



Photo by Allen Weeks

ONCE

BOOK BY ENDA WALSH

MUSIC & LYRICS BY GLEN HANSARD & MARKÉTA IRGLOVÁ

BASED ON THE MOTION PICTURE WRITTEN

& DIRECTED BY JOHN CARNEY

DIRECTED BY PETER ROTHSTEIN

MUSIC DIRECTION BY JASON HANSEN

CHOREOGRAPHY BY KELLI FOSTER WARDER



THEATER MUSICALLY

SEP 12 - OCT 21, 2018 • RITZ THEATER

Theater Latté Da presents

ONCE

Book by **Enda Walsh**

Music & Lyrics by **Glen Hansard & Markéta Irglová**

Based on the Motion Picture Written & Directed by **John Carney**

Directed by **Peter Rothstein****

Music Direction by **Jason Hansen†**

Choreography by **Kelli Foster Warder****

FEATURING

Jay Albright*, Ben Bakken, Francesca Dawis, Jason Hansen†, Martin L'Herault*, Molly Sue McDonald*, Britta Ollmann*, Antonia Perez, Dan Piering*, Matt Riehle, Silas Sellnow, Reed Sigmund*, and Suzanne Warmanen*.

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

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

†Member of Twin Cities Musicians Union, American Federation of Musicians

ONCE will be performed with one 15-minute intermission.

Opening Night: Saturday, Sep 15, 2018

ASL Interpreted and Audio Described Performance: Thursday, Sep 27, 2018

Post-show Conversations: Thursdays Sep 20, 27, Oct 4, 11, and 18
Sundays Sep 16, 23, 30, Oct 7, 14, and 21

Post-show Happy Hour with the cast: Fridays October 5 and 12

Originally Produced on Broadway by Barbara Broccoli, John N. Hart Jr., Patrick Milling Smith, Frederick Zollo, Brian Carmody, Michael G. Wilson, Orin Wolf, The Shubert Organization, Robert Cole—Executive Producer
In association with New York Theatre Workshop

Once was originally produced Off-Broadway at the New York Theatre Workshop in December 2011
Jim Nicola—Artistic Director, William Russo—Managing Director

Once was originally developed at the American Repertory Theater, Cambridge, Massachusetts, in April 2011
Diane Paulus—Artistic Director, Diane Borger—Producer

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.

**Theater Latté Da is grateful for the generosity of our *ONCE* Production Sponsors
Dick and Diane Wright.**



Book by Enda Walsh
 Music & Lyrics by Glen Hansard & Markéta Irglová
 Based on the Motion Picture Written & Directed by John Carney

THE CAST

Bank Manager/Accordion/Piano	Jay Albright*
Guy/Guitar	Ben Bakken
Ex-Girlfriend/Violin	Francesca Dawis
Guitar/Mandolin/Piano/Drums	Jason Hansen†
Da/Guitar/Ukulele	Martin L'Herault*
Studio Engineer/Guitar/Violin/Bass	Molly Sue McDonald*
Girl/Piano	Britta Ollmann*
Reza/Percussion	Antonia Perez
Emcee/Cello/Bass/Guitar	Dan Piering*
Svec/Guitar/Drums/Bass	Matt Riehle
Andrej/Violin/Mandolin/Melodica	Silas Sellnow
Billy/Percussion	Reed Sigmund*
Barushka/Percussion	Suzanne Warmanen*

THE PRODUCTION TEAM

Director	Peter Rothstein**
Music Director	Jason Hansen†
Choreographer	Kelli Foster Warder**
Scenic Designer	Michael Hoover
Costume Designer	Mathew LeFebvre^
Lighting Designer	Grant E. Merges
Sound Designer	Kevin Springer
Stage Manager	Tiffany K. Orr*
Substitute Stage Manager	D. Marie Long*
Assistant Stage Manager	April Harding*
Dialect Coach	Foster Johns
Technical Director	Bethany Reinfeld
Properties Master	Abbee Warmboe
Assistant Director	Derek Prestly
Czech Translations	Klára Moldová
Wardrobe Crew	Dakota Blankenship
Laundry	Tiffany Clem
Scenic Charge	Angelique Powers
Scenic Artists	Nicole Del Pizzo, Jeni Tolifson
Master Electrician	Ray Steveson
Asst. Master Electrician	Micayla Thebault-Spieker
Audio Engineer	Nicholas Tranby
Followspot Operators	Nick Fetting, Joanna McLarnan
Sub. Followspot Operator	Jeremy Ellarby
Carpenters	Jens Anlev, Eric Charlton, Whitley Cobb, Andoni Marinos, Jorge Rodriguez, Madi Smith
Electricians	Brent Anderson, Erin Belpedio Katie Deutsch, Jeremy Ellarby, Paul Epton Nate Stanger, Tony Stoeri, Megan Winter



COSTUME RENDERINGS BY
 MATHEW LEFEBVRE

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

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

†Member of Twin Cities Musicians Union, American Federation of Musicians

^Member of the United Scenic Artists, a national union that represents designers
 and scenic painters for the American theater

LETTER FROM THE DIRECTOR

I went to the funeral of a colleague today. He was too young, and he was an extraordinary musician. The service began with an anonymous poem recited by his brother, also an extraordinary musician.

