

SWEENEY TODD



THEATER
LATTÉ
DA

THEATER MUSICALLY

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

A MUSICAL THRILLER

MUSIC AND LYRICS BY STEPHEN SONDHEIM

BOOK BY HUGH WHEELER

FROM AN ADAPTATION BY CHRISTOPHER BOND

DIRECTED BY PETER ROTHSTEIN

MUSIC DIRECTION BY DENISE PROSEK

SEPT 23-OCT 25 2015 • RITZ THEATER

Theater Latté Da presents

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Music and lyrics by **Stephen Sondheim**

Book by **Hugh Wheeler**

From an adaptation by **Christopher Bond**

Originally Directed on Broadway by **Harold Prince**

Orchestrations by **Jonathan Tunick**

Directed by **Peter Rothstein****

Music Direction by **Denise Prosek*****

FEATURING

Mark Benninghofen*, Benjamin Dutcher, Elizabeth Hawkinson,
Tyler Michaels*, Sara Ochs, James Ramlet, Matthew Rubbelke,
Evan Tyler Wilson, Sally Wingert* and Dominique Wooten

*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

***Sweeney Todd: The Demon Barber of Fleet Street* will be performed with one intermission**

Opening Night: Saturday, September 26, 2015

ASL Interpreted and Audio Described Performance: Thursday, October 8

Director's Dialogue with Peter Rothstein: Sunday, September 27

Post-show Discussions: Thursdays, October 1, 8 and 15; Sundays, October 4, 11 and 18

Originally Produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer, Mary Lea Johnson, Martin Richards. In association with Dean and Judy Manos.

SWEENEY TODD is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.

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The video and/or audio recording of this performance by any means whatsoever 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.



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.

DIRECTOR'S LETTER

People often ask me what my favorite show is, and usually I respond, "Whatever I'm working on." I typically fall hopelessly in love with my project of the moment. It completely occupies my mind, and more importantly, my heart. I don't have kids, so these works become my children in a way, demanding my care, guidance, patience, and pride. And like a good parent, a good director knows how to let go, no matter how painful, and let your baby step out on its own. Now being the youngest of eleven children, I know the dangers of declaring a favorite child. But if I had to choose, *Sweeney Todd: The Demon Barber of Fleet Street* would be my absolute favorite.

Hugh Wheeler and Stephen Sondheim's demon barber took his first step in 1979 and has been running strong ever since. Perhaps more than any other show, *Sweeney Todd* has crossed typical genre barriers to play Broadway, nonprofit theaters, opera houses, orchestra halls and movie houses across the globe. And for good reason. The story is sensational, insightful, tragic, and laugh-out-loud funny. The score is Sondheim at his very best. It is operatic in scope and sophistication with witty lyrics and emotionally piercing melodies.

I have directed many of Sondheim's shows, but have never had the opportunity to direct *Sweeney Todd*. I've wanted to direct this piece for years, but have been waiting for just the right gathering of artists. Again, I'm trying not to play favorites, but I get to spend my days with this fantastic cast and stellar creative team. They occupy my mind and my heart.

I'm so glad you're here. Enjoy the show. I hope it becomes one of your favorites.



Peter Rothstein
Founding Artistic Director
Theater Latté Da

Through both our mission and the realization of that mission, Theater Latté Da stands out as a bold innovator, investing in the art of musical theater, moving it forward, and shepherding it to new frontiers for Minnesota audiences and beyond. However, we truly cannot do it without you. Please consider a gift to Theater Latté Da. Visit latteda.org/give.



SWEENEY TODD REHEARSAL
PHOTOS BY EMILEE ELOFSON

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Music and lyrics by Stephen Sondheim
Book by Hugh Wheeler

THE CAST

| | |
|----------------------|----------------------------|
| Anthony Hope | Matthew Rubbelke |
| Sweeney Todd | Mark Benninghofen* |
| Beggar Woman | Sara Ochs |
| Mrs. Lovett | Sally Wingert* |
| Judge Turpin | James Ramlet |
| Beadle Bamford | Dominique Wooten |
| Johanna | Elizabeth Hawkinson |
| Tobias Ragg | Tyler Michaels* |
| Pirelli | Evan Tyler Wilson |
| Jonas Fogg | Benjamin Dutcher |

THE MUSICIANS

| | |
|-----------------------|--------------------------|
| Piano/conductor | Denise Prosek*** |
| Strings | Carolyn Boulay*** |
| Woodwinds | Mark Henderson*** |
| Percussion | Paul Hill*** |

*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

THE PRODUCTION TEAM

| | |
|--|--|
| Director | Peter Rothstein** |
| Music Director | Denise Prosek*** |
| Associate Director/Scenic Designer ... | Kate Sutton-Johnson |
| Lighting Designer | Paul Whitaker |
| Costume Designer | Alice Fredrickson |
| Hair and Makeup Designer | Paul Bigot |
| Sound Designer and Engineer | Jacob M. Davis |
| Production Manager | Dylan Wright |
| Stage Manager | Tiffany K. Orr* |
| Assistant Stage Manager | April Harding |
| Movement Coordinator | Carl Flink |
| Dialect Coach | Keely Wolter |
| Technical Director | Stein Rosburg |
| Scenic Charge | Dietrich Poppen |
| Properties Master | Benjamin Olsen |
| Master Electrician | Merritt Rodriguez |
| Wardrobe | Tiffany Clem |
| Light Board Operator ... | Micayla Thebault-Speiker |
| Stage Management Intern | Max Danielewicz |
| Electricians | Mary Shabatura, Jeremy Ellarby, Paola Rodriguez, Jesse Cogswell |
| Carpenters | Rose King, Max Gilbert, Daniel McDermott, Steve Rosberg |

MUSICAL NUMBERS

ACT ONE

The Ballad of Sweeney Todd
 No Place Like London
 The Worst Pies in London
 Poor Thing
 My Friends
 Green Finch and Linnet Bird
 Ah, Miss
 Johanna (Anthony)
 Pirelli's Miracle Elixir
 The Contest
 Johanna (Judge)
 Wait
 Kiss Me (Part I)
 Ladies in Their Sensitivities
 Kiss Me (Part II)
 Pretty Women
 Epiphany
 A Little Priest

ACT TWO

God, That's Good
 Johanna (Todd)
 By the Sea
 The Letter
 Not While I'm Around
 Parlor Songs
 City on Fire
 Searching
 The Judge's Return
 Final Scene
 The Ballad of Sweeney Todd



RENDERINGS BY COSTUME DESIGNER
 ALICE FREDERICKSON.

