CHRISTMAS AT THE LOCAL

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 TEXT BY DR. MAYA ANGELOU

PRODUCTION BY PETER ROTHSTEIN AND LARISSA KOKERNOT
DIRECTED BY LARISSA KOKERNOT
MUSIC DIRECTION AND ORCHESTRATIONS BY JASON HANSEN

NOV 21 - DEC 31, 2023 • RITZ THEATER

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Compose yourself your way.

However your day unfolds, let YourClassical MPR meet you where you are.

TUNE IN OR STREAM AT YOURCLASSICALMPR.ORG
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 Text by Dr. Maya Angelou

The Locals

Phinehas Bynum
Spencer Chandler*
Bradley Greenwald*
Jason Hansen†
Elizabeth Reese*
Matt Riehle
Quinn Shadko
&
Joy Dolo* as The Proprietor

Proprietor Understudy: Erin Nicole Farsté

The Production Team

Director and Co-Creator Larissa Kokernot
Music Director and Orchestrations Jason Hansen†
Co-Creator Peter Rothstein**
Dramaturg Elissa Adams
Scenic Designer Benjamin Olsen
Costume Designer Amber Brown
Lighting Designer Marcus Dillard*
Sound Designer C Andrew Mayer†
Props Designer Abbee Warmboe
Production Stage Manager Shelby Reddig*
Assistant Stage Manager Austin Schoenfelder
Stage Management Swing Joelle Coutu*
Dresser Ash Kaun
Dresser Swing Bronson Talcott
Technical Director Bethany Reinfeld
Associate Technical Director Eric Charlton
Lighting Supervisor & Light Board Operator Andrew Norfolk
Audio Supervisor & Sound Board Operator Nicholas Tranby
Light & Sound Board Operator Swing Corinne Steffens
Director of Production & Operations Allen Weeks
Associate Production Manager Christian Erben
Audio Supervisor & Sound Board Operator Nicholas Tranby
Lead Carpenter Whitley Cobb
Scenic Charge Sara Herman
Carpenters Katie Edwards, Rachel Klusky, Tyler Nordberg, Ada Packiewicz, Kris Schmidt Jacqulin Stauder
Electricians Sasha Blinnikova, Kurt Jung, Ada Packiewicz, Corinne Steffens, Tristan Wilkes

*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 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

The Theater Set List

Getting Ready for Christmas Day
by Paul Simon

What Christmas Means to Me
by Allen Story, Anna Gordy Gaye & George Gordy

Fairytale of New York
by Shane Mac-Gowan & Jem Finer

River
by Joni Mitchell

Christmas at the Ale House
by The Irish Rovers

In the Bleak Midwinter
Music by Gustav Holst
Words by Christine Rosetti

A Child’s Christmas in Wales
Words by Dylan Thomas
Music by Cerys Matthews and Mason Neely

Interludes
Nos Galan (Deck the Hall)
Music: Traditional Welsh
Words by Thomas Oliphant

Ar Gwyr Heddiw’r Bore
Traditional Welsh Plygain

Suo Gân
Traditional Welsh Lullaby

All Through the Night
Music: Traditional Welsh
Words by Sir Harold Boulton

The Longing for Amazing Peace
Words by Dr. Maya Angelou
Music by Chastity Brown

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LETTER FROM THE DIRECTOR

For decades now my mother’s outgoing voicemail message has greeted me with, “Let there be peace on earth, and let it begin with us.”

It is always at this time of year, as the darkness grows longer with each passing day and the cold sets in, making the outside world seem less welcoming, that my longing for peace grows as well. And despite the realities of harsh weather and bad driving conditions, my desire to go to the theater also grows at this time of year. The theater offers a space to gather. *Christmas at the Local* was created to lift up the immense power in the act of gathering — of coming together.

Gathering is a radical act. And when it comes to gathering at this time of year, the idea of peace beginning with us takes on a particular potency.

I have had my own tradition around reading *A Child’s Christmas in Wales* to friends, family and neighbors for over three decades now. It is a story I love for its imagery, for its evocation of a child’s memory of holiday traditions and rituals, for the gift of joy and nostalgia it offers. Now, with the creation of *Christmas at the Local* and all the artists involved, this story has expanded in glorious and awesome directions. Returning to The Local this year has been a joyous and nourishing act of re-creation.

