

Photo by Allen Weeks

Please join us for a
Post-Show Discussion
immediately following
this performance.

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



THEATER MUSICALLY

WORLD PREMIERE • APRIL 4 - MAY 6, 2018 • RITZ THEATER

Theater Latté Da presents the world premiere of

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**

FEATURING

Ben Bakken, Dieter Bierbrauer*, Shinah Brashears*,
Ivory Doublette*, Daniel Greco, John Jamison, Lamar Jefferson*,
Ann Michels*, Thomasina Petrus*, T. Mychael Rambo*,
Matt Riehle, Kendall Anne Thompson*, Evan Tyler Wilson,
and Alejandro Vega.

*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

FIVE POINTS will be performed with one 15-minute intermission.

Opening Night: Saturday, April 7, 2018

ASL Interpreted and Audio Described Performance: Thursday, April 26, 2018

Meet The Writers: Sunday, April 8, 2018

Post-Show Discussions: Thursdays April 12, 19, 26, and May 3

Sundays April 11, 15, 22, 29, and May 6

This production is made possible by special arrangement with Marianne Mills and Matthew Masten.

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
***FIVE POINTS* Corporate
Production Sponsors RBC
Wealth Management.**

Five Points was developed by Goodspeed Musicals in 2018.
It has been through development at the Labyrinth Theater Co., The Queens
Theatre, Sheen Center for Thought and Culture, Musical Theater Factory,
and 11th Hour Theater Company.

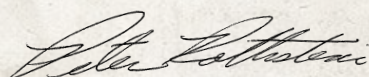
LETTER FROM THE DIRECTOR

Douglas Lyons, Ethan Pakchar and Harrison David Rivers' new musical *Five Points* is set in New York's volatile Lower East Side in 1863. The backdrop is the Civil War, a nation divided between North and South, rich and poor, Black and White, immigrants and descendants of immigrants. Now, more than 150 years later we find ourselves once again a nation divided, with issues of race, class, and immigration still at the heart of that division.

This young, dynamic writing team has a profound grasp of what musical theater can do best: fusing a relevant story with music that draws upon the traditions of the communities depicted but has a solid foot in the present. Dance is also at the center of this show. It is sophisticatedly woven into the psychology of its central characters and serves as a compelling metaphor for the birth of a new American culture.

Theater Latté Da launched *NEXT 20/20* in 2015, committing to the development of 20 new musicals over a five-year period. We work to provide a platform for underrepresented voices and to bring forward a diversity of narratives that instigate a greater understanding of our commonality. *Five Points* is a strong reflection of this endeavor and we are honored to present its world premiere as part of our 20th Anniversary Season.

I'm glad you're here.



Peter Rothstein
Founding Artistic Director



MUSICAL NUMBERS

ACT ONE

“Five Points”	Company
“Raise Your Glass”	Stella Lane, Hugh O’Neil & Company
“Move On”	Ryan Askin, Hugh O’Neil & Richard Barrett
“Here to Stay”	Pete Lane & Black Ensemble
“Mister Lane”	P.T. Barnum & Willie Lane
“Five Points Reprise”	Company
“Come Take a Stand”	Military Enroller & Company
“Without You”	John Diamond
“Whistle in the Wind”	Cornelius King & Willie Lane
“Will You”	Junior, Bridget Diamond & Company
“For Me”	Willie Lane & Company
“Fare Thee Well”	Rona O’Callaghan & Irish Ensemble
“Act 1 Finale”	P.T. Barnum & Company

ACT TWO

“Entr’acte”	Company
“More Than”	Pete Lane
“Together”	John & Bridget Diamond
“In These Shoes”	Willie Lane & Company
“Raise Your Glass Reprise”	Junior Diamond, Stella Lane, Willie Lane & Rona O’Callaghan
“Mister Lane Reprise”	P.T. Barnum
“Hero”	John Diamond, Willie Lane & P.T. Barnum
“Tonight’s the Night”	P.T. Barnum & Company
“Act 2 Finale”	Rona O’Callaghan, Stella Lane & Company



