MERRILY WE ROLL ALONG
MUSIC AND LYRICS BY STEPHEN SONDHEIM
BOOK BY GEORGE FURTH
ORCHESTRATIONS BY JONATHAN TUNICK
DIRECTED BY PETER ROTHSTEIN
MUSIC DIRECTION BY JASON HANSEN

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MERRILY WE ROLL ALONG
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THE CAST
(in alphabetical order)

Ru/Photographer/Minister/Ensemble………………Ronnie Allen
Gussie………………………………………………. Vie Boheme
Frank Jr.………………………………………………… Mathias Brinda
Frank………………………………………………….. Reese Britts
Meg/Scottie/Ensemble……………………………. Camryn Buelow
Joe/Terry……………………………………………. Charlie Clark
Charley………………………………………………. Dylan Frederick
Mary………………………………………………….. Becca Hart
KT/Mrs. Spencer/Evelyn/Ensemble………………Kim Kivens
Frank Jr.……………………………………………….. Josiah Leeman
Tyler/Judge/Ensemble……………………………. Ryan London Levin
Beth/Newswoman/Dory…………………………. Britta Ollmann
Jerome/Mr. Spencer/Newsmen/Ensemble……… Tod Petersen
Understudy (KT/Mrs. Spencer/…)………………. Kaitlin Klemencic
Evelyn/Meg/Scottie/Ensemble………………………… Kaitlin Klemencic
Understudy (Ru/Photographer/…)………………. C. Ryan Shipley
Minister/Joe/Terry/Jerome/Mr. Spencer/Newsmen/Ensemble
Understudy (Frank/Tyler/…)………………………. Wariboko Semenitari
Ensemble

•• Wed/Fri/Sat evenings • Sun/Thurs/Sat matinees

THE BAND

Trumpet………………………………………………. Elaine Burt
Piano/Keys…………………………………………. Jason Hansen
Woodwinds…………………………………………. Mark Henderson
Drums……………………………………………….. Paul Hill
Electric Bass………………………………………. Joan Griffith

PRODUCTION TEAM

Director/Scenic Designer………………Peter Rothstein**
Music Director………………………………Jason Hansen†
Choreographer………………………………Renee Guittar
Costume Designer………………………….. Rich Hamson
Lighting Designer………………………………Grant E. Merges
Sound Designer………………………………. Eric Gonzalez
Drumaturg………………………………………Elissa Adams
Props Designer…………………………………. Abbee Warmboe
Director of Production & Operations………Allen Weeks
Associate Production Manager……………….. Kyia Britts
Production Stage Manager…………………Shelby Reddig*
Assistant Stage Manager………………………Z Makila*
Assistant Technical Director…………………. Eric Charlton
Lighting Supervisor……………………………Jessica Mrovka
Audio Supervisor………………………………Nicholas Tranby
Costume Supervisor……………………………Amber Brown
Hair Consultant…………………………………. Emma Gustafson
Scenic Charge………………………………….. Sara Herman
Scenic Artists……………………………………Tyler Krohn & Lili Lennox
COVID Compliance Officer…………………Megan Fae Dougherty
Dresser…………………………………………………. Ash Kaun
Light & Sound Board Operator Swing……Corinne Steffens
Dresser Swing……………………………………Bronson Talcott
Stage Management Swing…………………..Megan Fae Dougherty*
Carpenters………………………………………. Whitley Cobb & Alexis Wilcox
Electricians………………………………………. Jay Claire, Dylan Payne, Zach Staads
Stitchers………………………………………….. Ash Kaun & Jeanne Schwartz

ASL/Audio Described Performance:
Thursday, Oct 6 at 7:30 pm

Open Caption Performances:
Friday, Oct 14 at 7:30 pm
Saturday, Oct 15 and Sunday, Oct 16 at 2:00 pm

Post-show Conversations:
Thursday evenings Sep 29, Oct 6, 13, 20, and 27.
Sunday afternoons Sep 25, Oct 2, 9, 16, 23, and 30.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers
**Member of SDC, the Stage Directors and Choreographers Society, a national theatrical labor union
†Member of Twin Cities Musicians Union, American Federation of Musicians