*Do not judge a song by its duration,
nor by the number of its notes.
Judge it by the way it touches and lifts the soul.
Sometimes those unfinished are among
the most beautiful.*

*And when something has enriched your life,
And when its melody lingers in your heart,
Is it unfinished?
Or is it endless?*

Once is filled with a host of extraordinary songs but the central relationship is much like an unfinished song. The story takes place over just six short days, yet the Guy and the Girl are forever changed. Because their brief intersection is a profound one. Because they awaken something in each other; they inspire each other; they make beautiful music together.

We set our production in something reminiscent of a train station, which is a likely home for street musicians to congregate, but it is also a place of

comings and goings more than a destination in and of itself. When we meet the Girl she has come from the Czech Republic to build a new life in Dublin. When we meet the Guy he is giving up on his music and contemplating a move to America. They are coming and going but they happen to be standing in the same place at the same time. “It was my destiny to meet you today,” the Girl says.

Hopefully our lives are filled with such intersections—moments where fate brings us together—and from that encounter we are inspired, awakened, transformed. I think one of the things I treasure most about live music and live theater is that very intersection; sharing the same space and time if only for a brief moment. And sometimes when lightning strikes “it touches and lifts the soul” and “the melody lingers in your heart.”

I’m glad you’re here.



Peter Rothstein
Founding Artistic Director



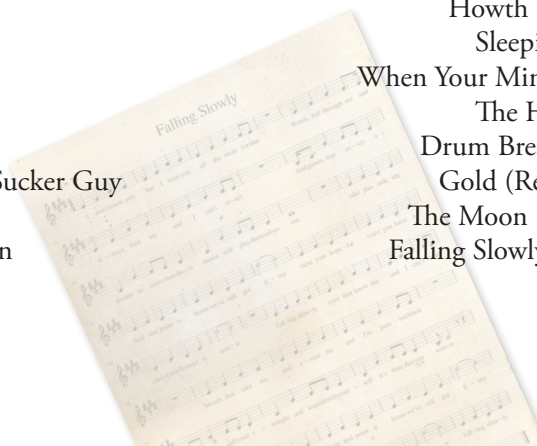
MUSICAL NUMBERS

ACT ONE

Leave
Song Without Words
Falling Slowly
North Strand
The Moon
Ej Pada Pada
If You Want Me
Broken Hearted Hoover Fixer Sucker Guy
Say It To Me Now
Abandoned In Bandon
Satisfy Me
Gold

ACT TWO

Act 2 Opening
When Your Mind’s F***** Up (Rehearsal)
Howth Head
Sleeping
When Your Mind’s Made Up
The Hill
Drum Breakdown
Gold (Reprise)
The Moon (Reprise)
Falling Slowly (Reprise)



ABOUT THEATER LATTÉ DA



PHOTO: SALLY WINGERT, DAN CHOUINARD, AND NATALIE NOWYTSKI IN *UNDERNEATH THE LINTEL*.
PHOTO BY DAN NORMAN

Founded in 1998, Theater Latté Da is in its 21st 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 conception. 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 drives 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* will celebrate its 12th anniversary with a national tour and an Off-Broadway debut at the Sheen Center in New York City this November and December. TLD's provocative staging of *Ragtime* was remounted at the 5th Avenue Theatre in Seattle, Washington in October 2017, and Asolo Repertory Theater in Florida in May 2018. TLD's production of *Sweeney Todd* will be remounted at Asolo Repertory in Spring 2019.

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 248-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, drama, poetry, dance and design. 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.

ENDA WALSH ON ADAPTING *ONCE*

THE PLAYWRIGHT RECALLS HIS JOURNEY FROM CYNIC TO PROUD, EMOTIONAL WRECK



"To make the musical work, it would have to wear its heart on its sleeve as openly as the film."

Enda Walsh

We don't do musicals in Ireland. Well, not much. We like to keep our actors and our musicians separate at all times. In separate counties, even. There is possibly a musical theatre company hidden on Sherkin Island doing a production of *Wicked* right now, but they haven't been found yet. And when we do find them, it will be a heavy dose of Samuel Beckett for those grinning fools. Why break into song and dance to exorcise your inner emotions when you can talk yourself through it? Over the years, I've added my own fair share of words to Irish theatre. You can't help it as an Irish person. We talk. Singing's for after hours.



*Enda Walsh and *Once* (Broadway) director John Tiffany*

So, when, in October 2010, I got the call from the (*Once*) producers asking whether I wanted to write a stage musical version of the small, Irish film, *Once*, I was embarrassed. This was the end! I mean, I wrote plays about death, for Christ's sake. A friend of mine was particularly appalled at the idea. When he heard I'd been approached to write *Once* for the stage, he said it was "like someone giving Charles Manson the rights to adapt *It's A Wonderful Life*."

You see, I loved the movie *Once*. It's pretty much perfect: the story of a love that can never happen between a failing Dublin songwriter and a Czech immigrant, it has a bittersweet ache to it. I'm a practicing misanthrope, but that movie turned me into a bunny rabbit.

To make the musical work, it would have to wear its heart on its sleeve as openly as the film. It needed to find its own simple style, though; it needed to be a little awkward in itself. Simple is easy in film. Onstage, something understated needs muscles if it's going to live in an auditorium of a thousand people and speak to them. The film is effectively a two-hander. We needed more than that, without ripping the heart out of the piece and shouting all over it.