Book by Harrison David Rivers
Music by Ethan D. Pakchar & Douglas Lyons
Lyrics by Douglas Lyons

THE CAST

John Diamond **Ben Bakken**
P.T. Barnum/Patrick..... **Dieter Bierbrauer***
Mariah/Kathleen **Shinah Brashears***
Stella Lane **Ivory Doublette***
Hugh O'Neil **Daniel Greco**
Cornelius King **John Jamison**
Willie Lane **Lamar Jefferson***
Rona O'Callaghan **Ann Michels***
Pauline King **Thomasina Petrus***
Pete Lane..... **T. Mychael Rambo***
Ryan Askin **Matt Riehle**
Bridget Diamond/Noreen/Jenny Lind **Kendall
Anne Thompson***
Military Enroller/Richard Barrett..... **Evan Tyler Wilson**
John Diamond Junior..... **Alejandro Vega**

Understudy: Dominique Wooten

THE MUSICIANS

Conductor/Piano **Denise Prosek†**
Guitar **Kristian Anderson†**
Violin **Carolyn Boulay†**
Bass **Greg Hippen†**
Percussion **Spencer Schoeneman†**

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**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

THE PRODUCTION TEAM

Director **Peter Rothstein****
Music Director **Denise Prosek†**
Choreographer **Kelli Foster Warder**
Orchestrations **Charlie Rosen
& Ethan D. Pakchar**
Music Supervisor **Ted Arthur**
Dramaturg **Elissa Adams**
Scenic Designer **Joel Sass**
Costume Designer **Trevor Bowen**
Lighting Designer **Mary Shabatura**
Sound Designer **C Andrew Mayer^**
Wig & Hair Designer **Tricia Stogsdill**
Stage Manager **Tiffany K. Orr***
Assistant Stage Manager **Jared Zeigler***
Dialect Coach **Keely Wolter**
Fight Choreographer **Annie Enneking**
Technical Director **Bethany Reinfeld**
Properties Master **Abbee Warmboe**
Assistant Director..... **Derek Prestly**
Props Assistant **Erica Zaffarano**
Costume Assistant **Dakota Blankenship**
Stitchers..... **Becca Chapin, Mary Farrell**
Scenic Charge **Dietrich Poppen**
Master Electrician **Ray Steveson**
Asst. Master Electrician **Micayla Thebault-Spieker**
Audio Engineer **Nicholas Tranby**
Stage Manager Intern **Elizabeth Larson**
Followspot Operators **Phillip Hoks,
Teresa Nelson**
Carpenters **Brent Anderson, Eric Charlton,
Thelmore "TJ" Jackson,
Jorge Rodriguez, Tyler Waters**
Electricians **Katie Deutsch, Jeremy Ellarby,
Mairead Koehler, Emmet Kowler,
Joanna McLarnan, Grant Merges,
Paola Rodriguez, Megan Winter**



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THE LEGEND OF FIVE POINTS



FIVE POINTS, 1827

“Let us go on again, and ... plunge into the Five Points.... We have seen no beggars in the streets by night or day, but of other kinds of strollers plenty. Poverty, wretchedness, and vice are rife enough where we are going now.” – Charles Dickens, American Notes

famous members such as Al Capone and Charles “Lucky” Luciano.

Never has a slum been so notorious as that of Five Points. When Charles Dickens visited in 1842, he felt compelled to comment on all that he had seen. Ruled by gangs, where families came to live when they had no where else to go, Five Points was a breeding ground for disease and strife but also, in its strange way, for the first rumblings of what it means to be a New Yorker – living together in (relative) harmony with your fellow man no matter what their color or creed. It is here in Five Points where the Irish escaping the famine came in the 1840s and where the newly emancipated African American population found refuge. The violence between these two groups was legendary but it is also the first instance of integration in America.