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET (1979)

Excerpts from *Finishing the Hat* by Stephen Sondheim

The Notion

England in 1849, Sweeney Todd, a barber unjustly convicted and sent to an Australian prison, escapes and returns to London, determined to avenge himself on Judge Turpin, the man who convicted him. He allies himself with his former landlady, Nellie Lovett, but his plans to kill the Judge go awry and in his frustration he sets out to avenge himself on the world.

General Comments

The music that dominated my childhood was neither show music nor classical repertoire, although my father played Broadway tunes (by ear) and I took piano lessons for two years. I was thus exposed to Gershwin via “The Man I Love” and Rodgers via “Blue Moon” simultaneously with Beethoven via “Für Elise” and Rimsky-Korsakov via “The Flight of the Bumblebee.” It was movie music, however, that mesmerized me – by which I mean background music, not songs. At the age of ten I was more a fan of Korngold than of Kern, more of Steiner than of Strauss – Richard, that is. (I was too unschooled to know that Steiner was Richard Strauss.) I liked theater, but I *loved* movies, and movies of every kind: dramas, comedies, short subjects and especially trailers – everything in fact except musicals, which with the exception of *The Wizard of Oz*. I either tolerated if I enjoyed the songs or was bored by if I didn’t. My particular favorites were romantic melodramas and suspense pieces



STEPHEN SONDHEIM

like *Casablanca* and the Hitchcock movies of the period, movies in which the music was as important to the storytelling as the actors were. For me, the apotheosis of these melodramas was *Hangover Square*, an Edwardian thriller about a sweet-natured, gifted composer who, when he hears a certain high-pitched sound, clicks into a schizophrenic state and becomes a serial killer. The music was by Bernard Herrmann and it was (and is) an astonishing score, not just for the mood of suspense it maintains but for the fact that the climax of the story is a concert at which the composer premieres his avant-garde piano concerto, has a mental breakdown, goes berserk, sets fire to the concert hall and still manages to finish playing the piece before dying in the flames. (Since everyone else has fled the hall, including the orchestra players, Herrmann is forced to end the concerto with a lengthy piano solo, making it perhaps the only concerto in history to do so.) At the age of fifteen I believed every word of it, intensely enough to encourage me to sit through

the movie a second time so that, with the music blaring from the soundtrack, I would memorize the first page of the concerto’s score, which appeared on the screen for just a few seconds after one of the murders. When I got home that night, I played it over and over until I was sure I had it right and it was imprinted into my DNA. I can play it still.

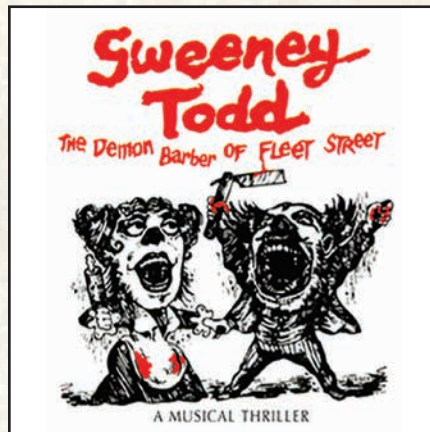
At this same time I was falling under the influence of Oscar Hammerstein and becoming increasingly interested in theater songs, but it wasn’t until thirty years later that these two passions coincided. It happened in 1973, when in London I chanced to see Christopher Bond’s version of the nineteenth-century British potboiler *Sweeney Todd, the Demon Barber of Fleet Street*. Although it was played primarily as a comedy, with pub songs interspersed between scenes, it immediately struck me as material for a musical horror story, one which would not be sung-through but which would be held together by ceaseless underscoring that would keep

an audience in suspense and maybe even scare the hell out of them. It would, in fact, be my tribute to Bernard Herrmann and *Hangover Square*. Given my antipathy toward opera – impatience with it, really – I was determined that the piece would be constructed mainly of song forms: something between a musical and a ballad opera, like *Carmen*, only with less recitative, if any. The problem lay in how to make the flamboyance of the outrageous story believable to a contemporary audience; I trusted that a steady stream of moody, churning background music would do the trick, just as it had for Hitchcock’s films, many of which Herrmann had scored.

The lyrics presented a different problem. Bond is, or at least was at the time, a playwright much interested in the British class system and to this end his characters were sharply delineated by their language: Judge Turpin, the aristocrat of the bunch, spoke in measured cadences, Sweeney and the young lovers in proper and slightly flowery King’s English, and the others in either Cockney or working-class argot. It was the others who worried me. Writing anything in contemporary American English, be it artificial, colloquial or slang, doesn’t give me pause – it’s part of my everyday experience. But period language, even American period language, stops me short: I could never have written *Oklahoma!* or *Carousel*. To begin with, period language limits your vocabulary unless you research it – and, as I’ve said before, I’m a lazy reader. Moreover, to my ear period language as written by contemporaries is rarely



“A LITTLE PRIEST” (ANGELA LANSBURY AND LEN CARIOU, 1979)



ARTWORK FROM THE ORIGINAL BROADWAY PRODUCTION OF *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET* (URIS THEATRE, 1979)

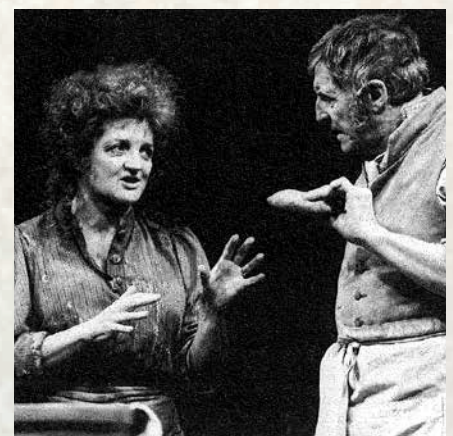
convincing; it usually comes across as quaint or false, and almost always as self-conscious.

