

JELLY'S LAST JAM



ANDRE SHOALS & REESE BRITTS. PHOTO BY LUCAS WELLS.

JELLY'S LAST JAM

BOOK BY GEORGE C. WOLFE

MUSIC BY JELLY ROLL MORTON

LYRICS BY SUSAN BIRKENHEAD

ADDITIONAL MUSIC AND MUSICAL ADAPTATION BY LUTHER HENDERSON

DIRECTED & CHOREOGRAPHED BY KELLI FOSTER WARDER

MUSIC SUPERVISION BY SANFORD MOORE



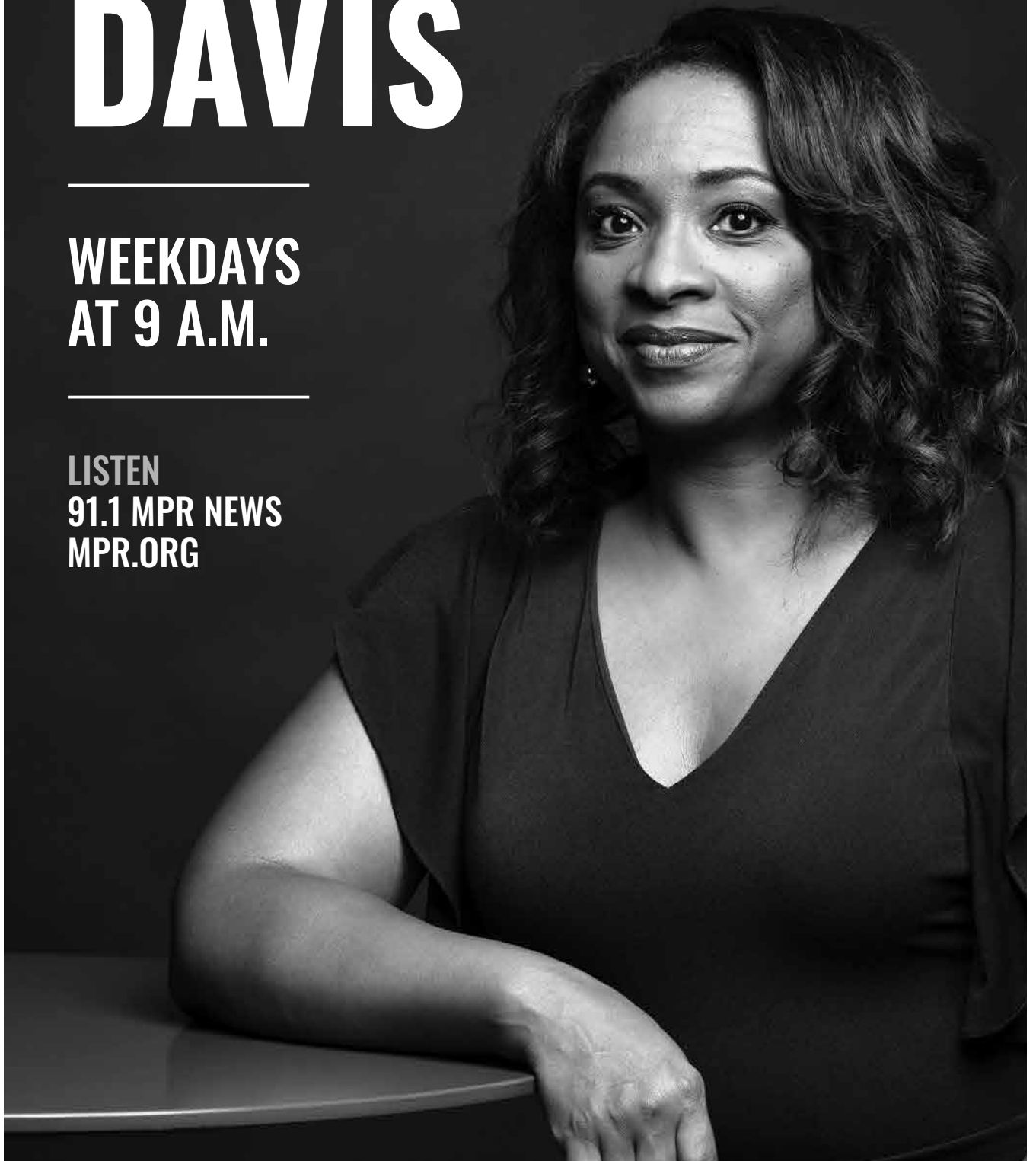
THEATER MUSICALLY

MAR 30 - MAY 8, 2022 • RITZ THEATER

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JELLY'S LAST JAM

Book by George C. Wolfe
Music by Jelly Roll Morton
Lyrics by Susan Birkenhead

Additional music and musical adaptation by Luther Henderson

THE CAST

Jelly.....	Reese Britts*
Chimney Man.....	Andre Shoals*
Anita.....	Alexcia Thompson
Jack.....	Dwight Xaveir Leslie*
Hunny 1.....	Brittany Marie Wilson
Hunny 2.....	Gabrielle Dominique*
Miss Mamie.....	Cynthia Jones-Taylor*
Buddy.....	Julius Collins
Gran Mimi.....	Deidre Cochran
Young Jelly.....	Jordan M. Leggett
Featured Dancer/Ensemble.....	Time Brickey
Understudy.....	Jessica Staples
Understudy.....	Anton Lamon

THE BAND

Piano.....	Tommy Barbarella†
Drums.....	Steve Jennings†
Guitar & Banjo.....	Geoff LeCrone†
Clarinet/Flute/Saxophone.....	Joe Mayo†
Bass.....	Chris Smith†

Opening Night: Saturday, Apr 2 at 7:30 pm

Audio Described Performance:

Thursday, Apr 14 at 7:30 pm

Post-show Conversations:

Thursday evenings Apr 7, 14, 21, 28, and May 5.

Sunday afternoons Apr 3, 10, 24, and May 1.

