helps solidify the Twin Cities’ reputation as a place where progressive art plays a vital role.

Theater Latté Da is the leading nonprofit professional theater in the Twin Cities that exclusively produces musical theater. Since its inception, TLD has presented 72 Mainstage productions, including 11 world premieres and 11 area premieres. Each has garnered critical acclaim and earned its artists and TLD a host of awards, including: seven IVEY Awards for overall excellence, National Endowment for the Arts, the Gabriel Award for Broadcast Excellence, and the American Theater Wing National Theater Company Award. In addition to our Twin Cities presence, TLD’s original production All is Calm: The Christmas Truce of 1914 celebrated its 11th anniversary with a national tour to 16 cities, ranging from New Jersey to California and Wisconsin to Florida. TLD’s provocative staging of Bernstein’s West Side Story was remounted at the 5th Avenue Theatre in Seattle, Washington in October 2017, and was remounted at Asolo Repertory Theater in Florida in May 2018.

Since 1998, TLD has performed in venues throughout the Twin Cities, ranging from the intimate 120-seat Loring Playhouse to the historic Pantages Theater in downtown Minneapolis. To deepen our relationship with Twin Cities audiences and to better reach the communities we serve, Latté Da decided to make a permanent home in northeast Minneapolis. In 2016, TLD became the proud owner of the historic Ritz Theater, a 234-seat theater with administrative offices, rehearsal space, dressing rooms, and box office.

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 and collaborative; we act with integrity and gratitude.

BOLD We make bold choices in support of our mission and vision, both on and off stage. By illuminating the unseen, giving voice to the unheard, and empathizing with the unknown, we open eyes, ears and hearts.

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

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 this organization’s success, and we actively seek out opportunities to acknowledge each person’s contribution.
SEASON 21
ONCE
ALL IS CALM
A LITTLE NIGHT MUSIC
CANDIDE
HEDWIG AND THE ANGRY INCH
TO LET GO AND FALL
SEASON TICKETS ARE ON SALE NOW!
Visit LATTEDA.ORG or call 612-339-3003