Having taken the project on, I hoped that I’d be able to manage the argot by limiting myself to the British colloquialisms Bond had used, mingled with the few I knew. There weren’t enough, however, to allow for variety of image, variety of humor and, most important, variety of rhyme. Dutifully, however, I did turn to research: Eric Partidge’s *A Dictionary of Slang and Unconventional English*, from which I hoped to collect all the Victorian words and terms I could find. But how can you look up an entry when all you know is the definition? In a dictionary, the word comes before the definition, so how do you look up the slang word whose definition is “sexy”? That’s the job of a thesaurus, which deals in synonyms rather than definitions. What I needed was a British slang thesaurus, and such a thing doesn’t exist. I decided I’d have to invent some language, much as Arthur Laurents had done for *West Side Story*. This was particularly necessary for the songs of the Beggar Woman, a minor but important character, who tries to sell herself to passersby in bawdy Cockney. Invent I did, and nobody who read or heard the lyrics caught me until, glowing with too much self-satisfaction, I had the mistaken nerve to show the script to Peter Shaffer, a playwright who had once fooled his own British countrymen, critics and audience alike, with faux Shakespearean dialogue. Needless to say, he spotted every word I’d made up. Shortly thereafter I was

lucky enough to meet David Land, a British producer who had been born in Cockney territory. After a few minutes’ conversation, he had given me enough terms to keep a men’s smoker going for hours.

Sweeney Todd has been called by people who care about categories everything from an opera to a song cycle. When pressed, I have referred to it as a dark operetta, but just as all baggage comes with labels, so do all labels come with baggage. “Opera” implies endless stentorian singing; “operetta” implies gleeful choirs of peasants dancing in the town square; “opéra bouffe” implies hilarious (in intent, at least) complications of mistaken identity; “musical comedy” implies showbiz pizzazz and blindingly bright energy; “musical play” implies musical comedy that isn’t funny. For me, an opera is something that is performed in an opera house in front of an opera audience. The ambience, along with the audience’s expectation, is what flavors the evening. When *Porgy and Bess* was performed on Broadway, it was a musical; when it was performed at Glyndebourne and Covent Garden, it was an opera. When *Carmen* is at an opera house, it is an opera, *comique* or not; when it was presented on Broadway, transmuted into *Carmen Jones*, it has less dialogue than the original, but it was a musical. Opera is defined by the eye and ear of the beholder. So where does the leave *Sweeney*?

“Dark operetta” is the closest I can come, but that’s as much a misnomer as any of the others. What *Sweeney Todd* really is is a movie for the stage.



JULIA MCKENZIE AS MRS. LOVETT AND DENIS QUILLEY AS SWEENEY TODD (ROYAL NATIONAL THEATRE, LONDON, 1993)

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PETER ROTHSTEIN • ARTISTIC DIRECTOR // DENISE PROSEK • MUSIC DIRECTOR



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MUSIC & LYRICS BY
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BOOK BY HUGH WHEELER
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MUSIC DIRECTION BY
DENISE PROSEK
SEPT 23-OCT 25 2015



ALL IS CALM THE CHRISTMAS TRUCE OF 1914

BY PETER ROTHSTEIN
MUSICAL ARRANGEMENTS
BY ERICK LICHTÉ &
TIMOTHY C. TAKACH
DIRECTED BY
PETER ROTHSTEIN
A CO-PRODUCTION WITH
HENNEPIN THEATRE TRUST
DEC 16-20 2015



LULLABY

A PLAY WITH MUSIC BY
MICHAEL ELYANOW
DIRECTED BY
JEREMY B. COHEN
JAN 13-FEB 7 2016



GYPSY A MUSICAL FABLE

BOOK BY ARTHUR LAURENTS
MUSIC BY JULE STYNE
LYRICS BY
STEPHEN SONDHEIM
DIRECTED BY
PETER ROTHSTEIN
MUSIC DIRECTION BY
DENISE PROSEK
A CO-PRODUCTION WITH
HENNEPIN THEATRE TRUST
FEB 13-MAR 13 2016



C.

BOOK & LYRICS BY
BRADLEY GREENWALD
MUSIC BY ROBERT ELHAI
DIRECTED BY
PETER ROTHSTEIN
MUSIC DIRECTION BY
JASON HANSEN
MAR 30-APR 24 2016



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Book by Jeffrey Hatcher
Music and lyrics by Chan Poling
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STEPHEN SONDHEIM CHRONOLOGY

MARCH 22, 1930 Stephen Joshua Sondheim is born in New York City to Janet Fox and Herbert Sondheim.

1937 Stephen begins piano lessons.

1940 Stephen Sondheim's parents divorce and he moves with his mother to rural Pennsylvania, becoming acquainted with the neighbors, Oscar Hammerstein II and family.

1946 Sondheim enters Williams College in Williamstown, Massachusetts, intending to major in mathematics.

1947 During his summer vacation, Sondheim is a gopher on the set of Rodgers' and Hammerstein's *Allegro*.

1950 Sondheim receives the Hutchinson Prize, which allows him to study under Milton Babbitt.

1955 Sondheim's first Broadway effort *Saturday Night* is abandoned when the producer dies.

1956 Sondheim is chosen to write the lyrics for *West Side Story*.

SEPTEMBER 26, 1957 *West Side Story* (music by Leonard Bernstein; book by Arthur Laurents) opens on Broadway.