Thank you for gathering with us this year at The Local and for bringing your own longing for joy and peace, for stories and music, for being together. Thank you for your radical act, its beauty and its power.

- Larissa Kokernot

“On this platform of peace, we can create a language To translate ourselves to ourselves and to each other.”

Dr. Maya Angelou, *Amazing Peace*
Theater Latté Da is in our 26th 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 our inception, TLD has presented 91 Mainstage productions, including 14 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 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.

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).
CERYS MATTHEWS ON DYLAN THOMAS

Dylan Thomas… was the most musical of poets. His work is so full of rhythm and melody that one of life’s great pleasures is to read him aloud, feeling those syllables roll around your mouth while the rhythms find their ebb and flow.

It was Christmas and on our tree was a decoration in the form of a miniature book of Dylan’s story-cum-memoir *A Child’s Christmas in Wales*. I don’t keep still very often, but I was heavily pregnant at the time and so I sat down and read it from beginning to end. I’d enjoyed it as a youngster, but that day in America, as I joined Dylan in his recollections of Christmases past – “I can never remember whether it snowed for six days and six nights when I was 12 or whether it snowed for 12 days and 12 nights when I was six…” – it suddenly seemed even more brilliant, capable of evoking Christmas anywhere in the world, no matter where you are from. And as I was reading it, I also thought of Prokofiev’s wonderful children’s story set to music, *Peter and the Wolf*. I’ve always loved that marriage of music and narration, and I thought then that *A Child’s Christmas* could, and should, also dance with music.

In Welsh, as in Hebrew and Somali, a single word covers both poetry and music. The early Welsh bards would compose their verses at the harp. It was performed poetry from the beginning, so I was never nervous that adding music was the equivalent of drawing a moustache on the Mona Lisa.

But you have to get it right. You have to have music that works with the rhythm and the feel of the verse. Just as America was important to Dylan’s story, so it has been important to this project, as I began work with composer and arranger Mason Neely, from Chattanooga, Tennessee. I wanted the music for *A Child’s Christmas* – subtitled “An adventure with orchestra” – to be in keeping with something like the great Bernard Herrmann soundtracks for Hitchcock’s films. As a scored piece, with more formal arrangements and composition, it is a new level of musical ambition for me.

Rereading and relistening is always rewarded with Dylan Thomas. Words and sounds combine to be simultaneously fresh and familiar, as befits a poet and performer who never prefaced his readings with any explanation beyond a simple “I am going to read aloud now.”

-Cerys Matthews

Excerpted from *The Guardian*; October 24, 2014

THE HISTORY OF A CHILD’S CHRISTMAS IN WALES

In 1945 the producer of the BBC radio program *Children’s Hour* wrote to Dylan Thomas suggesting a talk entitled “Memories of Christmas.” Thomas thought that this was “a perfectly good title to hang something on,” and by the autumn he had finished work on a reading for the show. Almost five years later, Thomas revisited “Memories of Christmas,” folding in sections of an essay written in 1947 for the British publication *Picture Post* titled “Conversation about Christmas.” In 1950, he sold the work to *Harper’s Bazaar* for $300 which published it under the title “A Child’s Memories of a Christmas in Wales.”

On his 1952 tour of America, Thomas was approached by the founders of a new record label called Caedmon about making a recording of his poetry. Thomas recorded five of his poems – enough to fill only one side of the record. When asked what they might use to fill up the LP’s B-side, rather than more poetry, Thomas offered his Christmas story.

“There is a video recording of Dr. Maya Angelou reading *Amazing Peace* during a White House Christmas event. It begins with an intro by the orchestra and then fades in to just her voice, her words. While she is speaking there is no need for a symphony or accompaniment.

I spent days listening to this recording on repeat. In my wildest dreams, I could never have imagined being extended the honor to compose a piece like this. It felt like walking barefoot on holy ground.

What I realized was that Maya’s voice was resonating a C# throughout the whole reciting of the poem. That became my first thread, my anchor. From that moment I created an ambient drone in the same frequency. It is consistent throughout my composition as the undercurrent, ever present. And in that way she is the root and the bloom of this new work.”