THEATER LATTÉ DA • LATTEDA.ORG 3
LETTER FROM THE DIRECTOR

Theater Latté Da’s very first show, twenty-five years ago, was called Lost in Boston. My co-founder Denise Prosek and I put together a cabaret of songs that were cut from shows on the road to Broadway. In the golden-age of musical theater it was typical for shows to do an out of town try-out, usually in Boston, where they did rewrites and worked out the kinks before opening under the searing lights of Time Square. Our show had songs that were cut from well-known musicals like Ragtime, Once on this Island and Pippin, as well as songs that eventually rose from the cutting room floor to become American standards like “The Man I Love”, “Let’s Misbehave” and “Meadowlark”. In retrospect, I love that our inaugural production was a celebration of the discarded, a champion for the underdog.

Merrily We Roll Along didn’t have a try-out in Boston. Director Hal Prince and composer/lyricist Stephen Sondheim had already enjoyed huge success with Company, A Little Night Music and Sweeney Todd. They were the next generation of the great American musical, Broadway’s golden boys; everyone assumed Merrily We Roll Along would be a surefire hit. The show began previews on October 8, 1981. The show clearly wasn’t working; audiences were streaming out of the theater at intermission. The producers extended previews, giving Sondheim, Prince and book-writer George Furth a month to try and salvage the show, but they opened to abismal reviews and closed after just 16 performances.

Sondheim later said, “I speak for myself, but I suspect Hal would agree—that month of fervent hysterical activity was the most fun that I’ve ever had on a single show. It was what I had always expected the theater to be like. The unfortunate side effect was that although Merrily eventually survived, Hal and my partnership, echoing (the characters) of Frank and Charley’s in the piece itself, did not.”

Thanks to a fantastic original cast album the show was not forgotten. It built a faithful, almost cult-like following, and gratefully, some folks like to root for the underdog. Eventually Sondheim and Furth were given two opportunities to drastically rewrite the show. First under the sure-footed direction of James Lapine (Into the Woods, Sunday in the Park with George) in La Jolla in 1985, where they made significant structural changes. It was then produced in Leicester, England in 1992 where Sondheim and Furth finally got the show to where they wanted it. It won London’s Laurence Olivier Award for Best Musical of the Year. That is the version of the show you will see tonight.

Merrily We Roll Along marks Theater Latté Da’s 9th Sondheim production, starting with the area premiere of Sunday in the Park with George back in 2003. We went on to stage Gypsy, Company, Into the Woods, Sweeney Todd, Assassins, Candide and A Little Night Music.

We chose to launch our 25th anniversary season with Merrily We Roll Along because it is about a group of theater-makers and the pivitol choices they make in their lives. The show is a restrospective: it takes place over two decades, with the action of the musical moving backwards through time. The show ends at the beginning. It is 1957 and our heroes Frank and Charley vow to become creative partners. It is also the night they meet their best friend and greatest champion, Mary. They have all gathered on the rooftop of their New York tenement building to try and catch a glimpse of Sputnik. Frank says, “This moment that the three of us are sharing here together...Nothing’s ever going to be the way it was, not ever again. Do you guys realize that now we are going to be able to do anything? I mean anything we ever dreamed of. What a time to be starting out. What a time to be alive.” In that spirit we launch the 25th anniversary season of Theater Latté Da, which has become more than we ever dreamed of. What a time to be alive. I’m so glad you’re here.

Peter Rothstein
Founding Artistic Director

Theater Latté Da is grateful for the generosity of our Production Sponsors, Kent Allin & Tom Knabel.
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, inclusive 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.

INCLUSIVE 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.