The location of Five Points no longer exists anymore in Manhattan. It originally occupied the filled in Collect Pond, which created a swamp in the area, at Mulberry, Anthony (now Worth St.), Cross (now Mosco), Orange (now Baxter), and Little Water Street (no longer exists). Between 1885 and 1895, efforts were made to clear the slums and eventually, the area was razed to the ground. Today, Five Points is covered over by government buildings in Foley Square, Columbus Park and Collect Pond Park. *Museyon Guides*

What categorized Five Points more than anything else was its proliferation of gangs. This was made famous in the 2002 Martin Scorsese film, *Gangs of New York*, which fictionalized an Irish gang and race riots of the time. The real gangs of Five Points fell into three groups: the Irish, the Italians and the Jewish. In the 1890s, the Italian Five Points Gang, led by Paul Kelly, became the most significant criminal group in American history, spreading throughout the US and gaining



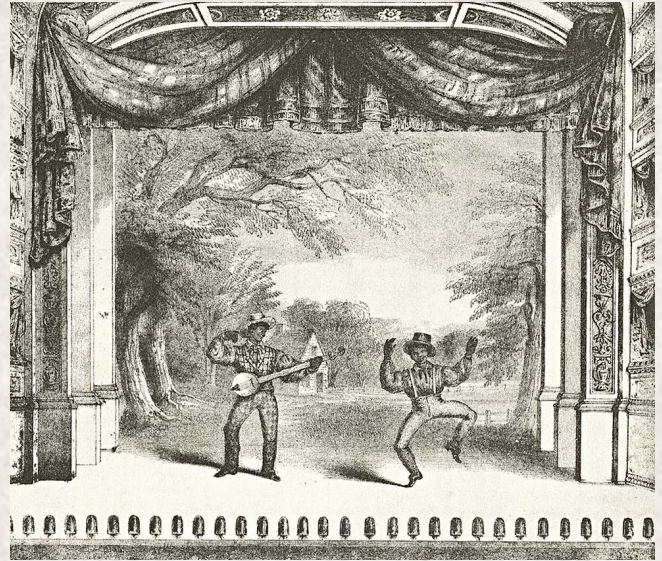


William Lane aka Master Juba

William Henry Lane, an African-American dancer known as “Master Juba,” is believed to have been born a free man, although neither his place of birth nor the names of his parents are known. He grew up in lower Manhattan in New York City, where he learned to dance from “Uncle” Jim Lowe, an African-American jig-and reel dancer of exceptional skill. In the early 1840’s, at the age of fifteen, Lane was performing in notorious “dance houses” and dance establishments in the Five Points district of lower Manhattan.

In such surroundings, the blending of African-American vernacular dance with the Irish jig was inevitable. In 1844, after beating the reigning white Irish minstrel dancer, John Diamond, in a series of challenge dances, Lane was hailed as the “King of All Dancers” and named “Master Juba,” after the African juba or gioube, a step-dance resembling a jig with elaborate variations. The name Juba was often given to slaves who were dancers and musicians. Lane was thereafter adopted by an entire corps of white minstrel players who unreservedly acknowledged his talents. On a tour in New England with the Georgia Champion Minstrels, Lane was billed as “The Wonder of the World Juba, Acknowledged to be the Greatest Dancer in the World!”

By Constance Valis Hill Copyright © 2012 Dance Heritage Coalition



Detail from sheet music cover of Whitlock's Collection of Ethiopian Melodies, 1846. Whitlock is playing banjo, and his partner is either Frank or John Diamond.

John Diamond

John Diamond entered show business at age seventeen, when he won \$500 in a New York City jig competition. Showman P. T. Barnum took notice and hired the boy, touring him throughout the United States and Europe, billing him as the “King of Diamonds.” Diamond’s dance style merged elements of English, Irish, and African dance. He performed in blackface and sang popular minstrel tunes or accompanied a singer or instrumentalist. Noah M. Ludlow, a theatre manager, wrote that “He could twist his feet and legs, while dancing, into more fantastic forms than I ever witnessed before or since in any human being.” In less than a year, Diamond and Barnum had a falling-out, and Diamond left to perform with other blackface performers.