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

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

PRODUCTION TEAM

Director & Choreographer.....	Kelli Foster Warder**
Music Supervisor.....	Sanford Moore
Conductor.....	Tommy Barbarella
Associate Music Director.....	Denise Prosek
Scenic Designer.....	Eli Sherlock
Costume Designer.....	Jarrod Barnes
Lighting Designer.....	Craig Gottschalk
Sound Designer.....	C Andrew Mayer^
Dramaturg.....	Elissa Adams
Hair, Wig, and Makeup Designer.....	Paul Toni
Props Designer.....	Abbee Warmboe
Improvography/Additional Tap Choreography.....	Time Brickey
Production Stage Manager.....	Shelby Reddig*
Assistant Stage Manager.....	Chloe Brevik-Rich*
Assistant Stage Manager.....	Austin Schoenfelder
Assistant Director.....	Jessica Staples
Music Arrangements/Orchestrator.....	Jason Hansen
Technical Director.....	Bethany Reinfeld
Lighting Supervisor/Light Board Op.....	Jessica Mrovka
Sound Supervisor/Sound Engineer.....	Nicholas Tranby
Costume Supervisor.....	Amber Brown
Spotlight Operator.....	Zach Staads
Lead Carpenter.....	Eric Charlton
Scenic Charge.....	Sara Herman
Scenic Artists.....	Hanni Carlile & Katie McLean
Dialect Coach.....	Amani Dorn
COVID Compliance Officer.....	Katie McLean
Drapers.....	Rich Hamson & Lynn Farrington
Stitchers.....	Esther Iverson, Erin Connor, Jeanne Schwartz
Dresser.....	Janet Lewis
Wardrobe/Light & Sound Swing.....	Corinne Steffens
Stage Management Swing.....	Megan Fae Dougherty*
Carpenters.....	Whitley Cobb, Nich Prax, Corinne Steffens, Dane Styczynski
Electricians.....	Dante Benjegerdes, Paul Epton, Mike Lee, Sarah Rostance, Zach Staads

LETTER FROM THE DIRECTOR

Welcome! We are so glad you are here! *Jelly's Last Jam* has been a dream of mine for a very long time...one of those dreams that you don't think will actually happen but you keep it on the list for one day. Today is that day. Thank you for being a part of it all!

Interestingly enough, I wasn't dreaming of telling the story of Jelly Roll Morton. I was thinking of the great cast, the fantastic music, the inspiring dance and the bigger story. The story of someone who looked like me. The story of people who look like me. The music that shaped all that came after. The conversations around race that happen within the black community. And the joyful and honest way all of that comes together.

But in creating this production, with so many fabulous collaborators, I discovered Jelly. His dreams, his pain and all the complexities that make his story so very American and so very relevant today. The privilege, the oppression, the talent and that pain and pride that he just couldn't overcome. I think he is us. Each of us walk in some balance of these things and we must find our way through. From his life perhaps we can learn to embrace the grit with the gravy – as the Chimney Man encourages us.

George C. Wolfe, book writer of *Jelly's*, speaks of the importance of honoring our sources. Jelly struggled in life to honor the inputs that supported his outputs. As I reflect on this amazing process I am mindful of my sources. My parents, Sharon and Billy, that gave me my first tap lessons. My family that holds me up and gives me endless inspiration. My time spent next to Peter Rothstein. All of the black artists that created in the face of racism and oppression and changed the possibilities for all of us who follow.

And of course I honor the theatermakers, the story tellers, the kindred spirits and the loyal pals.

Zora Neale Thurston's *The Characteristics of Negro Expression* has been quoted as being gospel to Wolfe. In that essay she says,

"Every phase of Negro life is highly dramatised. No matter how joyful or how sad the case there is sufficient poise for drama....There is an impromptu ceremony always ready for every hour of life."

I know that to be true and I am grateful for it! On behalf of this amazing company, I welcome you to dig in to the drama, to the fun, to the painful moments and the celebration. Welcome to the Jam!

Kelli Foster Warder

Associate Artistic Director & Director of Impact

MUSICAL NUMBERS

ACT ONE

Jelly's Jam
In My Day
The Creole Way
The Whole World's Waitin'
Michigan Water
Get Away
Somethin' More
That's How You Jazz
Play the Music for Me

ACT TWO

Dr. Jazz
Good Ole New York
Too Late, Daddy
That's the Way We Do Things in New Yawk
Dance in Isolation
Last Chance Blues
Creole Boy
Play the Music for Me

Theater Latté Da is grateful for the generosity of our *Jelly's Last Jam* Production Sponsors,
David Feroe and Linda Svitak



REGINA MARIE WILLIAMS (*BERNARDA ALBA*, 2020). PHOTO BY DAN NORMAN.

Theater Latté Da is in its 24th season of presenting original and reimagined musical theater.

Theater Latté Da is the leading nonprofit professional theater in the Twin Cities that exclusively produces musical theater. Since its inception, TLD has presented 80 Mainstage productions, including 12 world premieres and 13 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, the American Theater Wing National Theater Company Award and 2019 Drama Desk Award for Unique Theatrical Experience.

Our Mission

Theater Latté Da creates new and impactful connections between story, music, artist, and audience—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.

INCLUSION We believe in creating an environment where a diverse group of voices are welcomed to fully participate. We are inspired and strengthened through equitable partnerships. We actively work to make musical theater accessible to everyone.

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.

Our Commitment to Anti-Racism

Theater Latté Da is committed to recognizing, addressing, and opposing racism and discrimination in our work, art, community, and industry. We affirm our resolve to actively create an anti-racist arts organization demonstrating our commitment through action. We believe in the power and impact of equitable, inclusive environments and value the lived experiences of our collaborators. We will hold each other accountable to honor this commitment, in the rehearsal room, the office, the theater and the board room.

Our Land Acknowledgement

The Ritz Theater sits on the ancestral homelands of many First Nations Tribes, including most recently the Dakota, and the Anishinabe People. We gratefully, and humbly acknowledge the Native Peoples on whose Ancestral Homelands we gather, as well as the diverse and vibrant Native Communities who make their home here today.



Scan the QR code to learn more about Theater Latté Da's commitment to IDEA (Inclusion, Diversity, Equity, and Access).

THE LIFE OF JELLY ROLL MORTON



"To relive your past without pain is a lie."

- Chimney Man; Jelly's Last Jam

Jelly Roll Morton was born Ferdinand LaMothe to a Creole family in New Orleans in 1890. His father was an amateur trombone player who abandoned the family, whereupon his mother remarried. As Creoles, combining elements of European and African American culture, the family was well educated in the arts. Morton showed an early interest in music and played several instruments before beginning piano lessons. By 1902, he was performing at the bordellos of the Storyville district, perfecting his ability to play in any style. Morton's mother died when he was 14 years old. He took the name of his stepfather, Mouton, which became anglicized to Morton, and went to live with his strict great-grandmother. When she discovered his occupation, she disowned him. Morton went to Biloxi where his godmother lived and resumed work there.

Biloxi proved to be the first stop on what would become a 15-year odyssey throughout the south and beyond, hustling, card-sharpening, and pool-sharking,

gathering musical ideas, playing piano, and soon composing. In 1917, Morton set up shop in Los Angeles, running hotels and nightclubs with a woman named Anita Gonzalez. By some accounts, she bought him the diamond stud he sported in one of his front teeth, one of several Morton wore. He combined self-confidence with flair and braggadocio, a dandy whose business cards read "Creator of Jazz and Swing."