I went home and gave it a go. The cast grew from two to 12; smaller stories spun around the central one; I discovered how to make an ensemble piece of theater where you are watching not just two but 13 people's lives change. They change in small ways, but in the scale of their own lives, they are big. A time-line of five days made the whole thing more delicate and transient; an inarticulate, hesitant language appeared—even some comedy. It seemed to be a story about people finding a voice.

Anything I have ever written, dark or light, has been about characters finding a voice, or finding clarity in their lives. It's a very tiny, delicate thing but it can become a powerful theme in the theater—it speaks loudly in those places.

Excerpted from an interview with The Guardian; 2013

MUSIC, LOVE, AND FATALISM: HOW IRISH

The idea of reviving the oft-maligned genre of the rock musical is one of several twists in the saga of *Once*. It is based on the Irish-born writer and director of the film John Carney's own experiences when he was living in Dublin and temporarily separated from his girlfriend, who was pursuing an acting career in England.

"I kept thinking, 'How do you make a modern musical?'" Mr. Carney said. "Then it became clear that I could do it just like a small indie art-house movie, very naturalistically. I could create a world where it was O.K. to break into song, without an orchestra coming up out of nowhere."

The film was completed in 17 days for \$150,000, most of which was paid for by the Irish Film Board. The title originally referred to a planned scene in which the two characters made love, but just once. After the actors objected to Mr. Carney's idea ("So predictable," Ms. Irglová, who plays Girl, said), the scene wasn't filmed. Now the title, Mr. Carney says, refers to fellow Irishmen and women he would encounter in bars: "They say, 'Once I do this, then it'll be great.' But they never do it. It's a great Irish tradition of vacillating."

In keeping with another Irish tradition—fatalism—initial expectations for *Once* were low, especially after the film festivals in Toronto and elsewhere rejected it. But in another unexpected turn, a scout for the Sundance Film Festival



John Carney

saw *Once* at the annual movie festival in Galway. *Once* was included in the 2007 Sundance Film Festival, where it was awarded the Audience Award. Mr. Carney and (lead actor) Glen Hansard were so convinced that it didn't stand a chance of winning any awards that they had to change their return plane reservations at the last minute (and at substantial cost) so they could attend the closing ceremony.

Mr. Carney hopes that one of the film's subjects—the way inexpressive people can connect and communicate through music—will resonate beyond Ireland, as well as the timeliness of the film's themes of immigration and cross-cultural migration. As for the ambiguous relationship at the core of the film, Carney says, "It's the ones who are gone

who haunt you for the rest of your life."

By David Browne
May 13, 2007

Excerpted from a New York Times interview with John Carney, director of the 2007 film, *Once*, 3 days before it was released in the U.S.



John Carney with Glen Hansard and Markéta Irglová on the set of *Once*.

COMINGS AND GOINGS: IMMIGRATION AND EMIGRATION IN IRELAND



The Czech Inn in Dublin

Once not only captures its characters on the brink of transition, but the country of Ireland itself. For most of its existence, the Irish Republic has been a relatively poor, under-modernized nation. One of the most important stories in Irish history is not only about the country itself, but about the people who left. The very idea of being away from home became a part of the Irish psyche. In the 1700 and 1800s, famine drove many out of Ireland. In the 20th century, economic downturns in the 1920s, 1950s, and 1980s convinced generations of Irish to try their luck elsewhere. The fighting in Northern Ireland from the 1960s also persuaded many people that their future lay outside of Ireland. In 1980, the Irish unemployment rate was 18%, but all of that changed rapidly in the 1990s when the Irish Republic underwent a staggering period of economic growth and became one of the fastest growing economies in Europe.

From being the poor man of Europe in the 1980s, Ireland became the rich man. Between 1991 and 2003 the country's economy grew by an amazing 6.8 percent per year, and Irish living standards became among the highest in Europe.

In 1994, economist and broadcaster David McWilliams drew analogies between the situation in Ireland and what had happened in countries like Hong Kong and South Korea a decade earlier and coined the phrase "The Celtic Tiger." This shorthand way of describing the boom in Ireland became a popular term to sum-up what was happening in the country.

With the advent of "The Celtic Tiger," outward emigration largely stopped and, for the first time ever, large numbers

of immigrants began arriving in Ireland. Immigrants from African and Eastern European nations traveled seeking to benefit from the wealth of the country. In 2002, as a member of the European Union, the Republic of Ireland (which includes Dublin), adopted the euro currency. In 2004, Ireland became one of just 3 countries to open its border to migrant workers from the European Union's 10 newest member states, including the Czech Republic. By 2007, a year after *Once* was filmed, 10% of Dublin's residents were foreign born.

In 2008, a journalist from *Radio Prague* paid a visit to the Czech Inn in Dublin, a gathering place for Czech and Slovak immigrants. Describing the role the Inn plays in the community, one of the patrons said, "In particular [Czech] people come in here to make new friends, which is normal of course. They come here if they are looking for a job or accommodations. At the same time, they can drink and talk their own language and listen to music from home as well. The Czech Inn actually plays the same role as Irish bars all over the world." Proof that, whether people are coming or going, music, drink, and the company of others provide momentary safe harbors in a transient world.



ONCE SCENIC DESIGN BY MICHAEL HOOVER

"We set our production in something reminiscent of a train station, which is a likely home for street musicians to congregate, but it is also a place of comings and goings more than a destination in and of itself."