Diamond was most famous for a series of challenge dances. He regularly advertised that he could defeat all comers in a dancing contest, and he made good on his boasts. However, Diamond soon came to the attention of the dancer whom Barnum had replaced him with, a young black man known as Master Juba. Diamond and Juba fought dance-offs through the mid-1840s; records indicate that Juba won all but one.

AFRICAN AMERICANS IN THE UNION ARMY

**“Now or never.” Liberty won by white men would lose half its luster.
Who would be free themselves must strike the blow. Better even die free, than to live slaves.**

- Frederick Douglas, from his article *Men of Color to Arms!*

At the onset of the Civil War, free black men rushed to volunteer for service with the Union forces. Although African Americans had served in the army and navy during the American Revolution and in the War of 1812 (few, if any served in the Mexican War), they were not permitted to enlist because of a 1792 law that barred them from bearing arms in the U.S. Army. President Abraham Lincoln also feared that accepting black men into the military would cause border states like Maryland, Kentucky and Missouri to secede.

Free black men were finally permitted to enlist late in 1862, following the passage of the Second Confiscation and Militia Act, which freed slaves who had masters in the Confederate Army, and Lincoln’s signing of the Emancipation Proclamation. By May 1863, the Bureau of Colored Troops was established to manage black enlistees. Recruitment was low until active efforts were made to enlist black volunteers—leaders like Frederick Douglas encouraged free black men to volunteer as a way to ensure eventual full citizenship.

From HistoryNet

COME AND JOIN US BROTHERS.



Recruitment poster used in 1863 to attract black soldiers to join the Union Army.



THE ROOTS OF TAP DANCE

Tap originated in the United States through the fusion of several ethnic percussive dances, primarily African tribal dances and Scottish, Irish, and English clog dances, hornpipes, and jigs. Until the last few decades of the 20th century, it was believed that African slaves and Irish indentured servants had observed each other's dances on Southern plantations and that tap dancing was born from this contact. In the late 20th century, however, researchers suggested that tap instead was nurtured in such urban environments as the Five Points District in New York City, where a variety of ethnic groups lived side by side under crowded conditions and in constant contact with the distinctly urban rhythms and syncopations of the machine age.

In the mid- to late 1800s, dance competitions were a common form of entertainment. Later called "cutting contests," these intense challenges between dancers were an excellent breeding ground for new talent. (One of the earliest recorded such challenges took place in 1844 between black dancer William Henry Lane, known as Master Juba, and Irish dancer John Diamond.) Dancers matured by learning each other's techniques and rhythmic innovations. The primary showcase for tap of this era was the minstrel show, which was at its peak from approximately 1850 to 1870.

During the following decades, styles of tap dancing evolved and merged. Among the ingredients that went into the mix were buck dancing (a dance similar to but older than the clog dance), soft-shoe dancing (a relaxed, graceful dance done in soft-soled shoes and made popular in vaudeville), and buck-and-wing dancing (a fast and flashy dance usually done in wooden-soled shoes and combining Irish clogging styles, high kicks, and complex African rhythms and steps such as the shuffle and slide; it is the forerunner of rhythm tap). Tap dance as it is known today did not emerge until roughly the 1920s, when "taps," nailed or screwed onto shoe soles at the toes and heels, became popular. During this time entire chorus lines in shows such as *Shuffle Along* (1921) first appeared on stage with "tap shoes," and the dance they did became known as tap dancing.

In addition to shaping dance performance, tap dancers influenced the evolution of popular American music in the early to mid-20th century; drummers in particular drew ideas as well as inspiration from the dancers' rhythmic patterns and innovations. Early recordings of tap dancers demonstrate that their syncopations were actually years ahead of the rhythms in popular music. *Encyclopedia Britannica*



BIOGRAPHIES

The Cast



BEN BAKKEN

(JOHN DIAMOND) is in his 7th year as theatre director at Hill-Murray School in Maplewood. Previously with Theater Latté Da,

Ben rocked a kilt as Zoser in *Aida*. Other credits include Chanhassen Dinner Theatres, Children's Theatre Company, History Theatre, and more. This summer see Ben in *Mamma Mia* at the Ordway with a ton of amazing local artists!