Theater Latté Da is in its 25th 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 82 Mainstage productions, including 13 world premieres and 14 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 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 Latte Da's commitment to IDEA (Inclusion, Diversity, Equity, and Access).
THE ORIGINS OF MERRILY WE ROLL ALONG

The original Merrily We Roll Along was a 1934 play by George S. Kaufman and Moss Hart about disillusionment among a group of theatrical artists....the structure of the play moves backward in time, covering the years 1934 back to 1916. Each succeeding scene takes place at an earlier time than the preceding one, starting in the present and moving backward to the idealistic days of the protagonists’ youth.

Merrily We Roll Along (the musical) would reunite (producer/director) Hal Prince and (composer/lyricist) Stephen Sondheim as collaborators for the first time since Sweeney Todd. (Their long-standing creative partnership also included the musicals Company, Follies, Pacific Overtures, and A Little Night Music). Prince collaborated with librettist George Furth and composer-lyricist Sondheim “on the structure of the play.” Prince retained the structure from the original play for his musical. The theme was broadened to include the subject of friendship as well as the frustration of youthful ideals. He changed the time frame, going backward 25 years from 1976 rather than 1934.

The musical begins in 1976 and moves backwards to 1957. It covers a period during which America became fragmented, “me-centered,” and enamored of instant celebrity.

Almost every scene unfolds in a public place. The cocktail parties, the courthouse steps with the omnipresent newscasters, the nightclub wedding, and, most dramatically, the studio where Frank and Charley’s collaboration is torn asunder on national television: all are symbols of our loss of privacy.

“There’s so much stuff to sing.”
- Frank, Act II, Scene V

Prince assured everybody who cared to ask that, although the leading character, Franklin Shepard, is a composer who became very successful at an early age, and both Prince and Sondheim also became successful at an early age, the characters were not modeled after the two collaborators.

“At no point did we say it’s going to be about us.... but it certainly would have been about our times, because these are our times, these twenty five years are our 25 years.”
– from Harold Prince: A Director’s Journey by Carol Illson

“Musicals are popular. They’re a great way to state important ideas. Ideas that could make a difference. Charley, we can change the world.”
- Frank, Act II, Scene V
The structure of *Merrily We Roll Along* suggested to me that the reprises could come first: the songs that had been important in the lives of the characters when they were younger would have different resonances as they aged, thus, for example, “Not a Day Goes By,” “a love song sung by a hopeful young couple getting married, becomes a bitter tirade from the wife when they get divorced, but the bitter version is sung first in the musical’s topsy-turvy chronology. This notion also gave rise to an unconventional use of melodic material: what were the vocal lines in their early lives could become accompaniments for the other songs in their later lives, undercurrents of memory, but the audience would hear the accompaniments first. All of this was not intended to be unconventional for its own sake or solely for my delight in manipulating musical ideas in puzzle fashion, but a method of holding the score together as more than just a disparate group of songs, which was characteristic of musicals based on the standard thirty-two-bar template. As always, content dictated form.

“Metaphorically, the old tunes linger, even if in fragmented forms, and if you tell a story backwards in order to make such a point (among others), the music and lyrics should not merely reflect but embody it.”

Kaufman and Hart had wanted to write about the deterioration of American idealism and the rise of capitalist greed in what they called “the deedless years” which followed the end of World War I into the Depression. In fact, their original title for the play was *Wind Up an Era*. In our transposition, we were writing about a generation’s idealistic expectation for the future, symbolized by the launch of Sputnik, and their deterioration into compromise and deceit, exemplified by Nixon and Watergate and the culminating Me Decade, as the 1970’s came to be labeled.

The lives of the characters in *Merrily We Roll Along* play out against the backdrop of an extraordinary period in American history. Their journey echoes the tumult, the promise and the pain of the 1960s and 1970s.