- Peter Rothstein, Director

TAKING IT TO THE STREETS: BUSKERS IN DUBLIN

The city of Dublin is known for its “buskers”—street musicians and performers who gather wherever people do, hoping to exchange their music for a passerby’s spare change.

Some of Ireland’s best-known musicians have cut their teeth performing on the streets of Dublin including U2’s Bono, Glen Hansard, and Damien Rice. Hansard, who left school at an early age, has said, “Five years busking on Grafton Street was the only education I ever needed.”

A good busker “can hold an audience and make them forget where they are, even if it’s only for five minutes,” says Dublin-

based music producer, Roger Quail. A bad busker? “While I’d never dismiss someone for having the nerve to actually get out and play uninvited in public, I think the bad ones are self-deluded and suffer from the misguided idea that banging away on an out-of-tune acoustic guitar will somehow transform them into a young Bob Dylan. And they always play way too loudly.”

After spending a summer chronicling the lives of buskers on Dublin’s famed Grafton Street, *Irish Times* journalist Una Mullally assembled the following list:

BUSKER DO’S AND DON’TS:

Do your thing: Don’t copy other acts. Don’t feel as though you have to belt out something everyone knows.

If you can’t be original, be good: Tight musicianship and liveliness are musts.

Be funny: The street is a stage. A crowd will gather for witty banter.

Don’t beg: If you’re good, the money will come to you.

No wind instruments: Nothing sours a summer day like a barely-tuned bagpipe or trumpet.

Hone your set: Have a couple of hours of music ready and then go out there and storm through it.

Don’t ask your friends to help: They will just stand there awkwardly, detract from your set, and disappear with your first 2 euros to buy themselves a coffee.



BIOGRAPHIES

The Cast



JAY ALBRIGHT

(BANK MANAGER/
ACCORDION/PIANO) This is Jay Albright's third show with Latté Da. The others being *Lost in Boston* and

Six Degrees of Separation. He has acted and made music at the Guthrie, Chanhassen Dinner Theatres, Frank Theater, The History Theater, Illusion Theater, Old Log Theater, the Minnesota Festival Theater, the Old Creamery Theater, The People's Light and Theater Company, Hope Summer Repertory Theater, The North Carolina Shakespeare Festival, and auditioned at many more. He recently directed his first show starring grown-ups: John Gamoke's *For the Love of...*, produced by JoZanephine Originals at the Minnesota Fringe Festival. He is married to Angela Timberman. They have two sons and a dog.



BEN BAKKEN (GUY/

GUITAR) just started his 8th year as theatre director at Hill-Murray School in Maplewood. Previously with Theater Latté Da, Ben

jigged for his life as John Diamond in *Five Points* and rocked a kilt and whip as Zoser in *Aida*. Other credits include: Jesus in *Jesus Christ Superstar* (2011 Ivey Award), *Grease*, *Hairspray*, *Footloose*, and more at Chanhassen Dinner Theatres; Disney's *High School Musical* at Children's Theatre Company; *Mamma Mia!* and *The Rocky Horror Show* at the Ordway; and *Teen Idol* at the History Theatre. Next up Ben is directing Hill-Murray School's production of *Newsies* performing this November!



FRANCESCA DAWIS (EX-GIRLFRIEND/VIOLIN)

is ecstatic to return to Minneapolis after graduating with a degree in Psychology from Stanford University

this past June. Latté da credits: *Evita*, *Susannah*. Other Minneapolis credits include: the Children's Theatre Company, Theater Mu, and the Ordway. At Stanford, Francesca actively performed in both musical theatre and operas, recently appearing as Christine in

The Phantom of the Opera and as the title role in *The Ballad of Baby Doe*. As a violinist, she served as concertmaster of both the Stanford Symphony and Philharmonia orchestras and can be heard on an episode of NPR's *From the Top*. She is thrilled to be playing violin onstage again after appearing as the Fiddler's Daughter in the Guthrie's *A Christmas Carol* in 2005 and 2006.



MARTIN L'HERAULT

(DA/GUITAR/UKULELE) is excited to be on stage with Theater Latté Da for the first time. After Recently returning to the Midwest

after living in N.Y.C., he is grateful to be living in the Minnesota Nice environment. Credits include: *Guys and Dolls* (Old Log Theatre), *Five Presidents* (Milwaukee Rep, Arizona Theatre, Bay St. Theater), *The Country House* (Morningside Players), *Sleep in Safety: The Death of Octavia Hatcher* (Jenny Wiley Theatre), *True West*, *Of Mice and Men* (Gard Theater), and *Hamlet, A Midsummer Night's Dream, As You Like It* (Wisconsin Shakespeare Festival). Television credits include: *A Crime to Remember* (Judge Chillingworth), Investigation Discovery Channel. More at: martinlherault.com



MOLLY SUE McDONALD

(STUDIO ENGINEER/
GUITAR/VIOLIN/BASS) has performed extensively as an actor, singer, and musician in the areas of

theater, music theater, opera, live radio, and the concert stage. She is familiar through her work at the Guthrie, Chanhassen, Cricket, Nautilus, 10,000 Things, Frank, Park Square, Mixed Blood, Old Log, Illusion and History Theaters. Other credits include Arizona Theater Co, Goodman and Lincolnshire Theaters; She has performed with VocalEssence, Ex Machina Baroque Opera, Dorian Opera and the symphony orchestras of Minnesota, Columbus, Kansas City, Duluth, South Bend, Des Moines, and Cedar Rapids. She is 1/4 of the hit group Sopranorama!, and has worked with Bobby McFerrin, Garrison Keillor, Douglas Campbell & Maureen McGovern. Her album *Child of Mine* won the ALA Notable Award.