DIETER BIERBRAUER

(P.T. BARNUM) has performed in numerous Theater Latté Da productions over the last decade including *Assassins*, *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

(MARIAH/KATHLEEN) is delighted to be back at Theater Latté Da! She was also seen in Latté Da's productions of *Assassins*,

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).



IVORY DOUBLETTE

(STELLA LANE) has performed regionally with MainStreet Theatre in Rancho Cucamonga, CA;

The Marriott Theatre in Lincolnshire, IL; and locally with Penumbra Theatre, Ordway Center for Performing Arts, Park Square Theatre, History Comes to Life, Intermedia Arts, the Children's Theatre Company, Chanhassen Dinner Theatres, The Old Log Theatre, Nautilus Music-Theater, Interact Theater, and Illusion Theatre. Ivory is a teaching artist with MacPhail Center for Music and the Children's Theatre Company. When Ivory is not in a production or classroom, she can usually be found singing with her family's Gospel Quartet, SeVy (Say-V) sevygospelquartet.com. Ivory has a BA in Theatre Arts from the University Of Minnesota-Twin Cities. She is a proud AEA member.



DANIEL GRECO (HUGH O'NEIL)

is a Twin Cities-based performer, voice teacher, and creator. He is thrilled to live in this role again after performing it as part of

the 2017 *NEXT Festival*. Locally, Daniel has worked with Nautilus Music-Theater, Yellow Tree Theatre, Shoot the Glass, Minneapolis Musical Theater, Second Fiddle, and the Minnesota Opera. As an instructor, Daniel has held faculty positions at NYU Steinhardt, St. Olaf College, and McNally Smith College of Music. He loves to write songs and leads worship at Mercy Vineyard Church in NE Minneapolis. www.danielgrecomusic.com



JOHN JAMISON

(CORNELIUS KING) John is so thrilled to be making his Theater Latté Da debut! He enjoyed roles in *Joseph and The Amazing*

Technicolor Dreamcoat, *Girl Shakes Loose*, *The Wiz*, *Diary of a Wimpy Kid*, *Snowy Day and Other Stories*, *The Wizard of Oz*, *A Midsummer Night's Dream*, and *A Christmas Carol* at the Guthrie Theater, Children's Theatre Company, Penumbra Theatre, and Artistry.



LAMAR JEFFERSON

(WILLIE LANE) is excited to return to Theater Latté Da after appearing in *Oliver!* Other credits include, First Stage: *Shrek* (Donkey),

James and the Giant Peach the Musical (Earthworm); SkyLight Music Theatre: *Violet* (Flick); Penumbra Theatre: *Girl Shakes Loose* (Barry/Pastor); Guthrie Theater: *South Pacific* (Ensemble), *We Are Proud to Present* (Actor 4/Another Black Man), *Romeo and Juliet* (Benvolio).



ANN MICHELS (RONA O'CALLAGHAN)

Ann is beyond thrilled to be back with Theater Latté Da in *Five Points*. Past roles with TLD have included Lucille

Frank in *Parade*, and Dot/Marie in *Sunday in the Park with George*. Ann makes Minneapolis her home and has spent the last 2 decades working with many of the fine theaters the Twin Cities has to offer. You've most recently seen her in *Annie* at the Ordway as Grace Farrell, and as Inge Altenberg in *Sweet Land* at the History Theatre. This summer you'll see her in *Bad News* at the Guthrie Theater, and as Tanya in *Mamma Mia!* at the Ordway. Next fall/winter you'll find her at Chanhassen Dinner Theaters as Linda Mason in *Holiday Inn*.

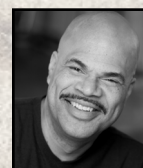


THOMASINA PETRUS

(PAULINE KING) Thomasina is excited to be a part of the Twin Cities thriving music and theatre communities.