### 1957-1959

- President Dwight D. Eisenhower is inaugurated for his second term
- U.S. Congress approves the first civil rights bill since reconstruction with additional protection of voting rights
- The Soviet Union inaugurates the “Space Age” with its launch of Sputnik, the world’s first artificial satellite
- *My Fair Lady* wins the Tony Award for Best Musical
- Jet airline passenger service is inaugurated in the United States by National Airlines with a flight between New York City and Miami
- NASA selects the Mercury Seven, first astronauts of the United States: John Glenn, Scott Carpenter, Gordon Cooper, Gus Grissom, Wally Scare, Alan Shepard, and Deke Slayton

### 1960-1969

- Four black college students from North Carolina Agricultural and Technical College in Greensboro, North Carolina stage a sit-in at a segregated Woolworth lunch counter, protesting their denial of service. 70,000 students, both white and black, over the next eight months, participate in sit-ins across the nation for Civil Rights
- Democratic Party candidate John F. Kennedy is elected president, narrowly defeating his rival Richard Nixon
- Bay of Pigs invasion: an unsuccessful attempt to invade Cuba by Cuban exiles, organized and financed by Washington
- President Kennedy announces his intention to place a man on the moon by the end of the decade
- *Bye, Bye Birdie* wins Tony Award for Best Musical
- US compels Soviet Union to withdraw nuclear weapons from Cuba in what has become known as the Cuban Missile Crisis
- 3,000 troops quell riots, allowing James Meredith to enter the University of Mississippi as the first black student under guard by Federal marshal
- The Civil Rights march on Washington, D.C. for Jobs and Freedom culminates with Dr. Martin Luther King’s famous “I Have a Dream” speech from the steps of the Lincoln Memorial. Over 200,000 people participated in the march for equal rights
- A peacefull settlement to the land dispute between Mexico and the United States is enacted with the signing of the Chamizal Treaty, establishing the boundary in the El Paso Juarez Valley
- President John F. Kennedy is assassinated; Lyndon Johnson becomes president
- The United States steps up its military intervention in Vietnam
- Beatlemania hits the shores of the United States
- Civil Rights Act signed into law
- The Tonkin Resolution is passed by the United States Congress, authorizing broad powers to the president to take action in Vietnam
- The Voting Rights Act of 1965 is signed into law by President Lyndon B. Johnson
- The first public burning of a draft card occurs to protest the Vietnam War
- *The Sound of Music* wins Oscar for Best Picture
TIMELINE

- U.S. warplanes begin their bombing raids of Hanoi and Haiphong
- The Mattachine Society stages a “sip-in” to protest New York City’s LGBTQ discrimination policy in bars and restaurants.
- The first Super Bowl is held in Los Angeles
- Thurgood Marshall is sworn into office as the first Black Supreme Court Justice
- Civil rights leader Dr. Martin Luther King Jr. assassinated
- Presidential candidate Robert F. Kennedy is shot at a campaign victory celebration in Los Angeles
- Richard M. Nixon is elected president of the United States
- US military presence in Vietnam exceeds 500,000 personnel
- US astronaut Neil Armstrong becomes the first person to walk on the Moon
- 250,000 people march on Washington, D.C. to peacefully protest the Vietnam War
- The internet, called Arpnet, is invented at the Department of Defense

- Paul McCartney announces the breakup of The Beatles
- Earth Day signals the emergence of the grassroots environmental movement & EPA is established
- The Kent State massacre marks the first time in US history students are killed by government forces in an anti-war gathering
- New York Times begins to publish the Pentagon Papers
- U.S. table tennis team visit to People’s Republic of China dubbed “Ping Pong Diplomacy”
- Company wins Tony Award for Best Musical
- Shirley Chisholm becomes first Black woman to run for president in a major party
- President Nixon is re-elected and makes a historic visit to China that leads to recognition of the communist government
- The Godfather wins Oscar for Best Picture
- Vietnam ceasefire agreement signed. U.S. withdraws its troops after the signing of the Paris Peace Accords
- Secretariat wins the Belmont Stakes by 31 lengths, winning the Triple Crown
- Roe v. Wade legalizes a woman’s right to an abortion
- President Nixon resigns in the Watergate scandal over a 1972 break-in at the Democratic Party headquarters
- Communist forces complete their takeover of South Vietnam, forcing the evacuation from Saigon of civilians from the United States and the unconditional surrender of South Vietnam
- Heiress Patty Hearst is captured and convicted after her year of kidnap and bank robbery in California
- Wheel of Fortune premieres on television
- The United States celebrates its Bicentennial
- Democratic candidate Jimmy Carter is elected president
- Steve Jobs and Steve Wozniak co-founded Apple
- “Send in the Clowns” wins the Grammy for Best Song