BRITTA OLLMANN (GIRL/

PIANO) is so happy to return to Theater Latté Da where she was previously seen as Mother in *Ragtime*, Cinderella in *Into the Woods*,

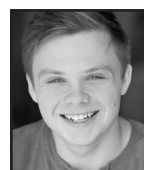
and Violet in *Violet*. Additional credits include *A Catered Affair* (Broadway); *Ragtime* (Asolo Rep); *Sunday in the Park with George* (Guthrie Theater); *Mamma Mia!* (Ordway Theater); *A Catered Affair* (The Old Globe); *Daddy Long Legs*, *Red Velvet* (freeFall Theatre); *Sister Act*, *Grease* (Chanhassen Dinner Theatres), commercial & print work, and more. Britta holds a BFA from New York University and an MA in teaching from Hamline University. BrittaOllmann.com



ANTONIA PEREZ (REZA/

PERCUSSION) is making her Theatre Latté Da Debut and is very grateful for the opportunity. Most of her work has been in straight

plays (Theatre Coup D'etat- *Moby Dick*, *Antigone*, *The Crucible*) and devised theatre. This past January she was made a company member with Umbrella Collective (*Velvet Swing*, *The Ravagers*, *Wolfsong*). Most recently she was seen in Artistry's production of *Legally Blonde*.



DAN PIERING (EMCEE/

CELLO/BASS/GUITAR) is appearing in his third show with Theater Latté Da, having previously appeared as Max Forrester in *Song*

of Extinction and as Woody/Musician in *Six Degrees of Separation*. Local stage credits include work at the Guthrie, The History Theatre, Theatre L'Homme Dieu, Artistry, The Old Log Theatre, The Public Theater of Minnesota, Mixed Precipitation, the 24 Hour Plays, the Minnesota Fringe Festival, and others. His television and online serial credits include PBS's *Broadway or Bust* and *Theater People*. Dan was the 2012 Spotlight Triple Threat recipient. He has a BFA from the University of Minnesota Guthrie BFA Actor Training Program and a BA from the University's Hubbard school of journalism.

**MATT RIEHLE**

(SVEC/GUITAR/DRUMS/BASS)

is a musician/actor/songwriter from Minneapolis. He has had the pleasure of working

with Theater Latté Da (*Five Points, Assassins, Man of La Mancha, C.*), History Theater (*Sweet Land*), Torch Theater (*Dangerous Liaisons*), Yellow Tree Theater (music – *Still Dance the Stars, Flowers for the Room*), 7th House Theater (*Hair, Jonah and the Whale*) and Chanhassen Dinner Theatres (*Jesus Christ Superstar*). Matt sings and plays keyboard in a classic rock band (Led Zeppelin, Pink Floyd), and particularly enjoys writing music and performing with *Take It With You*, a fantastic live radio show/podcast in Duluth, MN.

**SILAS SELLNOW**

(ANDREJ/VIOLIN/MANDOLIN/MELODICA/)

is very happy to be returning to Theater Latté Da. He was last here as Ted in *Peter and the Starcatcher*.

He has been a company member at the Great River Shakespeare Festival for the past five years and been a part of eleven productions there including *Lysander/Bottom* and musical director for *A Midsummer Night's Dream* and Sam in *Shakespeare in Love* this past summer. Other credits include *Watch on the Rhine* at the Guthrie Theater/Berkeley Rep, *Always... Patsy Cline* at Lyric Arts, and *The Snow Queen* at Park Square.

**REED SIGMUND (BILLY/PERCUSSION)**

is proudly celebrating his debut performance with Theater Latté Da. He has spent the past 18 years at Children's

Theatre Company, where he's appeared in over 60 productions, including: *The Wizard of Oz, HONKI, Seussical, A Year with Frog and Toad, If You Give a Mouse a Cookie, Romeo & Juliet, Bert and Ernie, Goodnight!, Cinderella, Robin Hood, Babe, the Sheep-Pig, Annie, Mercy Watson to the Rescue!, Dr. Seuss' How the Grinch Stole Christmas, Alice in Wonderland, 20,000 Leagues Under the Sea, Shrek the Musical, Diary of a Wimpy Kid, Pinocchio, The Sneetches, and Corduroy*. When not performing, Reed and his darling wife Autumn can be found frolicking with their three little guys: Sawyer, Sullivan and Kermit.