Arriving in Chicago in 1922, Morton found a fast-growing sheet music publishing business eager for new compositions, and a new recording industry selling "race music" to African American audiences. He convinced Walter Melrose of Melrose Publishing to take him on after demonstrating his encyclopedic knowledge of music on the piano and an inventory of hundreds of songs. Melrose in turn arranged for the Victor Recording Company to record Morton's tunes.

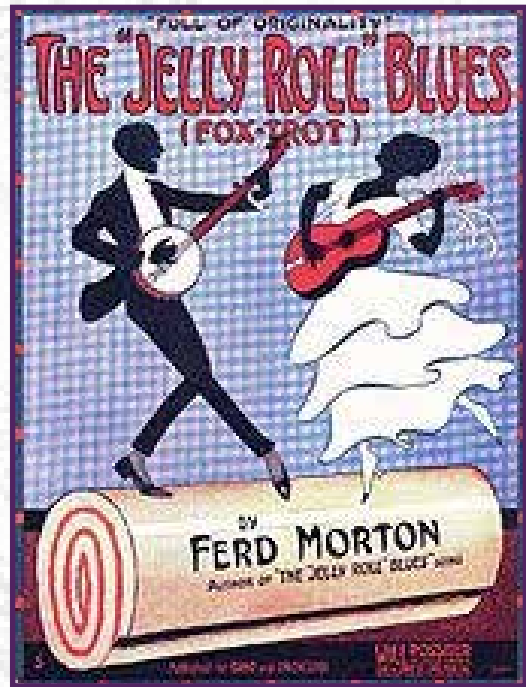
Within two years, Melrose had become a major publisher largely due to Morton's popularity, during which time his recorded output was prolific. His greatest success would be for Victor in 1926-1927 with the aptly named Jelly Roll Morton and his Red Hot Peppers. Formed largely of transplanted New Orleans jazz men who grasped the fundamentals of Morton's music, the group achieved brilliance with a new style developed by Morton. He composed tunes for the three-minute length of a 78 rpm side, rehearsed the band in the composed ensemble sections, and then added solo improvisation to the mix. It was the beginning of the big band jazz sound, which Duke Ellington and others were developing at roughly the same time.



Anita Gonzalez with Jelly Roll Morton c. 1920

THE LIFE OF JELLY ROLL MORTON

In 1928, Morton moved to New York City, where he recorded over 50 songs for Victor over the next three years with a reformulated Red Hot Peppers. But the New York band was not quite up to standard, and circumstances were changing. Duke Ellington and others were dominant, with shifting audience tastes and styles. The Great Depression hurt the recording industry. Morton's fortunes declined; he learned that Melrose had cheated him out of royalties. When Victor failed to renew his contract in 1930, he was soon impoverished and invisible, and in 1935, moved to Washington, D.C. Ironically, Morton's music was still played; Benny Goodman enjoyed a huge hit with his "King Porter Stomp," credited with launching the swing era. Morton wound up at a seedy D.C. club where he played piano and tended bar. He was found in 1938 by ethnomusicologist Alan Lomax who recorded eight hours of Morton's oral history and piano for the Library of Congress.



"I always called him the Dizzy Dean of music, he was so belligerent and braggadocio... But one thing I always noticed about Jelly, he would back everything he said by what he could do."

- Jazz clarinetist, Omer Simeon on Jelly Roll Morton

A reinvigorated Morton returned to New York in 1939, intent on recapturing his earnings and reputation, but he failed in both quests. Morton was perceived as a throwback to an outmoded style and the salacious origins of jazz. Even his nickname Jelly Roll had such connotations. Sadly, a New Orleans revival was getting underway that would have opened opportunities, but in 1939, he had what was probably a heart attack with arteriosclerosis. Embittered, Morton recorded several final sides in late 1939 and early 1940. That year, he went to Los Angeles, hoping to start a new band, but became too sick to play. He died in 1941.

Credit: BlackHistoryNow.com



Jelly Roll and The Red Hot Peppers, Victor Church Studio. Photo in public domain.

Jelly's Last Jam – The August Wilson Play That Almost Was and the George C. Wolfe Musical It Became

by Tonya Pinkins

In this 2015 essay for *Playbill* magazine (excerpted below), actress Tonya Pinkins chronicles the creation of the landmark Broadway musical, *Jelly's Last Jam*, the 1992 production that garnered the actress her first Tony Award for the role of Anita.

Jelly's Last Jam was the first musical written and directed by an African American that was not simply a toe-tapping entertainment with happy, singing people of color. It was instead a biography of Ferdinand Joseph LaMothe, aka Jelly Roll Morton, who not only proclaimed himself as the inventor of jazz but as having ancestry straight from the shores of France.



Tonya Pinkins as Anita and Gregory Hines as Jelly Roll Morton in the Broadway production of *Jelly's Last Jam* (Martha Swope)

***Jelly's Last Jam* is akin to a Brancusi sculpture of 50 years in the life of an arrogant, racist, braggadocio genius. It is two hours of intricate character study of a man, a people and an era. The musical delves into the social issue of race and specifically skin color and the ways in which Blacks segregate themselves within their own community: a caste system based on melanin.**

Says writer/director George C. Wolfe (who would go on to direct *Angels in America*, *Bring in Da Noise; Bring in Da Funk* and lead The Public Theater), “Morton was an American who proclaimed himself pure. But there is no purity in American. We are all mutts. I was fascinated by the absoluteness of his declaration.”

But *Jelly's* path to Broadway and multiple-award-winning fame was as circuitous as Morton's life. The Tony Award-winning producer, Margo Lion, optioned the material based

on a series of 1938 interviews in the Library of Congress between Alan Lomax and Jelly Roll Morton.

Lion approached a number of writers over the next four years. “I even hired August Wilson, who had only seen one musical in his life. August wrote me a beautiful poetic play. It was about a stranger who came to town and every five pages or so there would be a cluster of Jelly's music.” That wasn't what Lion had in mind. In 1982, Lion met Pam Koslow-Hines who came on as co-producer. At that time, Pam's husband, Gregory Hines, was looking for a vehicle for himself to direct. Greg ultimately decided that he wanted to play the role. So Lion and Koslow continued their search for a writer and a director. Then in 1985, the award-winning composer, arranger and orchestrator Luther Henderson joined the team...Luther could orchestrate the phone book. For Lion, Luther's addition to her team was a game changer.

