



Photos by Allen Weeks

ASSASSINS

MUSIC AND LYRICS BY STEPHEN SONDHEIM
 BOOK BY JOHN WEIDMAN
 DIRECTED BY PETER ROTHSTEIN
 MUSIC DIRECTION BY JASON HANSEN

FEBRUARY 7 - MARCH 18, 2018 | RITZ THEATER



THEATER MUSICALLY

Theater Latté Da presents

ASSASSINS

Music and Lyrics by **Stephen Sondheim**

Book by **John Weidman**

ASSASSINS is based on an idea by **Charles Gilbert, Jr.**

Playwrights Horizons, Inc. - New York City

Produced ASSASSINS Off-Broadway in 1990

Directed by **Peter Rothstein****

Music Direction by **Jason Hansen†**

FEATURING

Dieter Bierbrauer*, Shinah Brashears*, James Detmar*,
Benjamin Dutcher, Mario Esteb, Tyler Michaels*, Eric Morris*,
Rodolfo Nieto, Sara Ochs, Matt Riehle, and Evan Tyler Wilson

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

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

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

ASSASSINS will be performed without an intermission.

Opening Night: Saturday, February 10, 2018

ASL Interpreted and Audio Described Performance: Thursday, February 22, 2018

Director's Dialogue with Peter Rothstein: Sunday, February 11, 2018

Post-Show Discussions: Thursdays February 8, 15, and 22 and March 1, 8, and 15.

Sundays February 11, 18, and 25, March 4, 11, and 18.

First Broadway Production, 2004 Roundabout Theatre Company Todd Haimes, Artistic Director

ASSASSINS is presented through special arrangement with Music Theatre International [MTI]. All authorized performance materials are also supplied by MTI, New York, NY. Tel: 212-541-4684. Fax: 212-397-4684. www.mtishows.com

The videotaping or other video or audio recording of this production is strictly prohibited. As a courtesy to the performers and other patrons, please check to see that all cell phones, pagers, watches, and other noise-making devices are turned off.

Theater Latté Da is grateful for the generosity of our *Assassins* Production Sponsors, Kent Allin and Tom Knabel.

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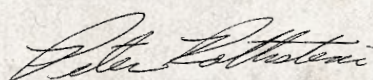
LETTER FROM THE DIRECTOR

Assassins marks Theater Latté Da's sixth production of a Stephen Sondheim musical: *Sunday in the Park with George* (2003), *Gypsy* (lyrics only) (2006 and 2016), *Company* (2012), *Into the Woods* (2015), *Sweeney Todd* (2015), and *Assassins* (2018). Working on a musical by the master is thrilling but also challenging. Sondheim is always steering the American Musical Theater into unknown territory in terms of content and form. For me personally, *Assassins* is the most challenging on both fronts. Sondheim and book-writer John Weidman have crafted a complex piece of musical theater that defies convention—presenting us with glimpses into the lives of presidential assassins and would-be assassins in a revue-like structure that challenges our assumptions about what makes America a great nation. The show asks us to look at our violent history, at our obsession with fame, and the prevalence of guns in American culture. Perhaps most challenging, the musical asks us to empathize with individuals who felt disenfranchised from the American Dream and in turn executed heinous political acts. It is certainly easier to label these assassins as mentally ill or overtaken by the devil, but I believe the growing frequency of gun violence in our culture asks us to look more deeply into systemic issues that breed murderers.

Many people have asked me, why produce *Assassins* now, at this particular moment in history? In my lifetime I have never witnessed a discourse so volatile surrounding the role of the President of the United States. No matter where you stand politically, the anger, hatred, and violence surrounding this presidency is unlike anything I've witnessed. I wonder if Sondheim and Weidman had any idea what 2018 would look like when they chose to set *Assassins* in a dangerous carnival, a warped circus.

Assassins has been criticized for its glorification of its subjects, but I believe Sondheim and Weidman's goal was quite the opposite. I believe their goal was to shine a light on the humanity of these individuals and in so doing illuminate a path to understanding. Only through understanding, through empathy, can real change occur. And like a true Sondheim musical, that path is rarely an easy one.

Welcome to the carnival. Enjoy the ride!



Peter Rothstein
Founding Artistic Director



ASSASSINS REHEARSAL
PHOTOS BY EMILEE ELOFSON

ASSASSINS

Music and Lyrics by Stephen Sondheim

Book by John Weidman

THE CAST

John Wilkes Booth **Dieter Bierbrauer***
Lynette "Squeaky" Fromme **Shinah Brashears***
Samuel Byck **James Detmar***
Charles Guiteau **Benjamin Dutcher**
Billy **Mario Esteb**
Balladeer/Lee Harvey Oswald **Tyler Michaels***
Giuseppe Zangara **Eric Morris***
Leon Czolgosz **Rodolfo Nieto**
Sara Jane Moore/Emma Goldman **Sara Ochs**
The Proprietor **Matt Riehle**
John Hinckley **Evan Tyler Wilson**

THE MUSICIANS

Conductor/Piano **Jason Hansen†**
Trombone **Wade Clark†**
Percussion **Josh Carlson†**
Woodwinds **Dylan Younger†**

THE PRODUCTION TEAM

Director **Peter Rothstein****
Music Director **Jason Hansen†**
Dramaturg **Elissa Adams**
Scenic Designer **Eli Sherlock**
Costume Designer **Alice Fredrickson**
Lighting Designer **Marcus Dilliard^**
Sound Designer **C Andrew Mayer^**
Wig & Hair Designer **Paul Bigot**
Stage Manager **Amanda K. Bowman***
Assistant Stage Manager **Tiffany K. Orr***
Dialect Coach **Keely Wolter**
Technical Director **Bethany Reinfeld**
Properties Master **Abbee Warmboe**
Costume Assistant **Dakota Blankenship**
Assistant Director **J.P. McLaurin**
Scenic Charge **Angelique Powers**
Asst. Master Electrician **Micayla Thebault-Spieker**
Master Electrician **Megan Winter**
Audio Engineer **Nicholas Tranby**
Sub Asst. Stage Manager **April Harding**
Assistant Lighting Designer **Claudia Errickson**
Wardrobe Crew **Tiffany Clem**
Costume Stitcher **Carrie Monroe**
Costume Stitcher **Maddie Scanlan**
Props Artisan **Emma Gustafson**
Followspot Operator **Joanna McLarnan**
Followspot Operator **Jake Cunningham**
Carpenters **Jens Anleu, Brent Anderson,
Sean McQuiston, Tyler Waters,
Thelmore "TJ" Jackson**
Electricians **Matt Earley, Paul Epton,
Maired Koehler, Kyla Moloney,
Jake Otto**