- Chastity Brown

Best known for her autobiography, *I Know Why the Caged Bird Sings*, Dr. Maya Angelou was also a prolific and widely-read poet, including her poem, *On the Pulse of Morning*, written at the invitation of President Bill Clinton and read at his 1993 inauguration. Angelou also wrote other “occasional” poems, including *A Brave Startling Truth* (1995), which commemorated the founding of the United Nations, and *Amazing Peace* (2005), read by Dr. Angelou at the White House Christmas tree-lighting at the invitation of President George W. Bush, on December 1, 2005.
By 1760, there were 2,300 public houses (commonly referred to by the shortened version of the name – the “Pub”) in Dublin, a city which became famous for its public houses and their colorful names. Most people during that time period were illiterate, so pubs were identified by the bright symbols on their signs that would eventually become their names. Names like The Flying Horse, The Sots Hole, Three Candlesticks and the Blue Leg. The public house was designed as a place where the common man could enjoy the local community and get a drink.

The poor classes, which made up a majority of the people in Dublin, couldn’t afford the private clubs that the upper class frequented. Each pub would acquire their own regular clientele who would affectionately call the pub their “local.”

Pubs would have a reputation for attracting certain groups like tradesmen, poets, politicians, businessmen and revolutionaries.

The 19th century is when pubs began to look and feel a little more like the Irish Pubs we know and love today. They became the center of the community and social life, and they hosted wakes, weddings, christenings and holiday celebrations. Publicans were respected members of the community and barmen worked as apprentices under them with the hopes of one day owning their own pub. Barmen were required to be mediators for debates, sports and political commentators, confidants, and above all else, hospitable.

The regulars of a particular pub usually knew each other and comfortably slipped into their roles as storyteller, comedian, listener, sage and rabble-rouser.

In the later part of the century the classic Victorian aesthetic with high copper tiled ceilings, large mirrors, ornate carpets, chandeliers and long polished bars becomes popular in Dublin pubs.

Between 1845 and 1855, 1.5 million Irish immigrated to the United States due to the Great Hunger, with many more to follow in the coming decades. The United States already had an established pub and tavern industry that dated back to the very beginning of the colonies, when public houses doubled as meeting halls and court houses due to the complete lack of actual government infrastructure. Eventually the Revolutionary War would be sparked in conversations held in Boston Taverns. When Irish immigrants arrived in the United States they were often told to go straight to the local “Irish Pub.” Their fellow Irish immigrants could help them settle, find work or locate family members. The Irish pub in the United States was just as much a center of community, and oftentimes it was a way to connect with the culture of Ireland and a lifeline back home. Irish immigrants opened pubs in Boston, Chicago, NYC…all over the United States, and eventually all over the world.

Like everything in history, the evolution of the pub wasn’t always pretty. Women were not allowed in Irish pubs for a very long time with the exception of female street vendors that earned their spot at the bar. Eventually lounges were put in the back of bars for couples and finally women were allowed in all together. There were periods of time when pubs were known for their drunken debauchery, criminal elements and working men spending all their wages on drinks… but a great modern pub has a “come as you are” attitude with a culture of hospitality and a dedication to quality. It should be the center of a small community and attract many local characters, but be welcoming to newcomers.

- Mike Reardon; The Brew Enthusiast
Seisiún (“sessions” in Irish) are informal gatherings of Irish traditional musicians that happen mostly in pubs. They are wonderful, spontaneous musical events that now can be found all around the world. If you were to come across one you would find musicians sitting around a table usually engaged with each other in a way that you might expect them to be having a friendly game of cards. You might even think that they’re a “band” but looks would be deceiving. Lovely bouncy tunes would be coming out of the circle and everyone that’s playing them knows the intricate melodies. And sometimes a song is called for and the room becomes quiet so the song can be heard.

The tunes played are from a living tradition of Irish dance music that dates back about 300 years. Reels, jigs, hornpipes, etc. are played with grace and agility and occasionally a slow air or a waltz will be lovingly performed for everyone’s enjoyment. The instruments might include fiddles, flutes, accordions, uilleann pipes, concertinas, tin whistles, mandolins, banjos, bodhráns, guitars and sometimes piano.

Seisiúns are usually open to anyone that wants to join in provided they already know how to play Irish traditional music. And if anyone sings Irish ballads or songs most hosts will be happy to “shush” the crowd so the song can be heard. And you never know…dances might even break out from time to time.

- Marie and Patsy McArdle of May Kelly’s Cottage

“A good Seisiún can leave you walking on air, send you home happy, and keep your mind filled with music for a whole week.”