Susan Birkenhead, award-winning lyricist for *Jelly*, agreed. Susan recalls, “When Margo hired me, I was setting lyrics to existing recordings of Jelly's songs. The music was such a rich and complex arrangement of jazz instrumentation that I sometimes had 57 lyrics to a measure. Luther re-composed the music. That's really the only way to say it. He re-composed the music and transformed it into a dramatically viable score.” But by 1989, Margo still didn't have a book and she'd lost her director, Jerry Zaks, to another project. Lion said, “I

had given up. Then, Richard Kornberg, who was the press agent for Joe Papp at The Public, suggested I check out this young African-American playwright who had just written and directed a show called *Spunk*. From that moment I knew George was the one.”

George told me, “I viewed black musicals before *Jelly* as a form of cultural strip mining. The exterior remained but all the culture that signified where the people had come from and their connection to the earth was absent.” Tony Award-winner Ruben Santiago-Hudson, who was in the Broadway cast of *Jelly’s Last Jam*, says, “*Jelly* was the first time I experienced a musical that explored the complexity of black life. George encouraged us to reveal the power of our beauty, our intellect, our pain, our pleasure. George dared us to be as beautiful and as brash as we truly are.”

George said, “*Jelly* more than any black musical before it celebrated the majesty, the purity, the joy of so many artists who are unable to fully embody these same qualities in their own lives.” *Jelly* gave us the grit and the gravity of American black life. In crafting *Jelly*, George asked himself, “Where does all the hurtin’ hatin’, lovin’ and losin’ go? If music bubbles up, how does it happen? It’s all in the music its in the art. George changed the face of musical theatre by bringing drama and social commentary to the musical theatre genre.

A NOTE ON THE TERM “CREOLE”

“...he who drinks from the vine of syncopation, but denies the black soil from which this rhythm was born.”

- Chimney Man; Jelly’s Last Jam

In *Jelly’s Last Jam*, the character of Jelly sets himself apart from the Black artists and citizens around him--a dynamic the play traces to his identity as “Creole”.

The term “Creole” has long generated confusion and controversy. The word invites debate because it possesses several meanings, some of which concern the innately sensitive subjects of race and ethnicity. In its broadest sense, Creole means “native”—or, in the context of Louisiana history, “native to Louisiana.” In a narrower sense, however, it has historically referred to black, white, and mixed-raced persons who are native to Louisiana. In short, the word means different things to different people, and more than one ethnic group arguably has a claim to the term.

In the antebellum nineteenth century, black, white, and mixed-race Louisiana natives continued to use Creole in reference to themselves. The term distinguished native-born persons from increasing numbers of immigrants hailing from overseas and, after the Louisiana Purchase in 1803, Anglo-American newcomers. But with the coming of the Civil War, the end of slavery, and the subsequent collapse of the South’s economy, white Louisianans gradually took away the privileged status that set Creoles of color apart from formerly enslaved black Creoles. By the 1890s, no middle ground remained for the mixed-race ethnic group. As one historian has observed, Creoles of color “were left with nothing but their sense of group identity and a nostalgia for halcyon times.” Although they now occupied the same social stratum as former slaves, Creoles of color continued to hold themselves apart as distinct from blacks. In recent years, white Creoles have increasingly joined with Creoles of African descent to preserve and promote their similar Louisiana heritage.

- excerpted from Shane K. Bernard’s article on 64 Parishes.com

BIOGRAPHIES

The Cast



TIME BRICKEY (FEATURED DANCER/UNDERSTUDY JELLY & YOUNG JELLY) is a multidisciplinary performing artist from Chicago. He is a well-studied Tap Dancer,

Puppeteer, Musician, Actor, and Teaching Artist, among other things. He built his professional tap dance career as a company member of M.A.D.D. Rhythms and the Chicago Human Rhythm Project. Time has performed in Dance for Life Chicago, the Stomping Grounds Festival, JUBA!, and as a soloist at the Billy Strayhorn Centennial, where he was described by Chicago Tribune as "a Literal Loose Cannon." He was a featured dancer in Jared Grimes Jeff Award winning *42nd Street Revival* at Chicago's Drury Lane Theatre. He has also devised and authored shows with Cabinet of Curiosity, Chicago Children's Theatre, Rough House Theatre, as well his own independent projects. This is Time's second time performing in the Twin Cities, the last was in *The Death and Life of Billy the Kid* at Open Eye Theatre. Web: heyti.me/wood Instagram: [@timeonthewood](https://www.instagram.com/timeonthewood)



REESE BRITTS (JELLY) THEATER LATTÉ DA: debut. THEATER: Chanhassen Dinner Theatres: *The Music Man*; The Ordway: *Smokey Joe's*

Cafe, Mamma Mia!; Artistry: *Footloose, A New Brain*; The Guthrie Theater: *South Pacific*; The Jungle: *Miss Bennet: Christmas at Pemberley*; Lyric Arts: *Hairspray, RENT, Young Frankenstein*. TRAINING: BFA in Musical Theatre, University of Minnesota Duluth '19. Ordway Resident Artist. Proud AEA member. UPCOMING: Theater Latté Da: *Twelve Angry Men*.



DEIDRE COCHRAN (GRAN MIMI) THEATER LATTÉ DA: debut. THEATER: Artistry: *Songs for a New World, The Music Man, Legally Blonde*; Old

Log Theatre: *A Gentleman's Guide to Love and Murder*; Theater Elision: *Islander, Ruthless! The Musical*; The Ordway: *Ordway Cabaret: Rise Up*. TRAINING: B.A. Theatre, Brenau University.



JULIUS COLLINS (BUDDY/ UNDERSTUDY JACK)

THEATER LATTÉ DA: debut THEATER: *Illusion: Always & Forever*; Hey City Theater: *Smokey Joe's Cafe*;

History Theater: *Treemonisha, Last Minstrel Show*; Lab Theater: *When A Man Loves A Diva*; Park Square Theater: *Hot Chocolate*; Ordway Theater: *Blues in the Night, Jesus Christ Superstar*. TRAINING: Music Business Institute of Atlanta. MUSIC: Lead singer for Greazy Meal & Dr. Mambo's Combo. Upcoming: Capri Theater Legends series. Tribute to Prince. Dr. Mambo's Combo Prince tribute at The Icehouse.



GABRIELLE DOMINIQUE (HUNNY 2/UNDERSTUDY MISS MAMIE) THEATER LATTÉ DA: debut. THEATER: Guthrie: *Guy's & Dolls, West Side Story, South Pacific, A*

Christmas Carol, Romeo & Juliet; Ordway: *West Side Story, Ordway Cabaret: Gotta Dance!*; Chanhassen Dinner Theater: *Mamma Mia!*; Children's Theater Company: *Annie, I Come From Arizona*; Jungle Theater: *Ride The Cyclone*; Artistry MN/BCT: *Best Little Whorehouse In Texas, Oklahoma!* OPERA: Minnesota Opera: *Flight*. DANCE: Flying Foot Forum: *Cookaphony* (film). TRAINING: B.A. Dance & Theatre, St. Olaf College. UPCOMING: *Beauty and the Beast* at Ordway. AEA.