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

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

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

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

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MUSICAL NUMBERS

Everybody's Got The Right (Proprietor and Assassins)

The Ballad of Booth (Balladeer and Booth)

How I Saved Roosevelt (Proprietor, Zangara, and Ensemble)

The Gun Song (Czolgosz, Booth, Guiteau, and Moore)

The Ballad of Czolgosz (Balladeer and Ensemble)

Unworthy of Your Love (Hinckley and Fromme)

The Ballad of Guiteau (Guiteau and Balladeer)

Another National Anthem (Balladeer and Assassins)

Scene 16 (Oswald and Assassins)

Something Just Broke (Ensemble)

Everybody's Got The Right (Reprise) (Assassins)



ASSASSINS REHEARSAL PHOTO BY EMILEE ELOFSON

A HISTORY OF ASSASSINS, THE MUSICAL

1979: Stephen Sondheim reads an unproduced musical by composer/lyricist Charles Gilbert Jr. which opened in a shooting gallery over which a lighted sign announced “Shoot the Prez and Win a Prize”. Although Sondheim didn’t find the piece successful overall, the premise—a musical about presidential assassins and the shooting gallery setting—intrigued him. Ten years later, looking for another project to embark on with his Pacific Overtures collaborator, John Weidman, Sondheim proposed the idea and, after getting permission from Charles Gillbert Jr., Sondheim and Weidman began work on *Assassins*.



John Weidman and Stephen Sondheim

1990: *Assassins* opens off-Broadway at Playwrights Horizons (also home to the first production of Sondheim’s *Sunday in the Park with George*) in the middle of the Persian Gulf War and ran for 73 performances. The critical response was mixed, but Playwrights Horizons Artistic Director, Andre Gregory wrote, “I know that for Playwrights Horizons, *Assassins* is one of the best things we’ve ever done. The show touched a nerve, God knows, and it did so in a funny, daring, high wire-act way.”



The cast of the off-Broadway production of *Assassins*

1992: *Assassins* opens in London at the Donmar Warehouse—the inaugural production of Artistic Director, Sam Mendes (who would later direct the film, *American Beauty*, and the Bond films *Skyfall* and *Spectre*).



Sam Mendes

2001: Roundabout Theater Company plans the first Broadway production. However, after the events of September 11th, the production is postponed. Sondheim and Weidman issued the following statement: “*Assassins* is a show which asks audiences to think critically about various aspects of the American experience. In light of [September 11th]’s murderous assault on our nation and on the most fundamental things in which we all believe, we ... believe this is not the appropriate time to present a show which makes such a demand.”



2004: *Assassins* opens on Broadway in the Roundabout Theater Company’s production at Studio 54. Directed by Joe Montello, starring Neil Patrick Harris as The Balladeer and Lee Harvey Oswald, the production wins 5 Tony Awards including Best Revival of a Musical and Best Director.



The 2004 cast of *Assassins*

FROM THE CREATORS



JOHN WEIDMAN AND STEPHEN SONDHEIM

“Nobody at the end of the show should feel that we have been excusing or sentimentalizing [the assassins]. We’re examining the system that causes these horrors. The US Constitution guarantees the pursuit of happiness. It doesn’t guarantee the happiness. That’s the difference. These are people who feel they’ve been cheated of their happiness, each one in a different way.”

- Stephen Sondheim;
Interview in *The Telegraph*, 2014

“After reading the script prior to directing it, Sam Mendes, [who directed the 1992 London premiere of *Assassins*] felt that there was a song missing toward the end of the show, although he wasn’t exactly sure what it should be. Around that time Weidman was revisiting the Texas Book Depository and sent me a video being sold there which focused on the reactions of people after Kennedy was shot. It became immediately clear that the missing song should deal with the nation’s shock at each of the assassinations...some musical expression of the...emotional impact of these irrational (or rational but misguided) acts on all of us Bystanders.”

- Sondheim on the addition of the song
“Something Just Broke”

“Thirteen people have tried to kill the President of the United States. Four have succeeded. These murderers and would-be murders are generally dismissed as maniacs and misfits who have little in common with each other, and nothing in common with the rest of us.

Assassins suggests otherwise. *Assassins* suggests that while these individuals are, to say the least, peculiar—taken as a group they are particularly American. And that behind the variety of motives

which they articulated for their murderous outbursts, they share a common purpose—a desperate desire to reconcile intolerable feelings of impotence with an inflamed and malignant sense of entitlement.

Why do these dreadful events happen here, with such horrifying frequency, and in such an appallingly similar fashion? *Assassins* suggests it is because we live in a country whose most cherished national myths, at least as currently propagated, encourage us to believe that in America our dreams not only can come true, but should come true, and if they don’t someone or something is to blame.”

- John Weidman on *Assassins*



ABOUT THE ASSASSINS



JOHN WILKES BOOTH 1838 - 1869

Booth worked as an actor throughout the Civil War. Born into a theatrical family, he showed excellent early potential on stage but his career suffered from his emotional instability and his difficulty accepting his brother Edwin's success as the foremost actor of the day. Booth, a strong supporter of the Southern cause, frequently spoke out about his hatred of President Lincoln. By 1864, Booth had recruited several co-conspirators and held meetings to plan the abduction of Lincoln. After several failed attempts, the group resolved to kill the president and his cabinet, hoping the assassinations would save the South from defeat. Although Robert E. Lee surrendered his troops a few days before the assassination, Booth believed that the war was not over because a few Confederate armies were still fighting.