1958 Sondheim is asked to write the songs for Arthur Laurents' book of *Gypsy*; at Ethel Merman's request another composer is brought in, so Sondheim writes lyrics only.

MAY 21, 1959 *Gypsy* (music by Jule Styne; book by Arthur Laurents) opens on Broadway.

OCTOBER, 1961 Robert Wise and Jerome Robbins' film of *West Side Story* is released, winning ten Academy Awards.

MAY 8, 1962 The first Broadway production with lyrics AND music by Sondheim *A Funny Thing Happened on the Way to the Forum* (book by Burt Shevelove and Larry Gelbart) opens.

1963 *Forum* wins the Tony Award for best musical, the first of many for Sondheim.

APRIL 4-11, 1964 *Anyone Can Whistle* (book by Arthur Laurents) has nine performances on Broadway.

MARCH 8, 1965 *Do I Hear a Waltz?* (music by Richard Rodgers; book by Arthur Laurents) opens on Broadway.

APRIL 26, 1970 *Company* (book by George Furth) opens on Broadway; this and all new Sondheim Broadway productions through 1981 are directed by Harold Prince.

MARCH 16, 1971 Sondheim wins his first Grammy Award for Best Score from an Original Cast Show Album for *Company*.

APRIL 4, 1971 *Follies* (book by James Goldman) opens on Broadway.

FEBRUARY 25, 1973 *A Little Night Music* (book by Hugh Wheeler) opens on Broadway. For an unprecedented third year in a row Sondheim wins the Tony Award for Best Score of a Musical.

MARCH 29, 1973 *Gypsy* (with Angela Lansbury) opens in London (moves to Broadway on September 23, 1974).

JANUARY 11, 1976 *Pacific Overtures* (book by John Weidman) opens on Broadway.

FEBRUARY 28, 1976 Sondheim wins the Grammy Award for Song of the Year for "Send in the Clowns."

MARCH 1, 1979 *Sweeney Todd* (book by Hugh Wheeler) opens on Broadway.

OCTOBER 29, 1980 *Marry Me a Little*, a musical revue of obscure and/or discarded songs by Sondheim (conceived by Craig Lucas and Norman Rene), opens off-Broadway.

NOVEMBER 16-28, 1981 *Merrily We Roll Along* (book by George Furth) has 16 performances on Broadway; the Harold Prince / Sondheim partnership comes to an end.

DECEMBER, 1981 Warren Beatty's film *Reds* is released with a score by Sondheim.

MAY 2, 1984 *Sunday in the Park with George* (book and direction by James Lapine) opens on Broadway.

APRIL 14, 1985 Sondheim and James Lapine are awarded the Pulitzer Prize for *Sunday in the Park with George*.

SEPTEMBER 6-7, 1985 All-star concert performances of *Follies* is performed at Lincoln Center, NYC; released as *Follies* in Concert.

DECEMBER 4, 1986 Workshop performances of *Into the Woods* (book and direction by James Lapine) begin in San Diego, California.

NOVEMBER 5, 1987 *Into the Woods* opens on Broadway.

JUNE 15, 1990 Warren Beatty's film *Dick Tracy* is released with five songs by Sondheim.

DECEMBER 18, 1990 *Assassins* (book by John Weidman) opens off-Broadway.

1991 Sondheim wins the Academy Award for Best Song for "Sooner or Later" from *Dick Tracy*.

DECEMBER 5, 1993 Sondheim is a recipient of the Kennedy Center Honors.

MAY 9, 1994 *Passion* (book and direction by James Lapine) opens on Broadway.

JANUARY 9, 1997 Sondheim accepts the National Medal of Arts from the National

Endowment for the Arts.

DECEMBER 17, 1997 More than 40 years after it is written, the first full production of *Saturday Night* opens at the Bridewell Theatre, London.

OCTOBER 29, 1999 A workshop of *Wise Guys* is presented by the New York Theatre Workshop.

SEPTEMBER 13, 2001 Plans for the first Broadway production of *Assassins* (originally scheduled for November) are scrapped due to the tragic events of September 11, 2001.

NOVEMBER 29, 2003 *Road Show* (with a book by John Weidman) opens at the Public Theater.

MARCH 26, 2004 Previews of the first Broadway production of *Assassins* begin at Studio 54, opening on April 22.

DECEMBER 21, 2007 The film version of *Sweeney Todd*, directed by Tim Burton, opens in theaters nationwide in the US.

MARCH 3, 2008 The fifth Broadway production of *Gypsy* begins previews at the St. James Theatre.

JUNE 15, 2008 Sondheim is presented a Special Tony Award for Lifetime Achievement in the Theater.

MARCH 22, 2010 At a birthday gala at Roundabout's Studio 54, Sondheim is surprised to learn that a Broadway theatre will be renamed in his honor. The former Henry Miller's Theatre on West 43rd Street is now the Stephen Sondheim Theatre.

OCTOBER 26, 2010 The first part of Sondheim's collected lyrics, titled *Finishing the Hat: Collected Lyrics (1954-1981)* with Attendant Comments, Principles, Heresies, Grudges, Whines and Anecdotes, is published by Alfred A. Knopf.

NOVEMBER 22, 2011 *Look, I Made a Hat*, is published by Alfred A. Knopf.

DECEMBER 9, 2013 "Six by Sondheim," an HBO television documentary is released. The film was directed and co-produced by James Lapine, based on an idea by Frank Rich and centers on the backstory of six great Sondheim songs.

DECEMBER 2014 A Disney film adaptation of *Into the Woods*, directed by Rob Marshall, and featuring a star-studded cast opens in theaters.

SEPTEMBER 9, 2015 The Chicago Public Library Foundation and the Chicago Public Library announced that Sondheim will receive the Carl Sandburg Literary Award.