CYNTHIA JONES-TAYLOR (MISS MAMIE) THEATER LATTÉ DA: debut.

THEATER: More than 40 credits at theatres including The Guthrie, Park Square Theater, The 5th Avenue Theatre, The Seattle Rep, The Mark Taper Forum, The Goodman Theatre, Arizona Theatre Company, The Intiman Theatre, ACT Theatre, The Alley, The Luxor Theater, The Longwarf Theater, The National/International tours of *Menopause The Musical* (toured for 8 yrs).



ANTON LAMÓN (UNDERSTUDY FOR BUDDY, FEATURED DANCER, AND ENSEMBLE) THEATER LATTÉ DA: debut.

THEATER: Broadway: *The Phantom of the Opera*; National Tour: *Movin*

Out!; Arena Stage: *Oklahoma!*; Ordway: *A Chorus Line*; Discoveryland!: *Seven Brides for Seven Brothers*; Desert Opera Theatre: *The Wiz*. TELEVISION: SYTYCD (Season 3), *Lady Dynamite, Smash!* CONCERT DANCE: James Sewell Ballet: *Guy Noir, Dante's Inferno, Outterborough, Lover, Your Move*; Minnesota Dance Theatre: *Mythical Hunters, Nutcracker Fantasy, Carmine Burana*; HatchDance: *Isotope, Hecate*; Live!Action!Set!: *Crime&Punishment, A Fiddler's Tale*. TRAINING: Indiana University Ballet Theatre, The Alvin Ailey School, The Debbie Allen Dance Academy.



JORDAN M. LEGGETT (YOUNG JELLY) THEATER LATTÉ DA: debut.

THEATER: The Jungle Theater: *Ride the Cyclone*; Artistry: *Footloose*; Children's

Theatre Company: *Matilda*; Uprising Theatre Company: *Line of Sight*; DalekoArts: *Godspell*. TRAINING: A.S. in Musical Theatre, Florida School of the Arts; B.M. in Vocal Performance, Southeastern Louisiana University.



DWIGHT XAVEIR LESLIE (JACK/UNDERSTUDY CHIMNEY MAN) THEATER LATTÉ DA: debut. THEATER:

The Jungle Theatre: *Redwood*; Children's Theatre

Company: *Cinderella, Matilda the Musical, Dr. Seuss's How the Grinch Stole Christmas!, Last Stop on Market Street, The Wiz, Corduroy*; Ordway: *Smokey Joe's Cafe, Mamma Mia!*; Enlightened Theatrics: *Hair*; New Theatre in the Square: *Next to Normal*; Matt Davenport Productions: *World of Wonder*; McLeod Summer Playhouse: *Joseph and ... Dreamcoat, Rock of Ages*; Gainesville Theatre Alliance: *Godspell, Mary Poppins, Beauty and the Beast, Once on This Island*.



ANDRE SHOALS (CHIMNEY MAN) THEATER LATTÉ DA: *To Let Go and*

Fall, Man of La Mancha, Ragtime, Peter & the Starcatcher, Aida, NEXT

Festival. THEATER: Guthrie Theater: *A Raisin in the Sun*; Chanhassen Dinner Theatres: *The Music Man, Newsies, Sister Act, Beauty & the Beast, The Little Mermaid, Joseph Technicolor Dreamcoat*; PRIME Productions:

Marjorie Prime; Cardinal Theatricals: *Rocky Horror Show*. Andre is a teaching artist and mentor for the Hennepin Theatre Trust Spotlight Education. He is also the Director of Community Outreach and Daily Operations for New Dawn Theatre.



JESSICA STAPLES
(ASSISTANT DIRECTOR/
UNDERSTUDY FOR ANITA,
HUNNY 1, AND HUNNY
2) is excited to return
to Theater Latté Da in

a new way making her Assistant Director debut! THEATER LATTÉ DA: *Chicago*. THEATER: Flying Foot Forum: *Heaven*. TEACHING/CHOREOGRAPHY: DeLaSalle High School (Choreography), FAIR School Downtown. TRAINING: Minnesota State University, Mankato. BFA Musical Theatre.



ALEXCIA THOMPSON
(ANITA/UNDERSTUDY GRAN
MIMI) THEATER LATTÉ
DA: debut. THEATER:
Children's Theatre
Company: Apprentice 2018-

2019, *Last Stop on Market Street*, *The Biggest Little House in the Forest*, *How the Grinch Stole Christmas*, *Cinderella*, *Matilda*; Yellow Tree Theatre: *The Curious Incident of the Dog in the Night-time*; Sweet Tea Shakespeare: *The Tempest*. TRAINING: Howard University; B.F.A in Theatre Arts with a concentration in Musical Theatre.



**BRITTANY MARIE
WILSON**
(HUNNY 1/DANCE CAPTAIN)
THEATER LATTÉ
DA: debut. THEATER:
Minnesota Opera: *The*

*Fix** World Premiere*(Dance Captain/Dancer); Minnesota Dance Theatre: *Loyce Houlton's Nutcracker Fantasy*; Guthrie: *A Christmas Carol*; Artistry: *Bridges of Madison County* (Choreographer), *Footloose* (Artistic Consultant/ Dance Captain), *Legally Blonde* (Pilar), *Follies*, *Our Town*, *The Drowsy Chaperone*. TRAINING: BFA in Dance from the University of Minnesota, Twin Cities.

The Creative Team



KELLI FOSTER WARDER
(DIRECTOR &
CHOREOGRAPHER) has
been a teacher and an arts

administrator for over 25 years. Her work as a choreographer and director has been seen across stages in the Twin Cities and across the country including Theater Latté Da, The Ordway, Children's Theatre Company, The 5th Avenue in Seattle, Washington, Asolo Repertory Theatre in Sarasota, Florida and the ZACH Theatre in Austin, Texas. She has directed and choreographed internationally in both La Paz, Bolivia and Panama City, Panama.



**SANFORD MOORE (MUSIC
SUPERVISOR) THEATER
LATTE DA: NEXT Festival,
Ghostlight Series. THEATER:
Children's Theatre: *Three
Little Birds*, *Last Stop on***

Market St., *The Wiz*; Penumbra Theater: *Girl Shakes Loose*, *Ballad of Emmet Till*, *I Wish You Love*, *Black Nativity*, *Ain't Misbehavin'*, *Dinah Was*; Guthrie: *Parchman Hour*, *To Kill a Mocking Bird*, *Disgraced* (composer), *Choir Boy*, *Crowns*; Ten Thousand Things: *Thunder Knocking at the Door*; Ordway: *Ordway Cabaret*, *Smokey Joe's Café*, *42nd Street*; Park Square Theater: *Nina Simone: Four Women*; Director/Arranger for vocal jazz group, Moore by Four. Music Director at Kingdom Life Church, Mpls.