Known for her multifaceted

range, she has become one of the premier vocalists on stages both local and abroad. Thomasina is a 25-year equity actor and a company member at Penumbra Theatre, Mixed Blood Theatre, and Park Square Theatre. After *Five Points*, you can see her in *Lady Day* at the Jungle Theatre. Thomasina is a 2015/2016 Playwright Center McKnight Theatre Arts Fellow. A successful departure from performing, Thomasina has also created Thomasina's Cashew Brittle. Her delicious melt-in-your-mouth Cashew Brittle and new Apple Brittle have been featured at the MN State Fair and the US Bank Stadium suites and club houses. You can also visit lobby concessions or Thomasinacashewbrittle.com



T. MYCHAEAL RAMBO

(PETE LANE) is delighted to return to Theater Latté Da (*Aida*) for the role of

Pete Lane in *Five Points*. T. Mychael most recently completed a successful run of *The Wiz* at Children's Theatre Company co-produced with Penumbra Theatre, where he is a committed company member. He has performed numerous roles at Penumbra and has left an indelible mark on the Twin Cities through his principle roles at the Guthrie Theater, Illusion Theatre, Mixed Blood Theatre, Ordway Center, Ten Thousand Things, Park Square Theatre, History Theatre, and Minnesota Opera. T. Mychael has performed international and regional tours, and can be seen in feature films as well as local and national television commercials. He is also the recipient of a Regional Emmy Award, McKnight Artist Fellowship, and a Sally Ordway Irvine Award among many others.



MATT RIEHLE (RYAN ASKIN) is happy to be back working with Theater Latté Da! He has had the honor of working with Theater Latté Da (*Assassins*, *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.



KENDALL ANNE THOMPSON (BRIDGET DIAMOND/NOREEN/JENNY LIND) is grateful to return to Theater Latté Da, previously appearing in *Six Degrees of Separation*, *C.*, and *Into the Woods*. Other credits include: *A Christmas Carol* - Guthrie Theater; *Rhinoceros*, *The Passage*, *The Great Work*, and *Jonah and the Whale* - 7th House Theater; *The Boy & Robin Hood* - Trademark Theater; *Sweet Land*, *Radio Man*, *Baby Case*, *Working Boys Band*, and *This Side of Paradise* - History Theatre; *Urinetown*, and *Always, Patsy Cline* - DalekoArts; *RENT* - Lyric Arts; *Oliver!* and *9 to 5: The Musical* - Minnetonka Theatre; *Spring Awakening*, *Romeo & Juliet*, *The Sound of Music*, and *Hamlet* - Roxy Regional Theatre. A graduate of The Boston Conservatory BFA Musical Theatre program. www.kendallannethompson.com



EVAN TYLER WILSON (MILITARY ENROLLER/RICHARD BARRETT) is a Minneapolis based singer/actor/human and is thrilled to be joining the cast of *Five*

Points at Theater Latté Da. Previous Latté Da credits include *Assassins*, *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. evantylerswilson.com IG: [evantylerswilson](https://www.instagram.com/evantylerswilson)



ALEJANDRO VEGA (JOHN DIAMOND JUNIOR) is thrilled to return to Theater Latté Da for the world premiere of *Five Points*. He has also been seen in Latté Da's *Oliver!*,

Gypsy, and the *NEXT Festival*. He appeared with the Minnesota Opera in the world premiere of *The Shining* (Danny Torrance) and in this season's production of *Dead Man Walking*. Other performances include *Home for the Holidays* with the Minnesota Orchestra, *Damn Kids These Days* in the MN Fringe Festival, *The Passage* with 7th House Theater/Guthrie Theater, and Hennepin Theater Trust's Spotlight Showcase. Alejandro has also performed with the Children's Theatre Company (CTC) in *The Abominables*, *Peter Pan The Musical* and *The Wizard of Oz*. He will return to CTC this fall as CJ in *Last Stop on Market Street*.