THE COMPANY



MARK BENNINGHOFEN
(SWEENEY TODD) Guthrie Theater: *Juno and the Paycock*, *Born Yesterday*, *Appomattox*, *Time Stands Still*, *The Intelligent*

Homosexual's Guide, *Great Expectations*, *St. Joan*, *Cyrano*, *The Merry Wives of Windsor*, *Cymbeline*. Off-Broadway: *Larry Ketron's Asian Shade and Fresh Horses* at the WPA Theater, *Twelfth Night* at Lincoln Center, *Lee Blessing's Riches* at the Court Theatre. *Meet Me at the Fair*, *Ronnie Rabinowitz and Tyrone and Ralph* (Production Ivey Award) at the History Theatre, *Shooting Star* at Park Square, *The Hot House* for Dark & Stormy Productions. TV and Film: *Movie Stars*, *Frasier*, *Drew Carey*, *Chicago Hope*, *The Public Domain*, *Wilson*, *La Stanza Accanto*, *Older Than America* and *Herman, USA*.



BENJAMIN DUTCHER
(JONAS FOGG) Benjamin Dutcher, a native of St. Paul, is thrilled to be working with Theater Latté Da for a second

consecutive season. A recent graduate of the University of Minnesota's School of Music, previous credits include Bello in *La fanciulla del West* (his professional debut), Tony in last year's *Master Class*, and Bobby Lembeck in the world premiere of *The Manchurian Candidate* with Minnesota Opera. Ben can also be seen in *All is Calm* later this year, and will be singing with Minnesota Opera this coming spring in their productions of *Tosca*, and the premiere of *The Shining*.



ELIZABETH HAWKINSON
(JOHANNA) enthusiastically debuts with Theater Latté Da. She recently graduated from St. Olaf College (2013) with a Bachelor's

Degree in Music for vocal performance. After graduation she studied German Lieder at the Franz-Schubert-Institute in Vienna. Previous credits include, Girl Friday Productions: *The Matchmaker*, Bloomington Civic Artistry: *Carousel*, 7th House Theater: *Little Shop of Horrors*, The Buoyant Group: *Littler Woman* and *CHIEF*. She can be seen next at The Ordway in *The Sound of Music*.



TYLER MICHAELS
(TOBIAS RAGG) is excited to be playing again with Theater Latté Da! Tyler has performed with the Guthrie Theater, the

Children's Theatre Company, Hennepin Theatre Trust, Chanhassen Dinner Theatres, Illusion Theater, and Flying Foot Forum as well as many others. Some recent credits include: *Peter Pan The Musical* (Peter Pan), *A Midsummer Night's Dream* (Puck), and *My Fair Lady* (Freddy Eynsford-Hill). Tyler holds the 2014 Emerging Artist Ivey Award and the Mark Twain Comedic Performance Award from the Kennedy Center. Tyler is also a founding member of Bearded Men Improv, which performs weekly at HUGE Theater. tylermichaels.com



SARA OCHS (BEGGAR WOMAN) is delighted to return to Theater Latté Da after appearing in *Our Town*, *Company*, and *NEXT: New Musicals*

in the Making. Her credits include 10+ productions with Mu Performing Arts, including *Middle Brother* (Mrs. Park), *Into the Woods* (Cinderella), *Little Shop of Horrors* (Audrey), and *Flower Drum Song* (Mei Li). She has also performed with The Ordway, Park Square Theatre, Mixed Blood Theatre, Walking Shadow Theatre Company, Minneapolis Musical Theatre, and Skylark Opera, among others. Sara is a teaching artist and a member of ensemble-MA.



JAMES RAMLET (JUDGE TURPIN) is pleased to return to Theater Latté Da after appearing as Mr. Bumble in last season's *OLIVER!* Most recently he was seen as a

member of the barbershop quartet in *The Music Man* at the Guthrie Theater. Other recent performances include *New Jerusalem* at the Minnesota Jewish Theatre Company, *The Threepenny Opera* at Frank Theatre, *Baby Case* at History Theatre, and *Jackie and Me* at the Children's Theatre Company. Also an accomplished operatic performer, James has performed with the Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, and many others.



MATTHEW RUBBELKE
(ANTHONY HOPE) is excited to be making his Theater Latté Da debut in *Sweeney Todd: The Demon Barber of Fleet Street*. In the Twin

Cities, Matthew most recently worked with the Ordway Center for Performing Arts in *Pirates of Penzance*, and finished his Performing Apprenticeship at Children's Theatre Company, performing in *Peter Pan*, *Huck Finn*, *How the Grinch Stole Christmas* and *Busytown the Musical*. Additionally, Matthew has had the pleasure of working with several of Washington, D.C.'s theatre companies, including Studio Theatre, The Keegan Theatre (Helen Hayes Nomination), and the Source Theatre. Matthew is a graduate of the American University in Washington, D.C.



EVAN TYLER WILSON
(PIRELLI) is thrilled to be joining the cast of *Sweeney Todd: The Demon Barber of Fleet Street*. Recent credits include *Jesus Christ*

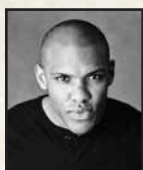
Superstar (Judas) at The Duluth Playhouse, *South Pacific* conducted by Ted Sperling (Soloist/Ensemble) with the Phoenix Symphony, *Les Miserables* (Gtraire/Enjolras U/S), *Spring Awakening* (Georg), *Gypsy* starring Kathy Fitzgerald (Angie/Ensemble) all at Phoenix Theatre. Proud graduate of Arizona State University's Lyric Opera Theatre. Much love to Andy, Family, and Theater Latté Da!