TOMMY BARBARELLA
(CONDUCTOR) is best known
for his extensive work with
Prince in the 1990's. His
reputation for excellence and
versatility extended over the

following 2 decades by touring, recording and performing with the likes of Art Garfunkel, Mavis Staples, Jonny Lang, Nick Jonas, Italian superstar Giorgia and Minneapolis supergroup Greazy Meal. He has contributed his talents to Hollywood features by iconic directors like Spike Lee, Robert Altman and Marc Forrester, as well as composing award-winning commercial tracks for Nike, Budweiser, Audi and hundreds of others. A veteran of touring and playing live, Barbarella is also a first-call session musician. His keyboard work can be heard on recordings by artists as diverse as Demi Lovato, Switchfoot, Backstreet Boys, Ziggy Marley, Love & Rockets, David Sylvian, Miley Cyrus, Daniel Powter, Mandy Moore and many more. As a frequent arranger and performer with the Minnesota Orchestra, Tommy's worlds came together in September of 2016 when the Orchestra performed his arrangement of Prince's "Purple Rain" at the stunning halftime show of the Minnesota

Vikings inaugural game at U.S. Bank Stadium.



DENISE PROSEK
(ASSOCIATE MUSIC DIRECTOR)
has worked extensively as a
music director, pianist, and
arranger in the Twin Cities
for the past twenty years,

including over forty mainstage productions for Theater Latté Da. She has also music directed for the Children's Theatre Company, the Guthrie Theater, Park Square Theatre, 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 Lavender Theater Artist of the Year in 2012.



JASON HANSEN
(MUSIC ARRANGEMENTS/
ORCHESTRATOR) THEATER
LATTÉ DA: NEXT, *Puttin'
On The Ritz*, *Bernarda Alba*,
A Child's Christmas In Wales,

Hedwig and the Angry Inch, *A Little Night Music*, *Once*, *Assassins*, *C.*, *Into The Woods*, *Our Town*, *Aida*. THEATER: Children's Theater Company: *Cinderella*, *How The Grinch Stole Christmas*, *Dr. Seuss's The Sneeches*; Mixed Blood Theater: *Passing Strange*, *Next To Normal*, *Avenue Q*; Guthrie Theater: *Guys and Dolls*, *Othello*; History Theater: *Sweet Land*; Theater Mu: *Twelfth Night*, *A Little Night Music*; Chanhassen Dinner Theaters: *Newsies*; Ten Thousand Things: *Romeo & Juliet*; Arkansas Repertory Theater: *The Gift Of The Magi*; Northern Sky Theater, Illusion Theater, Artistry, TigerLion Arts, Open Eye Figure Theater, Jungle Theater, the MN Fringe Festival, the Hennepin Theater Trust; Alive & Kickin' (Associate Director/Music Director); AWARDS: 2018 MN Theater Award (Latté Da's *Assassins*).



**ELI SHERLOCK (SCENIC
DESIGNER) THEATER
LATTÉ DA: Chicago,
Assassins. THEATER:
History Theater: *Lord
Gordon Gordon*; Artistry:**

Follies, *Little Shop of Horrors*, *Bad Dates*;

BIOGRAPHIES

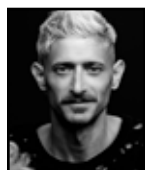
Park Square Theater: *Baskerville, The Liar*; 7th House Theater: *The Passage*; Yellow Tree Theater: *Violet, Next to Normal, Clybourne Park, The Rainmaker*; Walking Shadow Theater Company: *The Christians, The Coward*; Lyric Arts: *Guy and Dolls, Revenge of the Space Pandas*; UCLA: *HAIR, Scorched*; University of Minnesota: *The Kitchen*; Concordia University: *Luther*. TRAINING: MFA, Design for Theater & Entertainment Media, UCLA; BFA, Theater Design & Production, University of Michigan. www.elisherlock.com



JARROD BARNES

(COSTUME DESIGNER) is an Atlantan Costume Designer, Tailor, Stylist and Fashion Designer. He is a native of Thomasville, NC.

He studied Fashion Design at NCCU and Bauder Fashion College, later completing his studies in Fashion Design at American Intercontinental University. He has released 6 collections with his fashion label, Jarrod's, Est. 1977 and has acquired numerous film and theatrical credits through his work with Alvin Ailey American Dance Company, Rob Jackson Presents, Horizons Theatre, Actor Express, Synchronicity Theatre, Theatrical Outfit, MGM, Orion Pictures, Actors Express, Dallas Black Dance Company, Je'Caryous Johnson Productions, Juel Lane, Dominion Entertainment, Swirl Films, BET TvOne, Kenny Leon's True Colors Theatre and several performing arts programs in the Atlanta Metro area. He has also served as the on-set tailor for Sean John's Marketing as well as, Personal Tailor for a plethora of celebs and music artists. IG: Jarrods1977



PAUL TONI

(WIG, HAIR, AND MAKEUP DESIGNER) THEATER LATTÉ DA: *Oliver, Sweeney Todd, Gypsy, Man of La Mancha, Assassins,*

A Little Night Music, Hedwig and the Angry Inch, To Let Go and Fall, Chicago, Bernarda Alba, La Bohème. THEATER: Chanhassen Dinner Theaters: *Camelot, Grease, Sister Act, Newsies, Holiday Inn, Mamma Mia!*; Artistry: *Hairspray, Best Little Whorehouse in Texas, Drowsy Chaperone, Little Shop of Horrors, Follies, Victor/Victoria, Footloose*. TOURS: *Hairspray, Wizard of Oz, Young Frankenstein the Musical, La Cage Aux Folles, Flashdance the Musical* (Hair and Makeup Supervisor).



CRAIG GOTTSCHALK

(LIGHTING DESIGNER) THEATER LATTÉ DA: debut. THEATER: Children's Theater

Company: *Corduroy, 20,000*

Leagues Under The Sea, Animal Dance, Hair, Spring Awakening, Snowflake; Milwaukee Repertory Theatre: *Blues In The Night, Always...Patsy Cline, Bombitty or Errors*; Artistry Theater: *Mary Poppins* and over 30 more works throughout the Twin Cities and region. VIDEO DESGN: Children's Theatre Company: *Cinderella, The Wiz, The Wizard of Oz*. ARCHITECTURAL: Multiple architectural and architectural lighting design projects with Firm Ground Architects TRAINING: MFA in Lighting Design from the University of Minnesota Twin Cities.