The Assassination of Abraham Lincoln

On the morning of April 14, 1865, Booth heard that the President and Mrs. Lincoln would be attending the play *Our American Cousin* at Ford's Theater that evening. Booth made plans for the assassination and for his escape.

That evening, as the play progressed, Booth snuck into the Lincoln's balcony box and shot him in the back of the head. He then jumped to the stage and shouted, "Sic semper tyrannies," or "Thus always to tyrants." A doctor in the audience rushed to Lincoln, and a group of men carried the President across the street to Peterson's Boarding House, where he died at 7:22 am the next morning. In the company of co-conspirator David Herold, Booth escaped on horseback, evading his pursuers for twelve days. At some point during his flight, Booth broke his leg. On April 26th, Union forces found Booth and Herold in a barn in rural Virginia, and threatened to set fire to the barn unless they surrendered. Herold immediately gave himself up but Booth refused. A shot rang out, fatally wounding the assassin.



CHARLES GUITEAU 1841 - 1882

Charles Guiteau was a theologian, lawyer and politician. Guiteau flitted from job to job working as a clerk, a lawyer and a preacher. Destitute for most of his life, he subsisted on the generosity of his sister. Most historians and medical professionals believe Guiteau was insane.

After he failed careers in law and theology, Guiteau turned to politics. Stationing himself outside the Republican headquarters in New York City, he wrote a speech, entitled "Garfield vs Hancock" in support of presidential candidate James Garfield. While he never delivered the speech in a public setting, he distributed copies throughout New York and believed the speech to be the cause of Garfield's victory.

Assuming that he should be awarded a diplomatic post for his assistance, Guiteau loitered around Republican headquarters and then traveled to Washington in March 1881 after Garfield's inauguration. He repeatedly asked members of the Garfield administration for the Ambassadorship to France. On May 13th, he was banned from the White House waiting room. In mid-May 1881, Guiteau conceived the idea to "remove" the president and wrote letters on the subject.



The Assassination of President Garfield

Guiteau shot Garfield in the Baltimore and Potomac Railroad Station on July 2, 1881. Guiteau's first shot grazed the President's shoulder but the next shot hit him in the back. Police quickly arrested Guiteau and took him to a nearby police station. Garfield was carried back to the White House. Doctors believed he would not survive the night, but by morning they hoped for recovery. Unable to find the bullet, Doctors probed the wound with unsterilized instruments, leading to infection. While in increasingly poor health, Garfield survived until September 8 when he died of infection from the wound.



At his trial in November, Guiteau's strange behavior made national headlines. He argued with his defense team and formatted his testimony in epic poems. The trial was one of the first high-profile cases to consider the insanity defense. However, the jury dismissed this defense and found him guilty. Guiteau was hanged on June 30, 1882. At the execution, he danced to the gallows, shook the hand of his executioner, and recited his final poem "I am Going to the Lordy."



LEON CZOLGOSZ 1873 - 1901

Czolgosz, the son of Polish Catholic immigrants, spent most of his life working in factories. Enraged at the rich and powerful's exploitation of the poor, Czolgosz became interested in anarchism. He attended lectures and heard Emma Goldman speak in Chicago and even spoke to her as she was on her way to the train station. As Czolgosz' interest in anarchy deepened, he decided to follow the example of Gaetano Bresci, who assassinated King Umberto I of Italy in July 1900.

The Assassination of President McKinley

President McKinley was shaking hands with the public on September 6, 1901, during a reception at the Temple of Music Pavilion at the Pan-American Exposition in Buffalo, when the assassination occurred. The President reached to shake Leon Czolgosz' hand and Czolgosz shot him twice. The first bullet grazed the President but the other one lodged in his abdomen.

Eight days after being shot, President McKinley died of a gangrene infection to the wound. After McKinley's assassination, Congress passed legislation officially charging the Secret Service with the protection of the President.

Czolgosz went on trial nine days after the President passed away and was sentenced to death. Before being executed by electric chair on October 20, 1901, Czolgosz is quoted as saying, "I killed the President because he was the enemy of the good people, the working men of all countries!"



GIUSEPPE ZANGARA 1900 - 1933

Giuseppe Zangara, an immigrant from Italy, worked for most of his life as a bricklayer and blamed President Herbert Hoover for the lack of work during the Great Depression. When Franklin Delano Roosevelt beat Hoover in the Presidential election, Zangara's hatred carried over to the new President-elect. He suffered from severe abominable pains and believed they were the fault of the US Government.

The Assassination Attempt on President Roosevelt

On February 15, 1933, President-elect Roosevelt stopped to give a speech from the back of an open car in Bayfront Park in Miami, FL., Zangara, armed with a .32 caliber pistol, attempted to shoot the President. After the first shot, an onlooker grabbed his arm and Zangara fired four more shots wildly into the crowd. Zangara's shots did not reach the President, but he fatally wounded Chicago Mayor Anton Cermak and wounded five others. After the attempted assassination, Zangara declared that he felt no remorse for his actions, claiming he would kill "all capitalists, presidents and kings." He was sentenced to death by electric chair. In his final moments, enraged when he learned that there would be no newsreel coverage of his death, he shouted, "Goodbye, adieu to the world, go ahead, push the button!"





LEE HARVEY OSWALD 1939 - 1963

Lee Harvey Oswald was born in New Orleans. His father died before he was born, and he had a contentious relationship with his mother. He dropped out of school in the 10th grade and enlisted as a Marine at age 17.

A self-proclaimed Marxist, Oswald studied Russian and openly advocated Marxism to his fellow Marines. In 1959, Oswald travelled to Russia and defected to the Soviet Union. When the Soviets refused to give him asylum, Oswald attempted suicide and ended up in a psychiatric ward in Moscow. The Soviet national security agency, the KGB, reversed its decision and allowed Oswald to stay. While in the Soviet Union, Oswald married Marina Nikolayevna Prusakova and they had their first child, June. In 1962, unhappy with life in the Soviet Union, Oswald applied to return to the United States.