SALLY WINGERT
(MRS. LOVETT) is returning to Theater Latté Da where she was last seen as Maria Callas in *Master Class* and Fräulein Schneider

in *Cabaret*. Her work with Peter Rothstein includes *Family Secrets* and *Woman Before a Glass* at the Minnesota Jewish Theatre Company; *Doubt* for Ten Thousand Things; and *Private Lives* and *Other Desert Cities* at the Guthrie Theater. Other recent work includes Taylor Mac's *HIR*, directed by Nigel Smith at Mixed Blood Theatre Company; *Shooting Star* at Park Square Theatre; and most recently *Juno and the Paycock*, Joe Dowling's final production at

the Guthrie Theater. Sally has performed at the Guthrie Theater in over 80 productions since 1985. She has worked at many local theaters and appeared on Broadway and in London's West End in *La Bête*. Sally has also worked at Yale Rep, the McCarter Theater, ART in Boston; and she recently appeared in *Henry V* at Chicago's Shakespeare Theater. She is the recipient of a 2014 McKnight Artist Fellowship.



DOMINIQUE WOOTEN

(BEADLE BAMFORD) is extremely excited to play Beadle Bamford in Theater Latté Da's *Sweeney Todd: The Demon Barber of Fleet*

Street. The elaborate score and captivating script of *Sweeney Todd* drew him in immediately, "Beadle Bamford is a dream role... he is so much fun, twisted, and sings in the stratosphere! What more can a tenor ask for? I am so pleased to be performing my first Beadle with Theater Latté Da!" Dom would like to thank Theater Latté Da for the incredible opportunity, his family for their support, and his fiancé for his limitless love (and the many post rehearsal dinners left in the fridge). Dominique's Minnesota credits: Billy Bigelow – *Carousel*, Enjolras – *Les Miserable*, The Man – *Striking 12*, Mitch Mahoney – *The 25th Annual Putnam County Spelling Bee*, Minnesota Opera Chorus and The Mill City Summer Opera Chorus.

STEPHEN SONDHEIM (MUSIC AND LYRICS) wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994) and *Road Show* (2008) as well as lyrics for *West Side Story* (1957), *Gypsy* (1959) and *Do I Hear a Waltz?* (1965) and additional lyrics for *Candide* (1973). Anthologies of his work include *Side by Side by Sondheim* (1976), *Marry Me A Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99) and *Sondheim on Sondheim* (2010). He composed the scores of the

films "Stavisky" (1974) and "Reds" (1981) and songs for "Dick Tracy" (1990) and the television production "Evening Primrose" (1966). His collected lyrics with attendant essays have been published in two volumes: "Finishing the Hat" (2010) and "Look, I Made A Hat" (2011). In 2010 the Broadway theater formerly known as Henry Miller's Theatre was renamed in his honor.

HUGH WHEELER (BOOK) Hugh Wheeler was a novelist, playwright and screen writer. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: *Black Widow*, *Man in the Net*, *The Green-Eyed Monster* and *The Man with Two Wives*. For films he wrote the screenplays for *Travels with My Aunt*, *Something for Everyone*, *A Little Night Music* and *Nijinsky*. His plays include *Big Fish*, *Little Fish* (1961), *Look: We've Come Through* (1961) and *We Have Always Lived in the Castle* (1966, adapted from the Shirley Jackson novel), he co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene* (1973), wrote the books for *A Little Night Music* (1973), a new production of *Candide* (1973), *Sweeney Todd: the Demon Barber of Fleet Street* (1979, based on a version of the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 M-G-M musical), contributed additional material for the musical *Pacific Overtures* (1976), and wrote a new adaptation of the Kurt Weill opera *Silverlake*, which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for *A Little Night Music*, *Candide* and *Sweeney Todd*. Prior to his death in 1987 Mr. Wheeler was working on two new musicals, *Bodo* and *Fu Manchu*, and a new adaptation of *The Merry Widow*.



PETER ROTHSTEIN

(DIRECTOR) has directed 55 mainstage productions for Theater Latté Da, including 9 world premieres. Other recent collaborations

include the Guthrie Theater, The Children's Theatre Company, Minnesota Opera, Illusion Theatre, Ten Thousand Things and Seattle's 5th Avenue Theater. He is

the creator of *All Is Calm: The Christmas Truce of 1914*, and *Steerage Song*, a new musical created in collaboration with Dan Chouinard. Peter has been named one of Minnesota's Artists of the Year by the *Star Tribune*, Theater Artist of the Year by *Lavender*, and the Best Director by *City Pages*. He 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



DENISE PROSEK

(MUSIC DIRECTOR) has worked extensively as a music director, pianist, and arranger in the

Twin Cities for the past twenty years, including forty mainstage productions for Theater Latté Da. She has also music directed for Children's Theatre Company, the Guthrie, Park Square, Mu Performing Arts, Ordway Center for the Performing Arts, Hennepin Theatre Trust, and the Ivey Awards, among others. Denise holds a Bachelor of Music from St. Olaf College. She was named a Playwrights' Center McKnight Theater Artist Fellow in 2013–2014, Outstanding Musical Director in 2006 and 2008 from *Star Tribune*, Best Music Director in 2010 from *Lavender*, and Theater Artist of the Year in 2012 from *Lavender*.

KATE SUTTON-JOHNSON (ASSOCIATE DIRECTOR/SCENIC DESIGNER) previously designed scenery for Theater Latté Da's productions of *Into the Woods*, *Cabaret* and *Parade*. She has also designed regionally at the 5th Avenue Theatre, the Indiana Repertory Theatre, the Riverside Theatre, the Weston Playhouse, and others. Based in the Twin Cities since 2004, Kate has designed numerous local productions including *The Rocky Horror Show*, *Grey Gardens*, and *Beauty and the Beast* at the Ordway; *Constant Star* and *Well* at Park Square; *Beyond the Rainbow* at History Theatre; and *Shrek the Musical* and *Disney's High School Musical* at the Children's

THE COMPANY

Theatre Company. Kate also designs museum exhibits, most notably the national touring exhibition, *MAYA Hidden Worlds Revealed*, which premiered at the Science Museum of Minnesota in 2013. She was honored with the Ivey Award for Emerging Artist in 2007.