1970-1976

- U.S. warplanes begin their bombing raids of Hanoi and Haiphong
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The Cast


MATHIAS BRINDA (Frank Jr.) is a 5th grader at Lake Country Montessori in Minneapolis. Mathias studies acting and voice with Kristin Froebel and is eager to make their Theater Latté DA debut. In addition to acting, Mathias studies ballet and contemporary dance at Minnesota Dance Theatre and especially enjoys participating in Joyce Houlton’s Nutcracker Fantasy where they have performed as a cousin, toy, and The Littlest Mouse. When not on stage, rehearsing, or dreaming of being on stage, Mathias enjoys vintage clothes shopping and taking care of neighborhood pets.

REESE BRITTTS (Frank) THEATER LATTÉ DA: Twelve Angry Men, Jelly’s Last Jam. 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: Hairspay, RENT, Young Frankenstein. TRAINING: BFA in Musical Theatre, University of Minnesota Duluth. Proud AEA member. UPCOMING: The Ordway: Beauty and the Beast. reesbrittts.com


DYLAN FREDERICK (Charley) THEATER LATTÉ DA: debut. THEATER: Broadway: The Inheritance; Off Broadway: Boy Gets Violent (Ars Nova ANTIFEST), Summer Valley Fair (New York Musical Theatre Festival); Yale Repertory Theatre: Assassins. TRAINING: BFA, University of Evansville. MFA, Yale School of Drama.


The Creative Team

PETER ROTHSTEIN
(DIRECTOR & SCENIC DESIGNER) has directed 81 mainstage productions for Theater Latté Da, including 12 world premieres. Other collaborations include the Guthrie Theater, the Children’s Theatre Company, Minnesota Opera, Ten Thousand Things, Minnesota Orchestra, Utah Shakespeare Festival, Seattle’s 5th Avenue Theater, the ZACH Theatre, Boston Lyric Opera, Florida Grand Opera, and Asolo Repertory Theatre. Peter was named the 2015 Artist of the Year by the Star Tribune, Theater Artist of the Year by Lavender, and Best Director by City Pages. He has received nine Ivey Awards and a New York Drama Desk Award for All Is Calm. 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. www.Peter-Rothstein.com.

JASON HANSEN
(MUSIC DIRECTOR) THEATER LATTÉ DA: Jelly’s Last Jam (orchestrations), Bernarda Alba, Hedwig and the Angry Inch, A Little Night Music, Twelve Angry Men. TRAINING: University of Minnesota.

TOD PETERSEN

CHRIS SHIPLEY
(UNDERSTUDY) THEATER LATTÉ DA: Twelve Angry Men. TRAINING: Children’s Theatre Company: Annie. ARTISTRY: Memphis, A New Brain, She Loves Me, Mary Poppins, The Drowsy Chaperone, Singin’ in the Rain, On the Town, 42nd Street; Yellow Tree Theatre: Sherwood; Ordway: Gotta Dance!; Old Log Theatre: Tenderly, The Rosemary Clooney Musical, Holidays with Bing; Girl Friday Productions: Idiot’s Delight; Skylark Opera: Candide; Paul Bunyan Playhouse: Annie. C. Ryan is also a director, choreographer and teaching artist. TRAINING: B.A. in Theatre, St. Olaf College. UPCOMING: Bing Crosby in Holidays with Bing, a radio fantasy created by C. Ryan at Artistry.
Once, Assassins; C., Into The Woods, Our Town, Aida; NEXT: The Last Babushka, A Child’s Christmas In Wales; 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; Stages Theater Company: Tuck Everlasting; Theater Mu: Twelfth Night, A Little Night Music; Chanhassen Dinner Theatres: 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’ (Music Director, Associate Director); AWARDS: 2018 MN Theater Award (Latté Da’s Assassin)