The family moved to Texas and Oswald's interest in politics grew. In April of 1963, Oswald attempted to assassinate Ret. General Edwin Walker, shooting a bullet through the window of Walker's study, narrowly missing him. Oswald immediately confessed the act to his wife, but not publicly. The Walker case would not be resolved until after the Kennedy assassination. After attempting to defect yet again at the Cuban and Soviet embassies in Mexico City, Oswald returned to Dallas and got a job at the Texas School Book Depository in October 1963. His wife gave birth to their second child, Rachel, a few days later.

The Assassination of President Kennedy

On November 22, 1963, Lee Harvey Oswald left home early in the morning carrying an oblong package wrapped in brown paper. He arrived at work at the Depository, and spent the morning filling book orders.

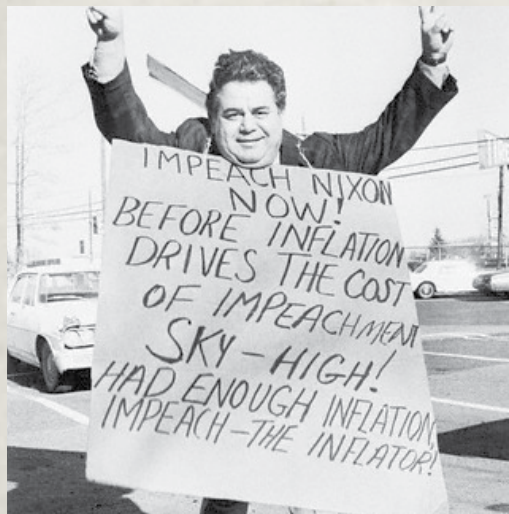
At noon, Oswald's co-workers left for lunch. Around 12:30pm, President John F. Kennedy's motorcade entered Dealey Plaza. As the President's car passed the Depository, the President and Texas Governor John Connally were shot. The President's car sped to a nearby hospital, but at 1:00pm doctors declared the President dead. Governor Connally would eventually recover.

Police arrested Oswald at 1:40pm after the shooting of police officer J.D Tippitt in the Oak Cliff neighborhood of Dallas. Police charged Oswald with the murders of Tippitt and Kennedy later that day. Two days later, as police were transferring Oswald to the county jail, Jack Ruby, a Dallas, Texas nightclub owner, shot Oswald in front of live television cameras. Oswald never regained consciousness after the shooting and died a little over an hour later. Many conspiracy theories remain about Kennedy's assassination, though numerous government investigations have concluded that Lee Harvey Oswald acted alone.



SAMUEL BYCK 1930 - 1974

Samuel Byck grew up in South Philadelphia and dropped out of high school in the ninth grade to support his family. He served briefly in the US Army from 1954 to 1956. After leaving the military, Byck married and had four children. He suffered from severe depression, checking himself into a mental hospital after his wife divorced him in 1972. He believed in government conspiracies to oppress the poor and threatened President Richard Nixon as well as sending ranting tape recordings to public figures such as Senator Abraham Ribicoff and composer Leonard Bernstein. Byck's strange behaviors included protesting in front of the White House on Christmas Eve, 1973, dressed in a Santa Claus suit.



In early 1974, Byck began to plan his assassination attempt. He stole a revolver and built a bomb out of gasoline. Thinking he would be considered a hero, Byck made many recordings outlining his plans and the motives for his actions.

The Assassination Attempt on President Nixon

On February 22, 1974, Byck drove to the Baltimore/Washington International Airport intending to hijack a commercial jetliner and crash into the White House with President Nixon inside. When Byck arrived at the airport, he stormed aboard the plane and demanded to take off. A standoff with police resulted in police officers wounding Byck and gaining entry to the plane, though Byck committed suicide by shooting himself in the head before the police could board the plane. The standoff left a police officer and a pilot dead as well as another pilot seriously injured. Nixon's schedule remained unaffected by the assassination attempt.



LYNETTE "SQUEAKY" FROMME b. 1948

Lynette Fromme attended high school in a Los Angeles suburb. Despite drug use and slipping grades, Fromme managed to graduate in 1966 and attended junior college for a few months before dropping out.

After an argument with her father left her homeless and suffering from depression, Fromme traveled to Venice Beach, California in 1967. There she met Charles Manson, a cult leader recently released from prison. Captivated by Manson, Fromme traveled with him and his other followers—the Manson "family" for two years. When police charged Manson and others of the "family" for the murders of Sharon Tate and Rosemary LaBianca, Fromme camped with other Manson followers outside the trial. She was briefly held in prison in relation to a series of murders in Stockton, California, but was released after two and a half months due to lack of evidence; the other Manson "family" members involved were convicted.

The Assassination Attempt on President Ford

On September 5th, 1975, under the pretense of pleading for the plight of the California Redwoods, Fromme, dressed in a nun-like robe, went to Capital Park in San Francisco. As President Gerald Ford left the nearby Senator Hotel, Fromme pointed a gun at him, but while the gun had four rounds in it, the firing chamber was empty. A Secret Service agent immediately restrained Fromme. Later, Fromme told the press she had deliberately ejected the cartridge. A cartridge was found later in her bathroom.

After a lengthy trial, Fromme was convicted of attempted assassination of the President. She was sentenced to life in prison but released on parole in 2009.



SARA JANE MOORE b. 1930

Sara Jane Moore was a native of Charleston, West Virginia. She attended nursing school, worked as an accountant, married and divorced five times and had five children before turning to revolutionary politics. She worked as a bookkeeper for People in Need, an organization with connections to the Symbionese Liberation Army—a left-wing radical group. Moore also served as an FBI informant.

The Assassination Attempt on President Ford

Seventeen days after Squeaky Fromme's attempt, Moore attempted to assassinate President Gerald Ford outside the St. Francis Hotel in San Francisco, California, shooting at him from 40 feet away and narrowly missing. The bullet ricocheted off the entrance to the hotel and slightly injured a bystander. As she raised her arm to fire again, an ex-marine in the crowd pulled her to the ground.



Moore had previously been evaluated by the Secret Service, but they decided she posed no danger to President Ford.



She pleaded guilty to attempted assassination and was sentenced to life in prison. She was released from prison on December 31st, 2007 at the age of 77.

There are no known connections between Sara Jane Moore and Squeaky Fromme.