C ANDREW MAYER

(SOUND DESIGNER)

THEATER LATTÉ DA:

Chicago, A Little Night Music, Five Points, Assassins; THEATER: Guthrie,

Minnesota Opera, Jungle Theatre, History Theatre, Mixed Blood, Park Square, Children's Theatre Co., Pillsbury House, Minnesota Jewish Theatre Co.; Great River Shakespeare Festival (Winona), Arkansas Rep (Little Rock), ACT (San Francisco), Philadelphia Opera, Opera Colorado, Everyman Theatre (Baltimore) AWARDS: 2008-09 McKnight Artist Fellowship, Audelco Award for Pure Confidence at 59E59 (NYC); Producing Director, Acadia Repertory Theatre, Mount Desert Island, Maine.



ABBEE WARMBOE (PROPS DESIGNER)

THEATER LATTÉ DA: *La Bohème, Bernarda Alba, All Is Calm, Chicago, To Let Go and Fall, Hedwig and the Angry*

Inch, A Little Night Music, Once, Underneath the Lintel, Five Points, Assassins, Man of La Mancha, Six Degrees of Separation, Peter and the Starcatcher, A Christmas Carole Petersen, Ragtime, Gypsy. THEATER: History Theater: *Gordon Parks*; Penumbra Theater: *Thurgood*; Mixed Blood Theater: *Animate*; Old Log Theater: *The Play That Goes Wrong*; Pillsbury House: *What to Send Up When It Goes Down*; Ten Thousand Things Theater and Freestyle Films: *Handprints*; Theater Mu: *Today Is My Birthday*. Other recent collaborations include

Ordway Center, Interact, MN Opera, Mill City Summer Opera, Park Square Theater, Chanhassen Dinner Theater. Abbee is a 2020-2021 McKnight Theater Artist Fellow at the Playwrights' Center.

SHELBY REDDIG (PRODUCTION STAGE MANAGER)

THEATER LATTÉ DA: *La Bohème, Puttin' on the Ritz*. THEATER: Children's Theatre Company: *Snow White, The Hobbit*; MN Opera: *Albert Herring*; Mixed Blood Theatre: *Prescient Harbingers, The Mermaid Hour: Remixed*; Perseverance Theater: *A Christmas Carol*; Jungle Theater: *Fly By Night: The Musical*; Stages Theater: *Charlotte's Web*. TRAINING: BA in Theatre and English from St. Olaf College.



CHLOE BREVIK-RICH

(ASSISTANT STAGE MANAGER)

THEATER LATTÉ DA: debut. THEATER: Illusion Theater: *Present (Tour), Real Stories/One Stage*; The

Moving Company: *Anamnesis, What If?*; Children's Theatre Company: *Glow-a-GoGo Curtain Call Ball (Production Asst.), Sideways Stories from Wayside School, Carrie the Musical*; The Guthrie: *Twelfth Night (Production Asst)*, BFA Senior Showcase, Production Management Fellow; Walking Shadow Theatre Company: *Cabal: A Play with Puzzles*; Lakeshore Players Theater: *Beehive*; Hennepin Theatre Trust: Spotlight Showcase. FILM: [Do Not Air] Productions, RK Productions (Production Asst and Stand-In), Super Bowl LVII (Credentialing Coordinator), Food Baby (Production Asst.)

AUSTIN SCHOENFELDER (ASSISTANT STAGE MANAGER)

THEATER LATTÉ DA: debut. Chanhassen Dinner Theaters: (Spotlight Operator) *The Music Man, Footloose*; Park Square Theatre: (Run Crew) *The Rocky Horror Show*; The Duluth Playhouse: (Asst. Stage Manager) *Sweeney Todd*; The Round Barn Theatre: (Production Stage Manager) *Mamma Mia, Plain and Fancy, Annie*; Zenith City Horror: (Stage Manager) *Hedwig and the Angry Inch*; Prairie Repertory Theatre: (Stage Manager) *The Sound of Music, Smokey Joe's Cafe, Hairspray, Sister Act*. TRAINING: BFA in Technical Theatre from the University of Minnesota Duluth.



ELISSA ADAMS

(DRAMATURG) THEATER LATTÉ DA: *C., Lullaby, Assassins, Five Points, Underneath the Lintel, Once, A Little Night Music, Hedwig*

and the Angry Inch, To Let Go And Fall, Chicago, Bernarda Alba, NEXT Up & NEXT Festival (Producer). THEATER: Director of New Play Development at Children's Theatre Company (1998- 2017); Sundance Theatre Lab; Playwrights' Center; TRAINING: MFA in Dramaturgy UC San Diego.



NICHOLAS TRANBY

(SOUND SUPERVISOR) THEATER LATTÉ DA: *La Bohème, All Is Calm, Once, Chicago, Hedwig and the Angry Inch, Candide, A*

Little Night Music, Man of La Mancha, Peter and the Starcatcher, Ragtime, Gypsy, Assassins, Five Points, and Underneath the Lintel. THEATER: Sound, Video and Lighting Associate at Children's Theatre Company for 4 years including Shrek: The Musical, Pinocchio, Alice in Wonderland and Robin Hood; Head Audio Engineer for international tours of The Wedding Singer and The Wizard of Oz; Other venues have included Guthrie Theater, Williamstown Theatre Festival, and Cincinnati Playhouse in the Park. TRAINING: The College-Conservatory of Music at University of Cincinnati.

JESSICA MROVKA (LIGHTING SUPERVISOR)

THEATER LATTÉ DA: *La Bohème, All is Calm. VSTAR ENTERTAINMENT: Electrics Shop Manager (2016-2020): Trolls Live!, Paw Patrol Live!: Race to the Rescue, Paw Live!: The Great Pirate Adventure, Nick Jr. Live! VILAR PERFORMING ARTS CENTER: Master Electrician/House Lighting Designer (2013). VEE CORPORATION: Electrician/Rigger: Sesame Street Live! 1,2,3 Imagine and Elmo's Green Thumb, My Little Pony Live! TRAINING: B.A. in Theater from the University of Wisconsin-Green Bay.*

AMBER BROWN (COSTUME SUPERVISOR)

THEATER LATTÉ DA: *La Bohème, All is Calm. THEATER: Mixed Blood Theatre: Interstate, Autonomy, Corazón Eterno, Agnes Under the Bigtop; Old Log Theater: The Play That Goes Wrong; Pillsbury House Theatre: Great Divide III: She Persists, West of Central,*

Great Divide II: Plays on the Politics of Truth, Almost Equal To, The Great Divide: Plays for a Broken Nation; Park Square Theater: Aubergine; Gremlin Theater: Journey's End; Bucket Brigade: Life Goes On; Full Circle Theater: Under This Roof; Loudmouth Collective: Testament of Mary; 7th House Theater: Rhinoceros; Macalester College: Letters Home, Distracted, 12 Ophelia's, Accidental Death of an Anarchist.