- Irish musician Charlie Lennon
PHINEHAS BYNUM (KEYS)  
THEATER LATTÉ DA: Christmas at the Local, Twelfth Night, Once is Calm, Candide, NEXT Festival. OPERA: Minnesota Opera: Edward Tulane, Carmen, The Anonymous Lover, La traviata, Silent Night, La rondine, Thai, Rigoletto, Dead Man Walking, Don Pasquale, Don Giovanni; Mill City Summer Opera: Così fan tutte, Carmen, Sweeney Todd; Skylark Opera: The Most Happy Fella, Don Giovanni. TRAINING: B.A., St. Olaf College.

BRADLEY GREENWALD (BARITONE) THEATER LATTÉ DA: Christmas at the Local, Twelve Angry Men, La Bohème, Puccini’s The Ring, A Little Night Music, Steenstrup Song, Oliver!, C. (also book and lyrics), NEXT Festival. THEATER: Open Eye Figure Theater: The Longest Night, Dear Lenny: Bernstein’s Life in Song & Letters; Jungle Theater: I Am My Own Wife, The Mystery of Irma Vep; History Theatre: The Boy Wonder; Ten Thousand Things Theater: My Fair Lady, As You Like It; Children’s Theater Company: A Year With Frog & Toad, The 500 Hats of Bartholomew Cubbins; Park Square: The Pirates of Penzance, Artistry: A New Brain, Follies; Frank Theatre: The Threepenny Opera, Cabaret; James Sewell Ballet: Watermark (not so) Suite. AWARDS: Minnesota State Arts Board Music Fellowship, McKnight Fellowship for Theater Artists, Ivey Award (I Am My Own Wife). ALSO: libretto adaptation of A Wrinkle in Time, opera by Libby Larsen. UPCOMING: JOHNNY SKEEY, Theater Latté Da (co-writer, co-director, cast).


ELIZABETH REESE (FLUTE/SAXOPHONE) THEATER LATTÉ DA: Christmas at the Local, NEXT Festival. THEATER: Guthrie Theater: A Christmas Carol (‘08, ’14, ’15, ’19); Ten Thousand Things: Iphigenia at Aulis, Into the Woods; Children’s Theater Company: The Sneetches, Cinderella; American Players Theatre: Once Upon a Bridge, A Midsummer Night’s Dream, Cyrano de Bergerac, Three Sisters; Texas Shakespeare Festival: Macbeth, Noises Off, My Fair Lady; Oregon Shakespeare Festival: Education Tour (’18); Music Theater Heritage: Cats, Oklahoma. TRAINING: University of Minnesota/Guthrie Theater BFA Actor Training Program. @e.reese

MATT RIEHLE (GUITAR/MANDELIN/PERCUSION) THEATER LATTÉ DA: Next to Normal, Christmas at the Local, Twelve Angry Men, Once, Assassins, Five Points, Man of La Mancha, C., NEXT Festival. THEATER: Artistry: Memphis; Chanhassen Dinner Theatres: Jesus Christ Superstar; History Theatre: Sweet Land; 7th House Theater: Hair, Jonah and the Whale; Torch Theater: Dangerous Liaisons; Yellow Tie Theater: Flowers for the Room. MUSIC: Jonny James and the Hall of Fame (Zeppelin, Queen, Beatles, and Pink Floyd Trout.

JASON HANSEN (MUSIC DIRECTOR/ORCHESTRATIONS/PIANO/GUITAR/MANDELIN) THEATER LATTÉ DA: Fallettos, Next to Normal, Hello, Dolly! (orchestra), Christmas at the Local, Merrily We Roll Along, Jelly’s Last Jam (orchestra), Bernarda Alba, Hedwig and the Angry Inch, A Little Night Music, Once, Assassins, C., Into the Woods, Our Town, Aida; NEXT Festival: The Last Babushka, A Child’s Christmas in Wales; THEATER: Children’s Theater Company: American Tail, Cinderella, How The Grinch Stole Christmas, Dr. Seuss’s The Sneetches; Guthrie Theater: Into The Woods, Guys and Dolls, Onkelie; Mixed Blood Theater: Passing Strange, Next To Normal, Avenue Q; History Theater: I Am Betty, Sweet Land; Stages Theater Company: Once on This Island, Tuck Everlasting; 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 & Kicking! AWARDS: 2018 MN Theater Award (Latté Da’s Assassins).