RENEE GUITAR


RICH HAMSON

(Costume Designer) THEATER LATTÉ DA: La Boheme, Spring Awakening, Cabaret, C., The Light in the Piazza, Gypsy, Floyd Collins, Man of La Mancha, A Christmas Carol; Peter, 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 Carol; Rogers, Ragtime, Gypsy. THEATER: Guthrie Theater: Emma, Sweat, Vietgone; History Theater: Bunstone, Gordon Parks; Penumbra Theater: Thurgood; Mixed Blood Theater: Animale; 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 Chanhassen Dinner Theater, Interact, MN Opera, Ordway Center, Park Square Theater, Penumbra Theater, University of MN. Abbe is a 2020-2021 McKnight Theater Artist Fellow at the Playwrights’ Center.

GRANT E. MERGES


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, Jelly’s Last Jam, Twelve Angry Men: A New Musical, 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.

Z MAKILA


ABBIE WARMBOE

(Props Designer) THEATER LATTÉ DA: Twelve Angry Men, Jelly’s Last Jam, 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 Carol; Rogers, Ragtime, Gypsy. THEATER: Guthrie Theater: Emma, Sweat, Vietgone; History Theater: Bunstone, Gordon Parks; Penumbra Theater: Thurgood; Mixed Blood Theater: Animale; 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 Chanhassen Dinner Theater, Interact, MN Opera, Ordway Center, Park Square Theater, Penumbra Theater, University of MN. Abbe is a 2020-2021 McKnight Theater Artist Fellow at the Playwrights’ Center.

SHELBY REDDIG


AUSTIN SCHOFENFELDER

(Asst Stage Manager) THEATER LATTÉ DA: (Assistant Stage Manager) Jelly’s Last Jam. THEATER: Chanhassen Dinner Theatres: (Spotlight Operator) Footloose, The Music Man; Park Square Theatre: (Asst Stage Manager) Holmes and Watson. (Run Crew) The Rocky Horror
BETHANY REINFELD (TECHNICAL DIRECTOR/ASSISTANT SCENIC DESIGNER) describes Technical Direction as “Building worlds for characters to come to life in”. She holds a M.F.A in Theater and Drama with a specialization in Technical Direction from UW - Madison. She also has a B.F.A. in Design Tech with an emphasis in Technical Direction and Scenic Design from UMD. She doesn’t get to Scenic Design as much these days and has enjoyed the opportunity to Assistant Design for Peter. She has worked with Mixed Blood Theatre, Normandale Community College, Yellow Tree Theatre, Jungle Theater and Sesame Street Live/VEE Corporation to list a few.

NICHOLAS TRANBY (AUDIO SUPERVISOR) THEATER LATTÉ DA: Twelve Angry Men, Jelly’s Last Jam, 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. 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.


AMBER BROWN (COSTUME SUPERVISOR) THEATER LATTÉ DA: Twelve Angry Men, Jelly’s Last Jam, 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 Theatre: Aubergine; Gremlin Theatre: Journey’s End; Bucket Brigade: Life Goes On; Full Circle Theatre: 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.

Special Thanks
Century College
The Crane Theater
Phil Gainsley
Hans Gasterland
Guthrie Theater

Theater Latté Da is a proud partner of the Northeast Minneapolis Arts District
Fully authentic fish & chipper
dishing up all fresh
ingredients with
Alaskan Cod &
hand-cut chips.

Also enjoy Shepherds Pies,
grass-fed burgers, meat &
veggie pasties, and more.

Proudly serving Liberty
School & Sean Minor
Cabernet & Chardonnay along
with some great Irish beers:
Guinness: Smithwicks:
Magners, Harp & more.

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As we enter our 25th anniversary season, we’re taking a look back at the last 25 seasons from Theater Latté Da’s earliest days at the intimate Loring Playhouse to award-winning sold-out shows here at the Ritz Theater. Follow along this season as we highlight our productions from 1998 to present in each of our programs throughout the year!