**SUZANNE WARMANEN**

(BARUSHKA/ PERCUSSION)

Previous productions include:

Sod House Theater: *An Enemy of the People*. The Moving Company: *Every*

Sentence is For the Birds, All's Fair/ The War Within. Theatre de la Jeune Lune: *Amerika, or the Man Who Disappeared*. Berkley Repertory Theatre: *Tartuffe*. Shakespeare Theater: *Tartuffe*. South Coast Repertory Theater: *Tartuffe*. Guthrie Theater: *Sense and Sensibility, Vanya and Sonia and Masha and Spike, Pride and Prejudice, The Winter's Tale, Macbeth, The Importance of Being Earnest, A View From the Bridge, Lost in Yonkers, Pirates of Penzance, Hedda Gabler, The Playboy of the Western World, Summer and Smoke, A Midsummer Night's Dream, Much Ado About Nothing, The Rover, A Doll's House, Top Girls, Tone Clusters, Naomi in the Living Room, A Christmas Carol*. Gremlin Theatre: *A Lovely Sunday for Creve Coeur*. Ten Thousand Things Theatre: *Measure for Measure*. Recordings: "All Around Woman" vocal CD. Film: *Herman, U.S.A.* Training: M.F.A. University of Minnesota, Twin Cities, B.E.A. University of Minnesota, Duluth. Awards: 2009 Society of Prometheusians. 2015 Milaca High School Hall of Fame.

The Creative Team**ENDA WALSH (BOOK)**

is an acclaimed playwright, screenwriter and director. His recent work includes the play *Arlington* and the opera *The Second Violinist* which

both premiered at the Galway International Arts Festival in 2016 and 2017 respectively. He also worked on the new musical, *Lazarus*, with David Bowie, which opened at New York Theatre Workshop in December 2015. His work has been translated into many languages and has been performed internationally since 1996. In 2014 he received an Honorary Doctorate from Galway University. Enda is currently adapting and directing Max Porter's *Grief is the Thing with Feathers* for Complicite.

**GLEN HANSARD (MUSIC & LYRICS)**

is an award-winning musician with a host of real-life songs and lilting vocals that reflect

a passion for his diverse influences. Film: *The Commitments* and *Once*. Albums: *Didn't He Ramble, Rhythm and Repose, Strict Joy*, the soundtrack of *Once* (Academy Award for Best Original Song, 'Falling Slowly'; Olivier award for Outstanding Musical Contribution), *The Swell Season, The Cost, Burn the Maps, Set List, For the Birds, Dance the Devil, Fitzcarraldo* and *Another Love Song*. Glen is currently touring the world supporting his latest solo album release *Between Two Shores*.

**MARKÉTA IRGLOVÁ**

(MUSIC & LYRICS)

is an Academy Award-winning musician and actor born in the Czech Republic. Film: *Once* and *Milluji tě Modře*.

Albums: *Muna, Anar, The Swell Season*, the soundtrack of *Once* (Academy Award for Best Original Song, 'Falling Slowly', Olivier award for Outstanding Musical Contribution), *Strict Joy*. Markéta is currently writing songs for her third solo album alongside various other musical projects for stage and screen. She is due to have her third baby in Iceland this year.

**JOHN CARNEY (MOTION****PICTURE WRITER AND****DIRECTOR)**

is a Dublin-based writer-director who came to the world's attention following the box office hit

and critically acclaimed musical feature film *Once*, which garnered multiple Independent Spirit, Sundance and Raindance awards. Previously, John was a bassist in the Irish rock band the Frames, where he met Glen Hansard. These musical roots continue to be evident in John's work with his latest production, *Can a Song Save Your Life?*. Other projects include *Dogs of Babel* for David Heyman and Nathan Kahane starring Steve Carrell and a feature adaptation of M.R. James's *Casting the Runes* for Barbara Broccoli and Michael G. Wilson.

**PETER ROTHSTEIN**

(DIRECTOR)

has directed 72 mainstage productions for Theater Latté Da, including 11 world premieres. Other recent collaborations include

the Guthrie Theater, the Children's Theater Company, Minnesota Opera, the Illusion Theater, Ten Thousand Things, Minnesota

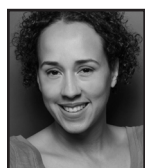
BIOGRAPHIES

Orchestra, Utah Shakespeare Festival, Seattle's 5th Avenue Theater, and Asolo Rep. He is the creator of *All is Calm: The Christmas Truce of 1914* and *Steerage Song*—a docu-musical created in collaboration with Dan Chouinard. Peter was named the 2015 Artist of the Year by the *Star Tribune*, Theater Artist of the Year by *Lavender*, and Best Director by *City Pages*. He has received nine Ivey Awards and has been awarded grants and fellowships 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.



JASON HANSEN (MUSIC DIRECTOR/GUITAR/MANDOLIN/PIANO/DRUMS) has held positions of music director, orchestrator, educator, and/or performer at Theater

Latté Da (*Assassins*, *C.*, *Into the Woods*, *Our Town*, *Aida*), the Children's Theater Company, Mixed Blood Theater, Guthrie Theater, History Theater, Theater Mu, Ten Thousand Things, Open Eye Figure Theater, the MN Fringe Festival, the Hennepin Theater Trust, and the Arkansas Repertory Theater. In the past three years, Jason has contributed to over ten world premiers. He also co-directs the Twin Cities senior rock ensemble Alive & Kickin'; acts as accompanist and music director for area cabarets and theatrical events; and is a published composer and arranger continuing to develop new music for choir, cabaret and theater. He lives in St. Paul with his wife Alise and daughter Madeleine.