ALICE FREDRICKSON (COSTUME DESIGNER) is excited to be back at Theater Latté Da after working on *OLIVER!* last season. Recent credits include *Brand* for Commonweal Theatre, *Next to Normal* for Weathervane Theater, *Unraveled* for Theater Unbound, *Independence* at Theatre in the Round and *Three Sisters* for Nightpath Theatre. She currently works as a Costume Design Assistant at the Guthrie Theater, where she most recently worked on *Stage Kiss*, *Juno and the Paycock*, and *The Cocktail Hour*. Originally from Oklahoma City, Alice is a graduate of Knox College.

PAUL WHITAKER (LIGHTING DESIGNER) Theater Latté Da: *Evita*, *Spelling Bee*, *Light in the Piazza*. New York credits include The Public Theater, Atlantic Theater, Playwrights Horizons, Second Stage, MCC, The Play Company, Ma-Yi, Intar, Labyrinth and others. Regional credits include The Guthrie, Yale Repertory Theatre, South Coast Repertory, La Jolla Playhouse, Long Wharf Theater, The Alley, The Huntington Theatre Company, The Children's Theatre Company, Centerstage, A.C.T., Hartford Stage, Dallas Theater Center, George Street Playhouse, and others. Paul has taught at Cal Poly Pomona and Amherst College, and is currently a Senior Lighting Designer and Senior Theatre Consultant for Schuler Shook.

JACOB M. DAVIS (SOUND DESIGNER) is thrilled to make his Theater Latté Da debut with *Sweeney Todd*. He is a Minneapolis-based Sound Designer and Engineer and you can hear his work with local companies such as Nimbus, Theatre Pro Rata, Gremlin, Tedious Brief, as well as regional and international companies like Mark Taper Forum, Cirque du Soleil and Universal Studios. Jacob teaches sound design and sound engineering and is the Technical Director for Intermedia Arts. He holds a MFA in Sound Design from CalArts, and a

BFA in Theater Design from the University of Minnesota Duluth. Much love to Liz, Evelyn and James.

BENJAMIN OLSEN (PROPERTIES MASTER) is a scenic and properties designer based in Minneapolis and St. Paul. He trained in the liberal arts at St. Olaf College; studied theatre in London, art in Manhattan, and literature in the West Indies; and received the Bonde Award for excellence in scenic design from St. Olaf's Center for Integrative Studies. In addition to freelancing, he works in marketing at Shelter Architecture. Recent credits include: Bloomington Theatre and Art Center: *La Cage aux Folles* (set), *God of Carnage* (set); *All My Sons* (set); Stages Theatre Company: *The Little Mermaid* (set); Theater Latté Da: *Into the Woods* (props), *Sweeney Todd* (props). Upcoming: Bloomington Civic Theatre: *Best Little Whorehouse in Texas* (set); Theater Latté Da: *Gypsy* (associate props). www.benjamin davidolsen.com

KEELY WOLTER (DIALECT COACH) holds an MA in Voice Studies from the Royal Central School of Speech and Drama in London. She has served as a voice and accent coach with the University of Minnesota/Guthrie BFA Actor Training Program, Walking Shadow Theater Company, Torch Theater, Classical Actor's Ensemble, Gremlin Theatre, 20% Theatre Company, Lyric Arts Main Street Stage, Mounds Park Academy, North Hennepin Community College, the Science Museum of Minnesota and many others. Keely is also a regular contributor to the Voice and Speech Trainer Association's VASTA Voice publication.

CARL FLINK (MOVEMENT COORDINATOR) Artistic Director of the Minnesota Dance Company Black Label Movement (BLM), Carl's awards include: the 2015 Twin Cities *Star Tribune* Best of MN list; the 2012 Twin Cities *City Pages* Best Choreographer and Artist of the Year; a 2014 MN Dance Community Sage Award; 2008 and 2012 McKnight Artist Fellowships for Choreography; and 2010 and 2012 MN Ivey Awards. Flink is the University of Minnesota's Nadine Jette Sween Professor of Dance. During the 1990s, he was a member of the Limón Dance Company

and Creach/Koester Men Dancing, among others. He holds a JD from Stanford Law School, a University of Minnesota Political Science degree, a Women's Studies BA, and was an attorney for Farmers' Legal Action Group, Inc. from 2001–2004. He is proud to be a part of his second Theater Latté Da production!

DYLAN WRIGHT (PRODUCTION MANAGER) is enjoying his fourth season with Theater Latté Da. In the summer, he moves outside and serves as Production Manager for the Mill City Summer Opera, most recently producing *Daughter of the Regiment* last season. He previously worked as Production Manager for Illusion Theater, managing the mainstage season, the new works series: *Fresh Ink*, and several tours, including *My Antonia* and *Bill W. and Dr. Bob*. Dylan graduated from Hamline University with a BA in Theatre Arts.

TIFFANY K. ORR (STAGE MANAGER) Originally from Oklahoma, Tiffany received her Bachelor of Arts in Technical Theatre from Southeastern Oklahoma State University in 2004. After graduation, she spent two seasons with Phoenix Theatre in Phoenix, AZ, where she became a proud member of The Actors Equity Association. Previously with Theater Latté Da she stage managed *Cabaret*, *OLIVER! Steerage Song*, *Aida*, *Company*, *Spring Awakening*, *Beautiful Thing*, *All Is Calm*, *Song of Extinction*, and *Evita*. While in the Twin Cities, she has also had the opportunity to work with the Guthrie Theater, The Children's Theatre Company, Pillsbury House Theatre, and Penumbra Theatre Company. For the last six years, Tiffany has enjoyed spending her summers in Wichita, KS, as a part of the stage management team at MTWichita.



SEENA HODGES (SENIOR DIRECTOR - MARKETING AND DEVELOPMENT) has worked in the theatrical industry as a producer, marketing director, publicist and audience development associate. Seena is currently the Senior Director—Marketing & Development for Theater Latté Da after serving as the Director of External Relations for seven

months. She is the former Communications Manager for the Guthrie Theater and previously worked at New York press agency Boneau/Bryan-Brown, developing audiences and creating media opportunities for several Broadway shows including: *Fences* (with Denzel Washington and Viola Davis), *The Scottsboro Boys*, *Anything Goes*, *High*, *The People in the Picture*, *House of Blue Leaves* and *The Book of Mormon*.