JOHN HINCKLEY b. 1955

John Hinckley grew up in Dallas, Texas. After an unsuccessful university experience, he moved to Los Angeles with the hope of becoming a songwriter. In letters to his parents, he pleaded for money and wrote of a fabricated girlfriend, Lynn Collins.

He saw the 1976 film, *Taxi Driver*, at least fifteen times and developed an obsession with actress Jodie Foster, who appeared in the film. In *Taxi Driver*, the protagonist plans to assassinate a Presidential candidate. When Foster enrolled at Yale University, Hinckley moved to New Haven, Connecticut, with hopes of gaining her affection. When she did not respond to repeated phone calls and messages slipped under her door, Hinckley's plans to get her attention grew more desperate, leading to plots of aircraft hijacking and suicide. He eventually decided to assassinate President Ronald Reagan, writing that the fame would help him achieve Foster's "respect and love."

The Assassination Attempt on President Reagan

On March 30, 1981, Hinckley wrote a letter to Jodie Foster describing his plan to assassinate President Reagan and went to the Washington Hilton where Reagan was scheduled to speak.

Outside the hotel, Hinckley stepped out of the crowd of reporters and fired six shots. The bullets struck Press Secretary James Brady in the left temple, police officer Thomas Delahanty in the neck, Security Agent Timothy J. McCarthy in the stomach and President Ronald Reagan in the left chest (after the bullet ricocheted off the presidential limousine). All the shooting victims survived, although some sustained serious injuries.

Police immediately arrested Hinckley. At his trial, he was found not guilty by reason of insanity. He was confined to St. Elizabeth's Hospital in Washington, DC, where he remains today.



BIOGRAPHIES

Cast



DIETER BIERBRAUER

(BOOTH) has performed in numerous Theater Latté Da productions over the last decade including *Company*, *Floyd Collins*, *Violet*, *A*

Man of No Importance, and *A Christmas Carole Petersen*. He has also appeared at The Ordway, Guthrie, Theatre de la Jeune Lune, The Children's Theater, Chanhassen Dinner Theaters, Illusion Theater, Park Square, and Bloomington Civic. Other performances include soloing with The Minnesota Orchestra, The Minnesota Boychoir, and for The Plymouth Music Series. Regional credits consist of Pittsburgh Public Theater, A.R.T. in Cambridge, MA, the Tennessee Williams festival in Provincetown, MA, and The Midtown Theater in NYC.



SHINAH BRASHEARS

(FROMME) is delighted to be back at Theater Latté Da! She was also seen in Latté Da's productions of *GYPSY!*, *Into the Woods* and

the *NEXT* Festival. Other credits include, Kennedy Center National tour: *Elephant and Piggie: We're in a Play* (Piggie), Chanhassen Dinner Theater: *Grease* (Frenchy, u/s Sandy, u/s Patty), Guthrie: *Music Man* (Zaneeta), and 7th House Theater: *The Great Work* (Francesca). All my love to Andrew and Darci.



JAMES DETMAR (BYCK)

is thrilled to return to Theater Latté Da, where he performed in *Spring Awakening* and *Cabaret*. Theater credits include:

Guthrie Theater / Berkeley Rep Theater: *Watch On The Rhine*; Ordway Theater; *West Side Story*, *White Christmas*, *The Sound Of Music*; Jungle Theater: *Fly By Night*; Old Log Theatre: *Dirty Rotten Scoundrels*; History Theater: *The Highwaymen*, *Lombardi*; Torch Theater: *Glengarry Glen Ross*; Chanhassen Dinner Theaters: *Annie*, *Beauty and the Beast*, Midlife: *The Crisis Musical*; Plymouth Playhouse: *Diamond Studs*, *Dames At Sea*, *Veronica's Room*; Children's Theater Company: *Mr. Pickwick's Christmas*.



BENJAMIN DUTCHER

(GUITEAU) is delighted to be working with Theater Latté Da during their 20th anniversary season. Ben just finished the 2017 national

tour of *All is Calm: The Christmas Truce of 1914*, which he's appeared in annually since 2015. Ben also appeared last season as Harry Houdini/Willie Conklin in the Ivey Award-winning *Ragtime*. Previous credits include Tony in *Masterclass* and Jonas Fogg in *Sweeney Todd* with Latté Da, as well as Bello in *La fanciulla del West* and Bobby Lembeck in the world premiere of *The Manchurian Candidate* with Minnesota Opera. Ben will be reprising his roles in *Ragtime* with Asolo Repertory Theatre in Sarasota, FL this May, and can be seen this July as Remendado in Mill City Summer Opera's *Carmen*.



MARIO ESTEB (BILLY)

is thrilled to return to Theater Latté Da since he was last seen in *GYPSY!*. He just finished *How The Grinch Stole Christmas* at the

Children's Theatre Company. Past productions include: *The Sneetches The Musical*, *Cinderella*, *Diary of a Wimpy Kid The Musical*, *Wizard of Oz* (CTC); *Jesus Christ Superstar*, *Damn Yankees*, *A Christmas Story The Musical* (Ordway Center for the Performing Arts). He has training from Delmonico Dance, Flips Gymnastics, Brett Schrier (Broadway Playground) for vocal and is an 8th grader at St. Pascal Baylon School in St. Paul.

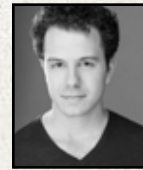


TYLER MICHAELS

(BALLADEER/OSWALD) is a Twin Cities based performer, director, and improviser. He has worked and played with the Guthrie Theater,

Children's Theater Company, Hennepin Theater Trust, the Ordway, History Theatre, Chanhassen Dinner Theatres, Illusion Theater, and Flying Foot Forum and many others. Tyler has also created shows with Live Action Set, 7th House Theater, and many projects for the Minnesota Fringe Festival. He holds the 2014 Emerging Artist Ivey Award and the Mark Twain Prize for Comic Performance

from the Kennedy Center National ACT Festival. Tyler is the Artistic Director of Trademark Theater and is a founding member of Bearded Men Improv. tylermichaels.com.