KELLI FOSTER WARDER (CHOREOGRAPHER) is thrilled to be back at Latté Da after previously choreographing the world premiere of *Five Points*. Kelli has performed

and choreographed for a variety of companies including, The 5th Avenue Theatre in Seattle, Theater for the Thirsty, Chanhassen Dinner Theatres and Mixed Blood Theater. She has worked as a choreographer, teacher, and diversity coordinator, and has directed and choreographed internationally in both

La Paz, Bolivia and Panama City, Panama. Kelli is currently the Director of Education for Hennepin Theatre Trust and runs their Community Engagement, Education and Access programs. It is a gift to do this good work with such good people.



MICHAEL HOOVER

(SCENIC DESIGNER) has previously designed sets at Theater Latté Da for *Underneath the Lintel*, *Man of La Mancha*, *Ragtime*,

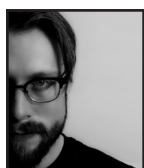
Gypsy, *Beautiful Thing*, *Song of Extinction*, *Floyd Collins*, *La Bohème*, *Sunday in the Park with George*, *A Man of No Importance*, *A Christmas Carol* Petersen, *Burning Patience* and *Wings*. Michael also designs sets for several other local theaters, including the Guthrie, Park Square, History Theatre, Mixed Blood and the Minnesota Jewish Theater. In addition to his work as a set designer, Michael is on staff at the Guthrie Theater, where he supervises the Scenic Art department. Michael apprend actuellement à parler français mal!



MATHEW LEFEBVRE

(COSTUME DESIGNER) is thrilled to be making his Latté Da debut. He has designed costumes for numerous productions at

the Guthrie and Penumbra. Other regional theater includes: Signature Theatre Company, New York Theatre Workshop, The Children's Theatre Company, Milwaukee Repertory Theatre, Arizona Theatre Company, The Minnesota Opera, Kansas City Repertory Theatre, Cincinnati Playhouse in the Park, American Players Theatre, Theatre de la Jeune Lune, and Mixed Blood Theatre. Mathew is a recipient of a 2014-2015 McKnight Theatre Artist Fellowship, 2012 TDF-Irene Sharaff Award, and a 2015 Ivey Award. He is a Professor of Costume Design at the University of Minnesota.



GRANT E. MERGES

(LIGHTING DESIGNER) spends his time as a freelance lighting designer based in the Twin Cities. He works with several companies

doing theatre, dance, music concerts,

performance art, circus, corporate events, weddings, music videos, photo shoots... you name it, he'll design the lighting for it! He previously worked with Theater Latté Da as the lighting designer for the 2014 tour of *Steerage Song*. Grant received his MFA in Lighting Design from Minnesota State University, Mankato. www.mergesdesign.com



KEVIN SPRINGER (SOUND

DESIGNER) is a sound designer, teacher and artist. Previous productions with Theater Latté Da include *Man of La Mancha* and

A Christmas Carol Petersen. Recent sound designs include *This Bitter Earth* with Penumbra Theatre Company, *Dead Man Walking* with Minnesota Opera, and *Make Believe Neighborhood* with In the Heart of the Beast Puppet and Mask Theatre. Kevin's work as an artist included a musical performance of field recordings, oral histories, microphone feedback in the former State Hospital in Fergus Falls, Minnesota. Upcoming sound design work include *Le Cirque Féérique* with Collective Unconscious Performance and *Two Noble Kinsmen* with Shakespearean Youth Theater.



TIFFANY K. ORR (STAGE

MANAGER) is celebrating her ninth season as the Production Stage Manager at Theater Latté Da. While on staff, she has stage managed

over 20 productions including *Man of La Mancha*, *Assassins*, *Five Points*, *Six Degrees of Separation*, *Ragtime*, *C.*, *Gypsy*, *Sweeney Todd*, *Oliver*, *Cabaret*, *Spring Awakening* and *Evita*. While in the Twin Cities, she has had the opportunity to work with many amazing companies including the Guthrie Theater, The Children's Theatre Company, and the Pillsbury House Theatre. This summer Tiffany will return to Wichita, KS for her ninth summer as a part of the stage management team at MTWichita. Tiffany is a proud member of Actors' Equity Association.



D. MARIE LONG

(SUBSTITUTE STAGE MANAGER) has been a stage manager for the last decade. She has degrees in Theatre

and English from Concordia College in Moorhead, MN and an MFA in Directing from the University of Montana, Missoula. In the Twin Cities, D. Marie has worked for Park Square, History Theatre, and the Playwrights Center. She is thrilled to return to the road again with Theater Latté Da's 2018 holiday tour of *All is Calm*. Proud union member of AEA since 2014.



APRIL HARDING
(ASSISTANT STAGE MANAGER)
is excited to be back to start off Season 21 with *Once*. Previously with Theater Latté Da: *A Christmas Carol*

Petersen, Peter and the Starcatcher, Gypsy, Sweeney Todd, Into the Woods. Other credits include Utah Shakespeare Festival, Park Square Theatre, Children's Theater Company, Loudmouth Collective, Carlyle Brown & Company, DalekoArts.



FOSTER JOHNS (DIALECT COACH) is thrilled to be working with Latté Da again, having coached *Steerage Song* and for the *Next Festival* in past seasons.