The Creative Team



HARRISON DAVID RIVERS (BOOK) is the winner of a GLAAD Media Award, McKnight and Many Voices Jerome Fellowships, a Van Lier Fellowship, an

Emerging Artist of Color Fellowship and the New York Stage & Film's Founders' Award. His plays include: *Sweet* (AUDELCO nomination for Best Play, NBT), *When Last We Flew* (NYFringe), *And She Would Stand Like This* (The Movement Theatre Company), *Where Storms Are Born* (Berkshire Theatre Award nomination for Best New Play, Edgerton Foundation New Play Award, Williamstown) and *This Bitter Earth* (New Conservatory Theatre Center, Penumbra).

Harrison is currently a Core Writer at the Playwrights' Center where he is also a member of the Board of Directors. BA: Kenyon College. MFA: Columbia School of the Arts. harrisondavidrivers.com



ETHAN D. PAKCHAR (MUSIC & ORCHESTRATIONS)

is a New York City based composer and guitarist. He is half of the writing team "Lyons & Pakchar" who

were recently commissioned by Seattle's 5th Ave Theatre. As a guitarist, Ethan has played for the house band of the Apollo Theater, the Radio City Orchestra, and the Broadway productions of *Hamilton*, *Wicked*, *Book of Mormon*, *Lion King*, and *Dear Evan Hansen*.



DOUGLAS LYONS (LYRICS & MUSIC) is an award winning composer-lyricist and actor. Broadway: *Beautiful* (Original Cast) and *The Book of Mormon*.

Tours: *Rent*, *Dreamgirls* and *The Book of Mormon* 1st' National. Douglas won the 2017 Gypsy Rose Lee Award as Best Leading Actor for Coalhouse Walker Jr. in The 5th Ave Theatre's *Ragtime*. As a writer: *Polkadots The Cool Kids Musical* (Atlantic Theater Co), Commissions: '64 (The 5th Ave), *Pete(Her) Pan* (Casa Mañana). With composer Ethan Pakchar his lyrics have played Lincoln Center, The Old Globe, Prospect Theater Company, Goodspeed Musicals, Seattle Rep, The Public's Joe's Pub and more. He is currently in residence at The Directors Company. @DouglasSings



PETER ROTHSTEIN (DIRECTOR) has directed 69 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, Utah Shakespeare Festival, 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

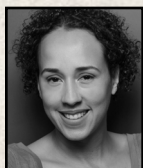
BIOGRAPHIES

Artist of the Year by *Lavender*, and Best Director by *City Pages*. He has received nine 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.



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

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



KELLI FOSTER WARDER (CHOREOGRAPHER) is thrilled to be back at Latté Da working on this amazing new work! Kelli has performed and

choreographed for a variety of companies including, The 5th Avenue Theatre in Seattle, Theater for the Thirsty, Chanhassen Dinner Theatres and Mixed Blood Theater. She has worked as a choreographer, teacher, and diversity coordinator, and has directed and choreographed internationally in both La Paz, Bolivia and Panama City, Panama. Kelli is currently the Director of Education for Hennepin Theatre Trust and runs their Community Engagement, Education and Access programs. It is a gift to do this good work with such good people.



TED ARTHUR (MUSIC SUPERVISOR) is a New York-based music director/pianist and is currently the Assistant Conductor at *Once On This Island* on Broadway. He

also works at *Dear Evan Hansen*, *Wicked*, and *Mean Girls*. Ted collaborates with Broadway Cares/Equity Fights AIDS and has assisted on a number of productions with Royal Caribbean and Busch Gardens. For the past three years, Ted has worked with Doug and Ethan on *Five Points* and is very excited to see the production fully realized at Latté Da.



JOEL SASS (SCENIC DESIGNER) is honored to be a member of the creative team for *Five Points*. He had the pleasure of directing and designing *Peter and the*

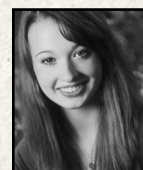
Starcatcher for Latté Da last spring. Joel is a prolific director, designer, and adaptor whose work has been seen at the Guthrie, Jungle Theater, Park Square, Oregon Shakespeare Festival, History Theater, Arizona Theatre Company, the Ordway, California Shakespeare Theater, Theatre de la Jeune Lune, and many others. HE is the recipient of a McKnight Fellowship, TCG's Alan Schneider Director Award, numerous Ivey Awards, and "Best Of" acknowledgments among Twin Cities theater writers. He is Associate Producer of Open Eye Figure Theatre, and teaches at the University of Minnesota and Augsburg University. Visit him at www.joelsass.com.