ERIC MORRIS (ZANGARA)

is excited to be involved in his first full production with Theater Latté Da. He participated in the *NEXT* Festival in 2014. In the Twin

Cities, Eric has worked with The Old Log Theatre, Chanhassen Dinner Theatres, Second Fiddle Productions, History Theatre and Nautilus Music-Theater. Eric also sang the role of Beppe for Mill City Summer Opera's inaugural production of *I Pagliacci*. Recently, Eric has started dabbling in directing. Last year, he directed *Ghost: The Musical* at the Old Log Theatre and assistant directed *The Consul* for the Dayton Opera. BFA Ithaca College.



RODOLFO NIETO

(CZOLGOSZ) Bass-baritone Rodolfo Nieto can be seen performing theater, musical theater, and opera throughout the region.

Recently he has performed the role of Dr. Carrasco/Knight of Mirrors in *Man of La Mancha* with Theater Latté Da, El Duende in Des Moines Metro Opera's production of *María de Buenos Aires*, Starbuck in *110 in the Shade* with Theatre in the Round, the Marine in *Safe at Home* with Mixed Blood Theatre, and Sciarone in *Tosca* with Minnesota Opera. Rodolfo also works with his group Son Rimay to present the music of México and Latin America to the public through bilingual concerts.



SARA OCHS

(MOORE/GOLDMAN) is thrilled to return to Theater Latté Da for *Assassins!* With Latté Da, she has also performed in *Man of La*

Mancha, *Sweeney Todd*, *A Christmas Carole Peterson*, *Our Town*, *Company*, and two seasons of the *NEXT* Festival. Area credits include productions with Mu Performing Arts, Children's Theatre Company, Park Square Theatre, Mixed Blood Theatre, The Ordway, Walking Shadow Theatre Company,

Minneapolis Musical Theatre, and Skylark Opera. Sara is an Asian American Emerging Artist Award recipient and a member of ensemble-MA.



MATT RIEHLE

(PROPRIETOR) is happy to be back working with Theater Latté Da! He has had the honor of working with Theater Latté Da (*Man of La Mancha, C.*), The History Theatre (*Sweet Land, The Musical*), 7th House Theater (*Hair, Jonah and the Whale*), Torch Theater (*Dangerous Liaisons*), and Chanhassen Dinner Theatres (*Jesus Christ Superstar*). Matt plays keys and sings Led Zeppelin and Pink Floyd with the band, Jonny James and the Hall of Fames, and performs in ridiculous videos on YouTube with The Jeffrey Company.



EVAN TYLER WILSON

(HINCKLEY) is a Minneapolis based singer/actor/human and is thrilled to be joining the cast of Assassins at Theater Latté Da. Previous

Latté Da credits include *Sweeney Todd, C.*, and *All is Calm: The Christmas Truce of 1914*. Evan has his Bachelors of Music from Arizona State University's Lyric Opera Theatre and is a proud Slytherin. Thank you to Peter, Jason, the cast, and family for the love and support. evantylerswilson.com IG: [evantylerswilson](https://www.instagram.com/evantylerswilson)

The Creative Team



PETER ROTHSTEIN

(DIRECTOR) has directed 71 mainstage productions for Theater Latté Da, including 10 world premieres. Other recent collaborations

include the Guthrie Theater, the Children's Theater Company, Minnesota Opera, the Illusion Theater, Ten Thousand Things and Seattle's 5th Avenue Theater. He is the creator of *All is Calm: The Christmas Truce of 1914* and *Steerage Song*—a docu-musical created in collaboration with Dan Chouinard. Peter

was named the 2015 Artist of the Year by the *Star Tribune*, Theater Artist of the Year by *Lavender*, and the Best Director by *City Pages*. He has received eight Ivey Awards and has been awarded grants and fellowships from the National Endowment for the Arts, Theatre Communications Group, the Minnesota State Arts Board and the McKnight Foundation. He holds a B. A. in Music and Theater from St. John's University and a Master of Fine Arts in Directing from the University of Wisconsin-Madison. Peter-Rothstein.com.



JASON HANSEN (MUSIC DIRECTOR)

has held positions of music director, orchestrator, educator, and/or performer at Theater Latté Da (*C.*, *Into the Woods*,

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



ELI SHERLOCK (SCENIC DESIGNER)

is thrilled to be making his design debut with Theater Latté Da, and would love to thank this brilliant team of

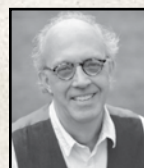
collaborators and artists. Recently, he has worked with: Park Square Theater (*The Liar*); 7th House Theater (*The Passage*); Artistry (*Little Shop of Horrors*), (*Bad Dates*); Yellow Tree Theater (*Violet*), (*Clybourne Park*), (*Next to Normal*), (*The Rainmaker*); Walking Shadow Theater (*The Christians*), (*The Coward*); University of Minnesota (*The Kitchen*); and Concordia University (*Luther*). Training: University of Michigan, BFA Theater Design and Production. Upcoming: *Follies* at Artistry and *Lord Gordon Gordon* at Minnesota History Theatre.



ALICE FREDRICKSON

(COSTUME DESIGNER) is a Minneapolis-based costume designer. For Theater Latté Da, Alice has designed, *Six Degrees of Separation*,

Gypsy, *Sweeney Todd: The Demon Barber of Fleet Street*, and *Oliver!* Other recent credits include *Home for the Holidays* for The Minnesota Orchestra, *Hamlet* for Park Square Theater, *Diana's Garden* for The Minnesota Opera, *Brand* for Commonwealth Theatre, and *Three Sisters* for Nightpath Theatre, as well productions in Chicago and New Hampshire. Alice also works as a costume design assistant for the Guthrie Theater, where she most recently worked on *Blithe Spirit*, *Native Gardens* and *Refugia*. Originally from Oklahoma City, Alice is a graduate of Knox College.



MARCUS DILLIARD

(LIGHTING DESIGNER) has designed the lighting for Latté Da's productions of *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* and *Susannah*. Marcus has designed for theater and opera across North America, including numerous productions for the Guthrie Theater, Minnesota Opera, Theatre de la Jeune Lune, Children's Theatre Company and the Ordway Music Theater. He is the recipient of a Sage Award, an Ivey Award and has twice received the McKnight Foundation Theater Artist Fellowship. He is a professor in the University of Minnesota's department of Theatre Arts and Dance.