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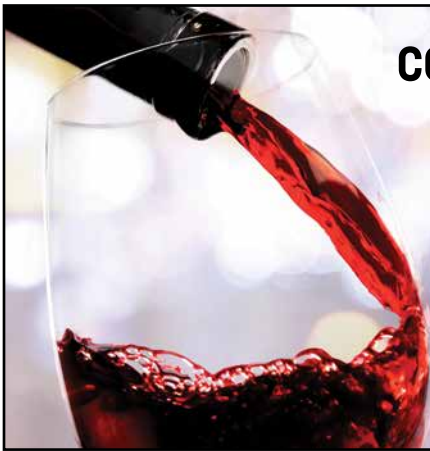
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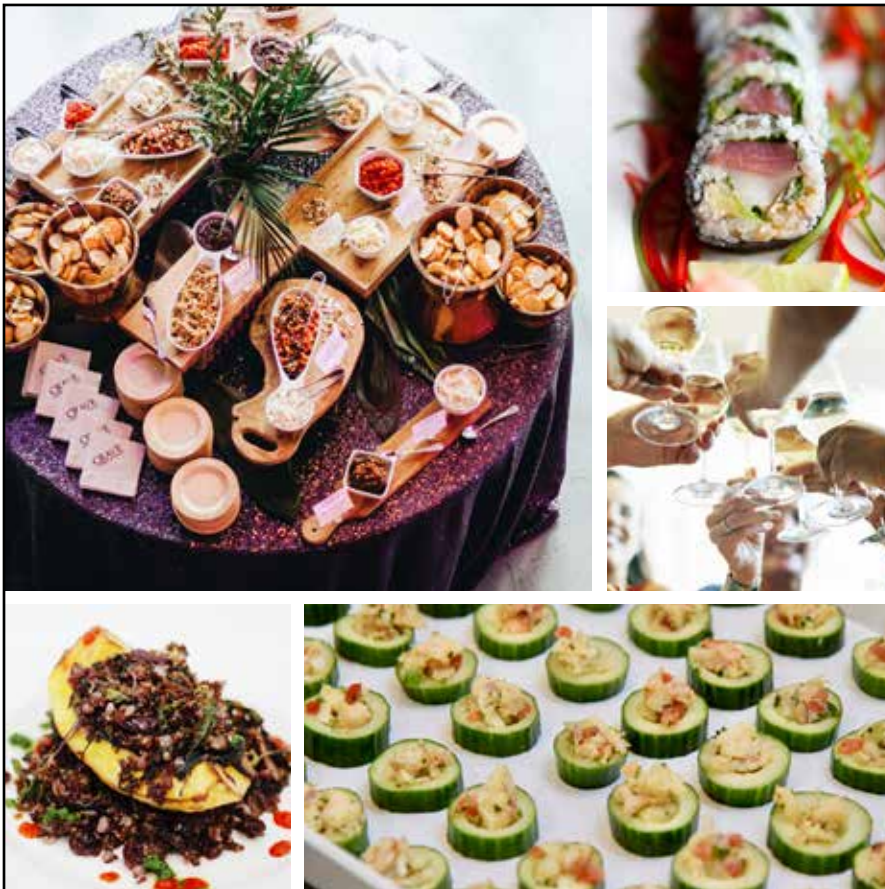
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Theater Latté Da believes it is the responsibility of the regional theater not only to speak to audiences today, but to contribute to the dramatic canon of tomorrow. Through its NEXT initiative, Theater Latté Da invests in the future of the great American Musical and its playwrights, composers, and lyricists by commissioning new works, providing year-round developmental opportunities, our annual NEXT Festival and world premieres. Please consider supporting our new work development initiatives.

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STAFF SPOTLIGHT: ELISA SPENCER-KAPLAN

We're excited to introduce you to Elisa Spencer-Kaplan, Theater Latté Da's recently appointed Managing Director. She brings with her 20 years experience in theater management in New York City, Chicago and central Florida.

Elisa served five years as Executive Director of The Acting Company in New York City. The Tony Award-winning repertory theater presents national tours as well as Off-Broadway repertory seasons in New York City and Shakespeare tours in New York City schools, while focused on new play development, a reading series, and K-12 education programs serving students in economically disadvantaged communities, both locally and nationally. Prior to joining The Acting Company, she worked in administrative, finance and planning roles at Second Stage Theatre, York Theatre and CAP21 Conservatory and Theatre Company, all in New York City. Her career also includes work with the Guthrie Theatre in Minneapolis and Shattered Globe Theatre in Chicago. Spencer-Kaplan most recently served as Managing Director at Garden Theatre in Winter Garden, FL.

Elisa shares, "I couldn't be more excited to be joining Theater Latté Da as its next Managing Director. As a proud Minnesotan, I have watched with great admiration over the years as Latté Da has grown to become a distinctive, impactful contributor to American musical theater that extends the Twin Cities' legacy of artistic excellence. I'm honored to have the opportunity to work alongside Peter Rothstein to lead this important organization forward."

We're thrilled to welcome her back to the Twin Cities and to this next chapter of leadership at Theater Latté Da.




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ACCESSIBILITY

Accessible seating: Accessible seating is available at the Ritz Theater in Row E, Sidebar P, and Sidebar Q. All other seating requires stairs for access.

Courtesy wheelchairs: Two courtesy wheelchairs are available for use for patrons who may have mobility challenges. Please see our House Manager or Box Office Manager for use.

ASL Interpreted Performances: We offer ASL-interpreted performances for every production during our season. These performances are usually offered the second Thursday in each production.

Audio Described Performances:

Professional audio describers provide narration of on-stage action, costumes, and scenery during the performance. Listening devices are available for patrons to use during the AD scheduled performances.

Assisted Listening Devices: We offer assistive listening devices for all performances. Please stop at the Box Office to check one out for use during the performance.

AUDIENCE INFO & POLICIES

COVID-19 Policy: Theater Latté Da requires proof of vaccine or negative COVID-19 test within 72 hours upon entering the Ritz Theater prior to performances as well as requiring masks in all areas of the theater.


Large print programs: Large print programs are available upon request. Please see the box office or request a copy from an usher.

Photo & Video: Photos of the set are allowed before or after the show and during intermission, but not when artists are onstage. Video or audio recording of any kind is strictly prohibited.

Phones: The ringing of cellular phones or texting is highly disruptive during a performance. These devices should be turned off during the performance.



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