QUINN SHADKO (VIOLIN) THEATER LATTÉ DA: Christmas at the Local, La Bohème. THEATER: Guthrie Theater: A Christmas Carol; Minnesota Opera: Edward Tulane, The Italian Straw Hat, La Rondine; Park Square Theatre: The Diary of Anne Frank, Snow Queen, On the Move and Me; Skylark Opera Theatre: The Fantasticks, Don Giovanni, Candide; Hennepin Theatre Trust: The Realish Housewives of Edenia; Old Log Theater: Cowgirls; Theatre Elision: Ghost Quarter; DalekoArts: Once; Lyric Arts: Guys and Dolls, Godspell; Actors Theatre of Minnesota: The Doyle & Debbie Show; Artistry: La Cage aux Folles; Minneapolis Musical Theatre: Mame, Happy Days; Lakeshore Players: Mary Poppins; Appearances with Minnesota Orchestra, Minneapolis Pops Orchestra, and The Gilbert and Sullivan Very Light Opera Company. TRAINING: B.A., Rice University; M.M., New York University.
feels remarkably timely, modern, and forward-thinking. The album took a surprisingly hopeful tone, channeling personal and political upheaval into a potent and revelatory set of songs. After surviving the isolation of the early pandemic and witnessing the global racial reckoning that manifested itself in the riots mere blocks from her South Minneapolis home, even she is surprised to hear the way Sing To The Walls turned out. “It’s a love album, in a way I didn’t plan on,” Chastity says. “My new works do not serve sorrow, and in that way, it’s my trying to emulate Zora Neale Hurston’s Their Eyes Were Watching God—seeking personal spiritual fulfillment while rejecting expectations. What matters to me is thriving—and in order to do that, it’s been necessary to try to embrace some joy.”

CERYS MATTHEWS (COMPOSER) is a musician, author and broadcaster. She hosts and programs an award winning radio show on BBC 6 music every Sunday, the Blues Show on BBC Radio 2 each Monday at 9pm and co-hosts Radio 4’s new music show ADD TO PLAYLIST with Jeffrey Boakye, airing each Friday. Cerys founded the Good Life Experience festival with Charlie and Caroline Gladstone in 2014. She has curated and composed for theatres, including the National Theatre, London and the Tate Modern and was artistic director for the opening ceremony of the World Music Expo 2013. She was awarded an inaugural St. David Award for her services to culture from the First Minister of Wales in 2014 and the same year, was awarded an MBE for her services to music. Cerys was a founding member of multi-million selling band Catatonia and sings on the perennial winter favorite “Baby It’s Cold Outside” with Sir Tom Jones. She was born in Cardiff on April 11, 1969 and her interests span science, nature, music, art, literature, and sports.

MASON NEELY (COMPOSER) is an American-born, UK-based record producer, drummer, orchestral arranger and multi-instrumentalist who has produced and arranged for and toured with artists including Lambchop, Cerys Matthews, sufjan Stevens, Saint Etienne, Diane Birch, Julian Owen, Lee Mead, Leigh Nash, DM Stith, Gulp, Laura Wright, Martyn Joseph, Louise Dearman, Natalie Duncan, Colorama, Paper Aeroplanes, and The Gregory Brothers. He has served as a composer, arranger and musical director for the BBC, RTÉ and S4C networks and scored advertisements for Best Buy, Cisco Systems, Domino’s Pizza and Crispin, Porter and Bogusky. As an orchestral arranger, he has done pieces for the BBC and RTÉ Orchestras, the BBC Proms, the London Sinfonietta and the National Orchestra of Wales and the Welsh National Ballet. In early 2013, he became a regular contributor on Cerys Matthews’ Sunday morning BBC Radio 6 Music broadcast. He composed the music for S4C’s series Lan A Lawr and features Beza and Y Streic a fi in early 2015. He has also received two awards from the National Eisteddfod of Wales: the first in recognition of Cerys Matthews’ 2007 release Aywyn=Airplane (which he produced and co-wrote) and the second for his production, mixin and orchestration of Bendith’s 2016 self-titled release, which won the Best Welsh Language Album of the year in 2017.