C ANDREW MAYER

(SOUND DESIGNER) has been privileged to work with many fine theatre companies in the Twin Cities area, including the Jungle, the

History Theatre, Park Square, the Guthrie, the Minnesota Opera, Pillsbury House, Mixed Blood, and numerous others; and elsewhere, including the Great River Shakespeare Festival (Winona), Opera Philadelphia, ACT (San Francisco), SeaGlass (LA), Arkansas

BIOGRAPHIES

Rep (Little Rock), and Everyman Theatre (Baltimore). *Assassins* marks his Theater Latté Da debut. He won an Audelco Award for his design for Carlyle Brown's Pure Confidence at 59E59 in New York City. He was a Playwrights' Center McKnight Theater Artist Fellow, and in summer serves as Producing Director of the Acadia Repertory Theatre on Mount Desert Island in Maine.



ELISSA ADAMS

(DRAMATURG) is Associate Artistic Director at Latté Da where she curates the *NEXT Festival* supporting new musicals and served as

dramaturg for the world premieres of *Lullaby* and *C*. Formerly, she was Director of New Play Development at Children's Theatre Company where she commissioned and developed over 50 new plays and musicals. She was Literary Manager and Dramaturg at La Jolla Playhouse, Director of Playwright Services at The Playwrights' Center and is a frequent guest dramaturg at the Sundance Theatre Lab. She is a recipient of a McKnight Theatre Artist award and an adjunct professor at MCAD.



AMANDA K. BOWMAN

(STAGE MANAGER) is thrilled to be back for her sixth production with Theater Latté Da. She has spent 13

summer seasons with Music Theatre Wichita, as well as 2 seasons with the Cincinnati Playhouse in the Park. Other credits include Park Square Theatre, Casa Mañana, The Dells Palace Theater, Merrimack Repertory Theatre, Wichita Symphony Orchestra, and Walt Disney World. Proud member of AEA.



TIFFANY K. ORR

(ASSISTANT STAGE MANAGER) is celebrating her eighth season as the Production Stage Manager at Theater Latté Da. While on staff,

she has stage managed over 20 productions including *Six Degrees of Separation*, *Ragtime*, *C.*, *Gypsy*, *Sweeney Todd*, *Oliver*, *Cabaret*, *Spring Awakening* & *Evita*. While in the Twin Cities, she has had the opportunity to work with many amazing companies including

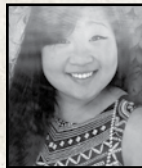
the Guthrie Theater, The Children's Theatre Company, and the Pillsbury House Theatre. This summer Tiffany will return to Wichita, KS for her ninth summer as a part of the stage management team at MTWichita. Tiffany is a proud member of Actors' Equity Association.



KEELY WOLTER (DIALECT

COACH) holds an MA in Voice Studies from the Royal Central School of Speech and Drama in London. She has served

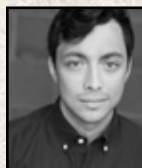
as a voice and accent coach with HBO, the University of Minnesota/Guthrie BFA Actor Training Program, Jungle Theater, Children's Theatre Company, Old Log Theater, Walking Shadow Theater Company, Torch Theater, St. Olaf College, Lyric Arts Main Street Stage, and many others. Keely is also a member of VASTA and a regular contributor to the VASTA Voice publication.



ABBEE WARMBOE

(PROPERTIES MASTER) is happy to be joining Theater Latté Da for another season. Previous credits include; *A Christmas Carole*

Petersen, *Man of La Mancha*, *Six Degrees of Separation*, *Peter and the Starcatcher*, *Ragtime*. Other recent credits include; Mixed Blood Theatre: *The Curious Incident of the Dog in the Night Time*, *Vietgone*, *Safe at Home*; MN Orchestra; *Home For the Holidays*; Wonderlust Productions: *The Capital Play Project*; Savage Umbrella: *The Ravagers*; Interact: *The Feast of Fools*; Artistry: *The Music Man*; Ten Thousand Things Theatre: *Electra*, *Intimate Apparel*; Yellow Tree Theatre: *The Royale*, *A Gone Fishin' Christmas*, *String*; Ordway Center: *Jesus Christ Superstar*; Guthrie Theatre: *Incurable: A Fool's Tale*. Awards: 2017 Ivey Award for Production Design and Execution for *Six Degrees of Separation*, Overall Excellence for *Ragtime*.



J.P. MCLAURIN

(ASSISTANT DIRECTOR) is a theater artist from South Carolina and a founding member of Boots on the Ground Theater. Directing credits include *Hamlet* (Assistant Director,

Park Square), *Grounded* (BOTG), *Three Sisters*, *Marisol* (Coastal Carolina University), *Catatonie* (Atlantic Stage), and *The Giving Tree* (Fine Arts Center). Acting credits include *Titus Andronicus*, *Love's Labour's Lost* (Shakespeare Theatre of New Jersey), *Pride & Prejudice* (CCU), *The Who's Tommy* (College of Charleston), *Identity* (CW), and *Lincoln's Last Day* (Smithsonian Channel). He has trained at the SITI Company with Anne Bogart, the Shakespeare Theatre of New Jersey, and the Guthrie Theater. J.P. is a graduate of Coastal Carolina University. jpmclaurin.com

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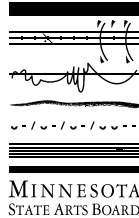
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Theater Latté Da's mission is to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater. We are guided by our values that our work be bold and collaborative, and strive to act with integrity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

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NEXT 20/20 is an initiative to cultivate 20 new musicals, or plays with music, over a five-year period. This initiative comes from the belief that it is the responsibility of the regional theater to not only speak to audiences today, but to contribute to the dramatic canon of tomorrow. With *NEXT 20/20*, Theater Latté Da will invest in the future of the great American Musical and its playwrights, composers, and lyricists through our annual *NEXT* Festival and world premieres. The 20th Anniversary season contains the company's most ambitious world premiere to date, *Five Points* by Harrison David Rivers, Ethan Pakchar, and Douglas Lyons, directed by Peter Rothstein.