**THE FIRST FIVE SEASONS**

* World Premiere    ** Area Premiere

**SEASON 1 • 1998-1999**

- *Lost in Boston* | Loring Playhouse | 1998
- *Oh S#!%, I’m Turning Into My Mother* | Loring Playhouse | 1998
- *Oh S#!%, I’m Turning Into My Mother* | Duplex, New York City | 1999

**SEASON 2 • 1999-2000**

- *Songs for a New World* | Bryant Lake Bowl | 2000
- *Oh S#!%, I’m Turning Into My Mother* | Bryant Lake Bowl | 2000

**SEASON 3 • 2000-2001**

- *A Christmas Carole Petersen* | Loring Playhouse | 2000
- *The Death of Bessie Smith* | Loring Playhouse | 2001

**SEASON 4 • 2001-2002**

- *The Rink* | Loring Playhouse | 2001
- *A Christmas Carole Petersen* | Loring Playhouse | 2001

**SEASON 5 • 2002-2003**

- *Wings* | Loring Playhouse | 2002
- *A Christmas Carole Petersen* | Loring Playhouse | 2002
- *Sunday in the Park with George* | Loring Playhouse | 2003

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

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TLD is embarking on an even more ambitious milestone. Through NEXT 25x25, we will invest in the future of the great American Musical and its playwrights, composers, and lyricists through world premiere productions, the annual NEXT Festival, the NEXT Up development program, and NEXT Generation commissions.

To make a gift in support of NEXT 25x25, please contact Hilary Smith, Director of Development, at hilary@latteda.org for more information.
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Kathleen Sullivan
Concessions Supervisor
Rachel Smoka-Richardson
Development Contractor

Accounting

Roni McKenna
Legal Counsel
Michael Sinder

CONCESSIONS IS BACK!

Enjoy our selection of beer, wine, non-alcoholic beverages and snacks!
NOVEMBER 5. 2022
Great Benson Hall
Bethel University

Bradley Greenwald
as The Storyteller
Lauren Senden
as Frankie Silver

World Premiere of a
new musical drama honoring
Frances Stewart Silver (1815-1833)
revealing her tragic story of injustice

Craig Fields libretto
Craig Carnahan music
Sharyn McCrumb narratives
based on her novel Ballad of Frankie Silver
Kirk Hoaglund producer

ORDER TICKETS
online: tickets.bethel.edu
phone: 651-638-6333
www.orpheusmusicproject.org

preview audience reactions:
“COMPELLING” “STUNNING” “RIVETING” “POWERFUL”
THINGS TO KNOW

RESTROOMS
We have fully remodeled our lobby and restrooms to make them All Gender restrooms. Each contains five fully private stalls with ADA accessible facilities.

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: 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.

Open Caption Performances: We offer open captioning for select weekend performances. Captions of the text are displayed on a screen near the stage, more easily read from our sidebar seats. Check the performance calendar for the open captioning dates or call the Box Office at 612.339.3003 for details.

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.

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

AUDIENCE INFO & POLICIES
COVID-19 Policy: As we kick off a brand new season at the Ritz Theater, we are no longer requiring proof of vaccination or a negative COVID-19 test result. Masks are welcome but optional, EXCEPT for Wednesday night & Sunday matinee performances when they are required. This policy is subject to change.

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.
CHRISTMAS AT THE LOCAL
WORLD PREMIERE
FEATURING DYLAN THOMAS’ A CHILD’S CHRISTMAS IN WALES
COMPOSED BY CERYS MATTHEWS AND MASON NEELY
AND "THE LONGING FOR AMAZING PEACE”
MUSIC BY CHASTITY BROWN AND LYRICS BY DR. MAYA ANGELOU
DIRECTED BY LARISSA KOKERNOT AND PETER ROTHSTEIN
MUSIC DIRECTION BY JASON HANSEN

NOV 29, 2022 - JAN 1, 2023 • RITZ THEATER

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