PETER ROTHSTEIN (CO-CREATOR) serves as the Producing Artistic Director for Asolo Repertory Theatre where he directed Man of La Mancha, Sweeney Todd and Ragtime. He works extensively as a director of theater, musical theater, opera and new work development. For 25 years Rothstein served as the Founding Artistic Director of Theater Latté Da. Other collaborations include the Guthrie Theater, Children’s Theatre Company, Ten Thousand Things and Seattle’s 5th Avenue as well as the Minnesota Opera, Boston Lyric Opera, Florida Grand Opera and Chicago Opera Theater. Rothstein is the creator of All Is Calm: The Christmas Truce of 1914, which had its Off Broadway debut in 2018 receiving the Drama Desk Award for Unique Theatrical Experience, and has been seen around the globe airing on PBS. Rothstein served on the board of directors for the National Alliance for Musical Theatre, Alive and Kickin’ and the Twin Cities’ Ivey Awards. He has been a panelist and evaluator for the Playwrights’ Center, the McKnight Foundation, the Minnesota State Arts Board and the National Alliance for Musical Theatre’s Festival of New Musicals. He holds degrees in Music and Theater from St. John’s University and an MFA in Directing from the University of Wisconsin-Madison.
DYLAN THOMAS was born in Swansea in 1914. After leaving school he worked briefly as a junior reporter on the South Wales Evening Post before deciding to embark on a freelance literary career. He rapidly established himself as a remarkable personality and one of the finest poets of his generation. 18 Poems appeared in 1934, Twenty-five Poems in 1936, Deaths and Entrances in 1946 and In Country Sleep in 1952. His Collected Poems was published in 1952. Throughout his life Thomas also wrote short stories, his most famous collection being Portrait of the Artist as a Young Dog. He also wrote film scripts, was a celebrated broadcaster of radio features and talks, lectured widely in America, and wrote the radio play Under Milk Wood, first broadcast posthumously in 1954. The highly successful lecturing tours of America in the early 1950s were made possible by his fame but were also necessary for financial reasons. In 1953, on the fourth of those visits, and shortly after his thirty-ninth birthday, he collapsed and died in New York. His body is buried in Wales at Laugharne, his home for many years. In 1982 a memorial stone was unveiled in ‘Poets’ Corner’ in Westminster Abbey.

MAYA ANGELOU was born Marguerite Johnson in St. Louis, Missouri, on April 4, 1928. She grew up in St. Louis and Stamps, Arkansas. She was an author, poet, historian, songwriter, playwright, dancer, stage and screen producer, director, performer, singer, and civil rights activist. She was best known for her seven autobiographical books, beginning with I Know Why the Caged Bird Sings (Random House, 1969), which was nominated for the National Book Award, to Mom & Me & Mom (Random House, 2013). Among her volumes of poetry are A Brave and Startling Truth (Random House, 1995); The Complete Collected Poems of Maya Angelou (Random House; 1994); and Just Give Me a Cool Drink of Water 'Fore I Diie (Random House, 1971), which was nominated for the Pulitzer Prize. In 1959, at the request of Dr. Martin Luther King Jr., Angelou became the northern coordinator for the Southern Christian Leadership Conference. From 1961 to 1962 she was associate editor of The Arab Observer in Cairo, Egypt and from 1964 to 1966 she was feature editor of the African Review in Accra, Ghana. In 1993, Angelou wrote and delivered a poem, “On The Pulse of the Morning,” at the inauguration for President Bill Clinton at his request. In 2000, she received the National Medal of Arts, and in 2010 she was awarded the Presidential Medal of Freedom by President Barack Obama. The first black woman director in Hollywood, Angelou wrote, produced, directed, and starred in productions for stage, film, and television. Angelou was twice nominated for a Tony Award for acting: once for her Broadway debut in Look Away (1973), and again for her performance in Roots (1977). Angelou died on May 28, 2014, in Winston-Salem, North Carolina, where she had served as Reynolds Professor of American Studies at Wake Forest University since 1982.

BENJAMIN OLSEN
(SCENIC DESIGNER)
THEATER LATTÉ DA:
Christmas at the Local, Twelve Angry Men: A New Musical (Set Designer), C., Gypsy, All is Calm, Sweeney Todd, Into the Woods, Steerage Song (Properties). OPERA: Chicago Opera Theater: ‘The Life and Death(s) of Alan Turing’ (Set Designer). THEATER: Artistry: The Last Five Years, The Best Little Whorehouse in Texas, All My Sons, Phantom, God of Carnage, La Cage aux Folles (Set Designer); Stages Theater Company: Annie, The Little Mermaid (Set Designer).
UPCOMING: Theater Latté Da: Stones In His Pockets, Johnny Skeely (Set Designer). Minnesota Opera: Trouble in Tahiti, Service Provider (Set Designer). TRAINING: B.A., St. Olaf College; M.Arch., Yale School of Architecture. Benjamin is a broadminded design practitioner focused on designing the next generation of attainable housing. He is the co-founder of Office Hughes Olsen and a partner in Lagom Modular. @ benjaminholmildsen