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

Elissa Adams and Michael Margulis
Kent Allin and Tom Knabel
Scott Cabalka
Shelli Chase and John Feldman
Jane and Ogdén Confer
Timothy Dordell and Kirk Ballard
Jan and Jim Hartman
Lisa and Dan Hoene
Jim and Sandi Jensen
Cyndi and Greg Klaus
Carolee Lindsey and Darolyn Gray
Jim and Kristin Matejcek

Kim and David Motes
Rita and Ben Olk
Dr. Luis A. Pagan-Carlo
and Joe Sammartino
Shannon Pierce and Rachael Kroog
Gary Reetz
Jaime A. Roman and Jim Bernier
Peter Rothstein and Omar Guevara-Soto
Thomas Senn and Mark Manion
Gale Sharpe
John and Libby Utter
Kevin Winge and Kevin Shores

Margaret and Angus* Wurtele
David Young and Edward Williams, Jr.
Jane Zilch
The Nara Fund
National Alliance for Musical Theatre
The National Endowment for the Arts
RBC Wealth Management
Ruth Easton Fund of the
Edelstein Family Foundation

**In Remembrance*

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

Funders are listed for the past 365 days as of January 1, 2018. Please accept our apologies for any errors or omissions. For corrections, please contact Jaden Hansen, Development Manager, at 651.204.6852 or jaden@latteda.org.



THEATER LATTÉ DA

THEATER MUSICALLY

PHOTO: MARTÍN SOLÁ AND MEGHAN KREIDLER IN *MAN OF LA MANCHA*. PHOTO BY ALLEN WEEKS.

Founded in 1998, Theater Latté Da (TLD) is in its 20th season of presenting original and re-imagined musical theater.

Theater Latté Da seeks to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater. TLD is dedicated to expanding the American Musical Theater with work that speaks to a contemporary audience. Theater Latté Da has fostered innovation and diversity since its conception. We believe in work that is bold and collaborative; we act with integrity and gratitude. These values are integral to the organization's health and drives the discussion at every stage of decision-making. Through productions that transcend the conventional, the organization helps solidify the Twin Cities' reputation as a place where progressive art plays a vital role.

Theater Latté Da is the leading nonprofit professional theater in the Twin Cities that exclusively produces musical theater. Since its inception, TLD has presented 70 Mainstage productions, including ten world premieres, and ten area premieres. Each has garnered critical acclaim and earned its artists and TLD a host of awards, including: seven IVEY Awards for overall excellence, National Endowment for the Arts, the Gabriel Award for Broadcast Excellence, and the American Theater Wing National Theater Company Award. In addition to our Twin Cities presence, TLD's original production *All is Calm: The Christmas Truce of 1914* celebrated its 11th anniversary with a national tour to 16 cities, ranging from New Jersey to California and Wisconsin to Florida. TLD's provocative staging of *Ragtime* was remounted at the 5th Avenue Theatre in Seattle, Washington in October 2017, and will be remounted at Asolo Repertory Theater in Florida in May 2018.

Since 1998, TLD has performed in venues throughout the Twin Cities, ranging from the intimate 120-seat Loring Playhouse to the Pantages Theater in downtown Minneapolis. To deepen our relationship with Twin Cities audiences and to better reach the communities we serve, Latté Da decided to make a permanent home in northeast Minneapolis. In 2016, TLD became the proud owner of the historic Ritz Theater, a 234-seat theater with administrative offices, rehearsal space, dressing rooms, and box office.

Our Mission

Theater Latté Da seeks to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater.

Our Values

We believe in work that is bold and collaborative; we act with integrity and gratitude.

BOLD We make bold choices in support of our mission and vision, both on and off stage. By illuminating the unseen, giving voice to the unheard, and empathizing with the unknown, we open eyes, ears and hearts.

COLLABORATIVE We believe musical theater to be the most collaborative of art forms, incorporating music, drama, poetry, dance and design. We are inspired and strengthened through inclusive partnerships with artists, organizations and our diverse community, and embody a collaborative spirit in all we do.

INTEGRITY We hold ourselves to the highest standards of artistic and fiscal integrity. We are committed to honesty, equality and transparency in all aspects of our administration and art.

GRATITUDE We are grateful for our artists, audiences, donors, board and staff. We recognize that each individual plays an important role in this organization's success, and we actively seek out opportunities to acknowledge each person's contribution.

THEATER LATTÉ DA

Board of Directors

Officers:

Jaime A. Roman, *President*
Nancy Jones, *Vice President*
Jay Harkness, *Secretary*
Carolee Lindsey, *Treasurer*

Directors:

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Ogden Confer
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Jim Jensen
Cynthia Klaus
Kate Lawson
Jim Matejcek
Penny Meier
Shannon Pierce
Gary Reetz
Jake Romanow
Peter Rothstein, *ex-officio*
Tom Senn
Libby Utter
Bill Venne
Kevin Winge
David Young
Jane Zilch

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Denise Prosek
Resident Music Director

Michelle Woster
Managing Director

Elissa Adams
Associate Artistic Director

Allen Weeks
Production Manager

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*Marketing and
Public Relations Associate*

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Renata Nijiya
Box Office Manager

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Millie Annis
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Michael Dunne
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Diane Beck
Concessions Supervisor

Madeline Asher
Grace Peterson
Courtney Rust
Matthew Ryan
Kathleen Sullivan
Concessions Staff

Michael Hanisch
Videographer

ULTRA Creative
Graphic Design

Tod Petersen
Artistic Associate



ASSASS/INS SCENIC DESIGN BY ELI SHERLOCK



Photo by Allen Weeks

FIVE POINTS

BOOK BY HARRISON DAVID RIVERS

MUSIC BY ETHAN D. PAKCHAR & DOUGLAS LYONS

LYRICS BY DOUGLAS LYONS

DIRECTED BY PETER ROTHSTEIN

MUSIC DIRECTION BY DENISE PROSEK

CHOREOGRAPHY BY KELLI FOSTER WARDER

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THEATER MUSICALLY

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