JEAN HARTMAN (SENIOR DIRECTOR - FINANCE AND OPERATIONS) began her career in public accounting. After a short stint as an entrepreneur in the grocery

business, she served as controller of several entrepreneurial companies. Jean previously worked for Carlson Marketing Group – a division of Carlson Companies – and in academia teaching at Hennepin Technical College and the University of St. Thomas. She served as the CFO for the Sisters of St. Benedict of St. Paul's Monastery for before joining Project Pride in Living, Inc. as a Finance Manager. Jean joined the Board of Theater Latté Da in 2012. She recently left the board to serve as Theater Latté Da's Senior Director of Finance and Operations. Jean holds a BA in business administration and accounting from Southwest Minnesota State University in Marshall, Minnesota, an MBA from the University of St. Thomas, and is a Certified Public Accountant.

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 (1) There are desperate times, Mrs. Lovett, + we called for.
 (2) (Huh?) Heaven (snaps with glee) "well, you're in luck!" the man it grows (T jiggles; ML presents and then pie)
 (3) I thought it was... ML: Then it must be journalit. They can't... student. Spoils...
 (4) Perfect. Not quite a band... ML: And it's good for business - always we only get 'em in Sunday... (T paces with long hat)
 (5) ML: If you don't mind a bit of gristle, I'll... ML: caps, say how 'em you know? (T jiggles hat) Mughly, mughly.
 (6) ML: But he's... ML: kachasate? I give up.

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You can have a significant impact on Theater Latté Da's future. Please consider adding a bequest in your will naming Theater Latté Da on your insurance policy or retirement plan or by donating gifts of stock at any time. We simply could not achieve our goal of exploring and expanding the art of musical theater without you. For more information about planned giving, contact Seena Hodges at seena@latteda.org.

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PHOTO: HEIDI BOHNENKAMP

Founded in 1998 by Peter Rothstein and Denise Prosek, Theater Latté Da is entering its 18th year of combining music and story to illuminate the breadth of the human experience.

Peter and Denise began their successful collaboration in 1994 by privately producing five original cabarets to showcase Twin Cities talent. They discovered that by placing equal emphasis on music and storytelling, they could weave tapestries of engaging, challenging and often surprising narratives that resonated with people on many levels. Theater Latté Da officially incorporated as a non-profit organization in 1998 and to this day remains committed to a rigorous experimentation with music and story that expands the art form and speaks to a contemporary audience challenging us to think deeply about the world in which we live.

In 1998, Theater Latté Da began performing at the intimate 120-seat Loring Playhouse. By 2007, Theater Latté Da Productions were playing to sold-out houses. At this time, we began searching for spaces with different performance configurations to meet the unique needs of our productions. Since 2007, Theater Latté Da has produced shows at the Guthrie Theater, Ordway, Pantages Theatre, Southern Theater, History Theatre, Fitzgerald Theater, the Rarig Center Stoll Thrust Theatre and The Lab Theater. Theater Latté Da is now emerging as a leader in the musical theater art form, having produced over 55 mainstage productions including 9 world premieres, 9 area premieres and dozens of productions celebrated for their bold re-imagination.

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.

Board of Directors

Officers:

Jean M. Becker, *President*
Jamie M. Roman, *Vice President*
Timothy P. Dordell, *Treasurer*
Carolee Lindsey, *Secretary*

Directors:

Kent Allin
Scott Cabalka
Jay Harkness
Lisa Hoene
Jim Jensen
Nancy Jones
Cynthia Klaus
Jim Matejcek
Kimberly Motes
Kendall Nygard
Luis Pagan-Carlo
Shannon Pierce
Gary Reetz
Christopher Rence
Peter Rothstein (ex-officio)
Tom Senn
Lorri Steffen
Bill Venne
David Young
Jane Zilch

Community Advisory Board

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Scott Benson
Margaret Nelson Brinkhaus
Carol Culp
Kim Culp
Patricia Spencer Faunce
Charles Ferrell
Gregory A. Foster
Steve Froeschl
Christopher Hermann
Nancy Jones
Kate Kerfoot
Scott Mayer
Teresa McFarland
Mary Meighan
Marti Morfitt
Jim Payne
John Sullivan
Jay Waldera
David Waterbury
Ruth Waterbury
Mike Wenzel
David A. Wilson
Carol Windfeldt

Staff

Peter Rothstein
Artistic Director

Denise Prosek
Resident Music Director

Seena Hodges
Senior Director—Marketing and Development

Jean Hartman
Senior Director - Finance and Operations

Conner Westby
Audience Services Manager

Natalie Wilson
Manager of Artistic Programming

Dylan Wright
Production Manager

Emilee Elofson
Marketing and Public Relations Assistant

Tiffany K. Orr
Production Stage Manager

Betsy Husting
Development Consultant

Tessa Dahlgren
*Arts Administration and
Public Relations Intern*

Michael Hanisch
Videographer

ULTRA Creative
Graphic Design

Carpenter, Evert & Associates
Accountant

Michael Matthew Ferrell, Tod Peterson
Artistic Associates



SWEENEY TODD REHEARSAL
PHOTOS BY EMILEE ELOFSON



next

20|20

"I believe it is the responsibility of the American non-profit theater not only to speak to audiences today, but to invest in its future. We do so by investing in our playwrights, composers, and lyricists." - Peter Rothstein

NEXT 20/20 is Theater Latté Da's robust new works program. Between now and the year 2020, the company will develop 20 new musicals or plays with music, shepherding many of them to full production.

Visit **LATTEDA.ORG/NEXT2020** to find out how you can play a vital role in the future of the American Musical Theater.

**THEATER
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