AMBER BROWN (COSTUME DESIGNER) THEATER
LATTÉ DA: Christmas At The Local, We Shall Someday. THEATER: Pillsbury House Theatre: We Wake, What? Washed Ashore/ Astray, bull-jean, Great Divide III: She Persists, Great Divide II: Plays on the Politics of Truth, Almost Equal To, The Great Divide: Plays for a Broken Nation; Illusion Theater: We Take Care of Our Own, Five Minutes of Heaven; Mixed Blood Theatre: Interstate, Autonomy, CoronOn Eterno, Agnes Under the Bigtop; Old Log Theater: The Play That Goes Wrong, The Emperor’s New Clothes; Park Square Theater: Aubergine, Gremlin Theater: Journey’s End; Bucket Brigade: Life Goes On; Full Circle Theater: Under This Roof; 7th House Theater: Rhinoceros; Macalester College: Distracted, 12 Ophelia’s, Accidental Death of an Anarchist. As Costume Supervisor: THEATER LATTÉ DA: Falsettos, Next to Normal, Hello, Dolly!, Merrily We Roll Along, Twelve Angry Men, Jelvy’s Last Jam, La Bobème, All Is Calm.

MARCUS DILLIARD
(LIGHTING DESIGNER)
THEATER LATTÉ DA: Christmas at the Local, A Little Night Music, Assassins, Man of La Mancha, Peter and the Starcatcher, C., All is Calm, Our Town, Cabaret, Steerage Song, Aida, Song of Extinction, Violet, The Full Monty, Old Wicked Songs, Susannah. THEATER: Guthrie Theater, Minnesota Opera, The Jungle Theatre, ‘Theatre de la Jeune Lune, Children’s Theatre Company, Ormdway Music Theater. AWARDS: Sage Award, Ivey Award, McKnight Foundation Theater Artist Fellowship (2). TRAINING: M.F.A. in lighting design from Boston University. Professor at University of Minnesota Department of Theatre Arts and Dance.

C ANDREW MAYER
(SOUND DESIGNER)
THEATER LATTÉ DA: Christmas at the Local, Jelvy’s Last Jam, Chicago, A Little Night Music, Five Points, Assassins. THEATER: Guthrie, Minnesota Opera, Jungle Theatre, History Theatre, Mixed Blood, Park Square, Children’s Theatre Company, Pillsbury House, Minnesota Jewish Theatre Company, 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.

ELISSA ADAMS
(DRAMATURG) THEATER
LATTÉ DA: C., Lullaby, Assassins, Five Points, Underneath the Lintel, Once, A Little Night Music, Heddwig and the Angry Inch, To Let Go And Fall, Chicago, Bernarda Alba, Jelvy’s Last Jam,
Twelve Angry Men: A New Musical, Merrily We Roll Along, Christmas At The Local, Hello Dolly!, Next to Normal, Falsettos, 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.

**JOELLE COUTU** (STAGE MANAGEMENT SWING)

**BETHANY REINFELD** (TECHNICAL DIRECTOR)
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 has worked with Mixed Blood Theater, Normandale Community College, Yellow Tree Theater, Jungle Theater and Sesame Street Live/VEE Corporation to list a few.

**NICHOLAS TRANBY** (AUDIO SUPERVISOR)
THEATER LATTÉ DA: Falsettos, Next to Normal, Hello Dolly!, Christmas at The Local, Merrily We Roll Along, 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.

**ANDREW NORFOLK** (LIGHTING SUPERVISOR)

**CORINNE STEFFENS** (TECH SWING)
THEATER LATTÉ DA: Falsettos, We Shall Someday, Hello, Dolly!, Merrily We Roll Along, NEXT Festival, Twelve Angry Men, Jelly’s Last Jam, La Bohème. THEATER: US National Tour: All Is Calm 2022, Emojiland the Musical; Guthrie Theater: Shane, Into the Woods, Viegogne, Jungle Theater: Cambodian Rock Band; as well as Twin Cities Fringe, Twin Cities Horror Fest, and teaching & designing for school theater programs across the cities.