Recent local credits include *Mamma Mia!* (Ordway), *Bad News* (Guthrie), *Cardboard Piano* and *Dot* (Park Square), *Pink Unicorn* and *Dancing with Giants* (Illusion), *Roll of Thunder, Hear My Cry* (Steppingstone), and *The Weir* (Wayward). Upcoming coaching projects include *Two Degrees* and *A Christmas Carol* at the Guthrie. Foster holds an MFA in Voice Studies from the Royal Central School of Speech and Drama in London and is a company member of the Umbrella Collective. (www.fosterjohns.com)



ABBEE WARMBOE
(PROPERTIES MASTER) is happy to be joining Latté Da for another season. Some previous credits include *Five Points*, *Assassins*, and *Man*

of La Mancha. Other recent credits include; Penumbra Theatre: *For Colored Girls, This Bitter Earth*; Ordway Center: *Mamma Mia!*, *Jesus Christ Superstar*; Guthrie Theater: *Guess Who's Coming to Dinner*; *Incurable: A Fool's Tale*; Ten Thousand Things: *Scapin, Park and Lake, Electra, Intimate Apparel*; History

Theatre: *Lord Gordon Gordon*; Theater Mu: *Korean Drama Addict's...*, *Two Mile Hollow*; Mixed Blood Theatre: *The Curious Incident of the Dog in the Night Time, Vietgone, Safe at Home*; Minnesota Orchestra: *Home For the Holidays*; Interact: *The Feast of Fools*. Awards: 2017 Ivey Award for Production Design and Execution for *Six Degrees of Separation*, Overall Excellence for *Ragtime*.



DEREK PRESTLY
(ASSISTANT DIRECTOR)
couldn't be more excited to be back after previously assistant directing the world premiere of *Five Points*.

He has been seen onstage with Latté Da in *The 25th Annual Putnam County Spelling Bee, Spring Awakening, Gypsy* and *NEXT* as well as working with Chanhassen Dinner Theatres and Children's Theatre Company. Derek is a founding company member of 7th House Theater and has performed in their productions of *Hair, Jonah and the Whale* and *The Passage or What Comes of Searching in the Dark*. BFA in Musical Theatre from University of Wisconsin-Stevens Point and proud member of AEA.

Special Thanks

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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.

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Legacy Circle

We gratefully recognize the following individuals who have chosen to include Theater Latté Da in their estate plans. These estate gifts will sustain our artistic excellence and fiscal health for years to come:

Marcia Aubineau
Mary Ebert and Paul Stembler

Patti Pinkerton
Bill Venne and Doug Kline

If you have included Theater Latté Da in your estate plans but are not listed here, or if you would like to learn more about legacy giving to Theater Latté Da, please contact Michelle Woster at michelle@latteda.org or 612-605-1771.

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We would like to extend a special thanks to Allianz Life for supporting Season 21 and Theater Latté Da's Senior ticket access program.

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NEXT 20/20 is an initiative to cultivate 20 new musicals, or plays with music, over a five-year period. This initiative comes from the belief that it is the responsibility of the regional theater to not only speak to audiences today, but to contribute to the dramatic canon of tomorrow. With *NEXT 20/20*, Theater Latté Da will invest in the future of the great American Musical and its playwrights, composers, and lyricists through our annual *NEXT* Festival and world premieres.

Please consider supporting new work through giving to *NEXT 20/20* in addition to your annual fund gift. Thank you to the following individuals and organizations or institutions for their commitment to new work through supporting *NEXT 20/20*.

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*In Remembrance

Please contact Michelle Woster at michelle@latteda.org to find out how you can play a vital role in the future of the American Musical Theater.

Funders are listed for the past 365 days as of August 1, 2018. Please accept our apologies for any errors or omissions. For corrections, please contact Michelle Woster, Managing Director, at 612-605-1771 or michelle@latteda.org.

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SEPT 12 - OCT 21

Book by Enda Walsh
Music & Lyrics by Glen Hansard & Markéta Irglová
Based on the Motion Picture Written & Directed by John Carney

Directed by **Peter Rothstein**
Music Direction by **Jason Hansen**
Choreography by **Kelli Foster Warder**

Starring **Ben Bakken** and **Britta Ollmann**



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By **Peter Rothstein**
Vocal Arrangements by **Erick Lichte** and **Timothy C. Takach**

Directed by **Peter Rothstein**
Music Direction by **Erick Lichte**

See the Off-Broadway cast before performances at the Sheen Center, NYC



JAN 23 - MAR 3

Book by **Hugh Wheeler**
Music and Lyrics by **Stephen Sondheim**

Directed by **Peter Rothstein**
Music Direction by **Jason Hansen**

Starring **Sally Wingert**



MAR 21 - 24

Presented in partnership with VocalEssence

Music by **Leonard Bernstein**
Book adapted from Voltaire by **Hugh Wheeler**
Lyrics by **Richard Wilbur**
With additional Lyrics by **John Latouche** and **Stephen Sondheim**

Stage Direction by **Peter Rothstein**
Music Direction by **Philip Brunelle**
Starring **Phineas Bynum**, **Liv Redpath**, and **Bradley Greenwald**



MAR 27 - MAY 5

Book by **John Cameron Mitchell**
Music and Lyrics by **Stephen Trask**

Directed by **Annie Enneking** and **Peter Rothstein**
Music Direction by **Jason Hansen**

Starring **Tyler Michaels**



MAY 29 - JUN 30

By **Harrison David Rivers**
Original music by **Jelloslave** cellists **Jacqueline Ultan** and **Michelle Kinney**

Directed by **Peter Rothstein**

Starring **Mark Benninghofen** and **André Shoals**



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