**SARA HERMAN** (SCENIC CHARGE)
THEATER LATTÉ DA: Next to Normal, We Shall Someday, Hello, Dolly!, Christmas At The Local, Merrily We Roll Along, Twelve Angry Men, La Bohème, Jelly’s Last Jam, Chicago, Peter and the Starcatcher. THEATER: Minnesota Opera: Dinner At 8; Mill City Opera: Cosi Fan Tutti; Jungle Theater: Fly By Night; Circus Juventas: Twisted, Hugge, Stearn, Nordragsra, Alice in Wonderland, 1001 Nights. TRAINING: B.A University of MN Morris, Colbalt Studios.
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Theater Latté Da was envisioned by Co-Founder Peter Rothstein as a home for the future of the American musical. TLD has lived this vision since our beginning, with 14 of our 26 mainstage seasons including world premieres. Our NEXT 20/20 campaign allowed TLD to support the development process for 20 new works over five years. We are incredibly grateful to the donors who made this robust endeavor possible.

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 premieres, the annual NEXT Festival, our 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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<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costume Supervisor</td>
<td>Amber Brown</td>
</tr>
<tr>
<td>Associate Technical Director</td>
<td>Eric Charlton</td>
</tr>
<tr>
<td>Carpenter</td>
<td>Whitley Cobb</td>
</tr>
<tr>
<td>Associate Production Manager</td>
<td>Christian Erben</td>
</tr>
<tr>
<td>Scenic Charge</td>
<td>Sara Herman</td>
</tr>
<tr>
<td>Lighting Supervisor</td>
<td>Andrew Norfolk</td>
</tr>
<tr>
<td>Production Stage Manager</td>
<td>Shelby Reddig</td>
</tr>
</tbody>
</table>

### Marketing & Guest Services

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Box Office Associate</td>
<td>Connor Berkompas</td>
</tr>
<tr>
<td>Marketing Associate</td>
<td>Morgan Gray</td>
</tr>
<tr>
<td>Box Office Manager</td>
<td>Reece Gray</td>
</tr>
<tr>
<td>Front-Of-House Associate</td>
<td>Tre’ Miller</td>
</tr>
<tr>
<td>Box Office Associate</td>
<td>Allison Nahr</td>
</tr>
<tr>
<td>Guest Services Manager</td>
<td>Jeremiah Stich</td>
</tr>
<tr>
<td>Concessions Lead</td>
<td>Kathleen “Sully” Sullivan</td>
</tr>
</tbody>
</table>

### Development

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development Associate &amp; Access Manager</td>
<td>Gillian Constable</td>
</tr>
<tr>
<td>Development Contractor</td>
<td>Rachel Smoka-Richardson</td>
</tr>
</tbody>
</table>

### Accounting

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Hagen</td>
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</tbody>
</table>

### Legal Counsel

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Sinder</td>
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</table>

### Co-Founders

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Co-Founders</td>
<td>Peter Rothstein</td>
</tr>
<tr>
<td></td>
<td>Denise Prosek</td>
</tr>
</tbody>
</table>
THINGS TO KNOW

RESTROOMS
We have fully remodeled our lobby 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.

Bariatric Chairs: Bariatric chairs are available at the Ritz Theater in Sidebars P and Q.

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.

Assistive 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.

Braille Programs: Please see an usher or our Guest Services Manager to request a braille program for any 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 of the start of this 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 select Sunday matinee performances when they are required. This policy is subject to change.

Photos & 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.
You’ve worked hard to achieve success. You deserve a financial advisor that works as hard for you.

You’ve worked hard to achieve success. And wealth often results in complex financial situations that call for highly personalized strategies. As an Ameriprise Private Wealth Advisor, I have the qualifications and experience to help you grow and preserve your wealth. Whether it’s investment management, tax strategies or legacy planning, you can count on my knowledge and commitment in helping you manage your sophisticated financial needs.

Scott Stensrud, CRPS®, CRPC®
Financial Advisor
ClearPath Wealth Management
A private wealth advisory practice of Ameriprise Financial Services, LLC
651.447.2430
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STONES IN HIS POCKETS

BY MARIE JONES
DIRECTED BY MARCELA LORCA
MUSIC DIRECTION AND COMPOSITIONS BY JASON HANSEN

JAN 24 - FEB 25, 2024 • RITZ THEATER • TICKETS AT LATTEDA.ORG