TREVOR BOWEN (COSTUME DESIGNER)

Trevor's Twin Cities and regional credits include: *Our Town*, *All is Calm*, *Lullaby*, *Ragtime* (Theater Latté Da); *Park and Lake*, *Electra*, *Intimate Apparel*, *Pericles*, and *Henry IV Part I Ten* (Thousand Things Theater); *Corduroy* (CTC); *BLKS* (Steppenwolf Theatre); *Ragtime* (5th Avenue Theatre Company); *In the Heights* (Ordway Center for the Performing Arts); *Choir Boy*, *We Are Proud to Present...* (Guthrie Theater); *Girl Shakes Loose* (Penumbra Theatre Company); *The Highwaymen*, *The Paper Dreams of Harry Chin* (The History Theater); *Barbeque*, *Charm*, *An Octoroon*, (Mixed Blood Theater Company); *Byhalia*, *Mississippi*, *Welcome to*

Fear City, *pen/manship*, *Dead and Breathing*, *We Are Pussy Riot* (CATF). Trevor holds a costume design M.F.A. from West Virginia University.



MARY SHABATURA

(LIGHTING DESIGNER) is a Minneapolis-based lighting designer for theater, opera, and dance. Shabatura has previously designed Theater

Latté Da's *A Christmas Carole Petersen*, *Ragtime*, and *Gypsy*. She has also designed for Artistry (*Wit*, *The Secret Garden*, and more), SHAPESHIFT Dance (*GreySkiesBlue*, *Awakening XI:XI*, and more), Concordia University (*The Rhinoceros*), Transatlantic Love Affair (co-designer, *Promise Land*), Trademark Theater (*The Boy and Robin Hood*), The Moving Company (*For Sale*), and others. She is resident lighting designer for Dark & Stormy Productions. Mary holds a B.A. in Theater Arts from the University of Minnesota.



G 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 Rep (Little Rock), and Everyman Theatre (Baltimore). Previously at Latté Da he designed *Assassins*. 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.



TIFFANY K. ORR (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.



JARED ZEIGLER (ASST. STAGE MANAGER) is a Minneapolis stage manager delighted to be making his debut at Theater Latté Da. Previous stage management

work includes productions at Park Square Theatre, Sod House Theater, Frank Theatre, Dark & Stormy Productions, Guthrie Theater, The Playwrights' Center, Theatre Novi Most, Workhaus Collective, and The Moving Company. 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 Theater Company, Old Log Theater, Walking Shadow Theater Company, Torch Theater, St.

Olaf College, Lyric Arts Main Street Stage, and many others. *Five Points* marks her 10th production with Theater Latté Da. 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 Latté Da for another season. Previous credits include; *Assassins*, *A Christmas Carole Petersen*,

Man of La Mancha. Other recent credits include; Theatre Mu/Mixed Blood Theatre: *Two Mile Hollow*; Mixed Blood Theatre: *The Curious Incident of the Dog in the Night Time*, *Vietgone*, *Safe at Home*; Guthrie Theatre: *Guess Who's Coming to Dinner*, *Incurable: A Fool's Tale*. Ten Thousand Things: *Park and Lake*, *Electra*, *Intimate Apparel*; Yellow Tree Theatre: *Sill Dance the Stars*, *The Royale*, *String*; Wonderlust Productions: *The Capital Play Project*; MN Orchestra; *Home For the Holidays*; Artistry: *The Music Man*; Ordway Center: *Jesus Christ Superstar*. Awards: 2017 Ivey Award for Production Design and Execution for *Six Degrees of Separation*, Overall Excellence for *Ragtime*.



DEREK PRESTLY (ASSISTANT DIRECTOR) couldn't be more excited to be on the other side of the table for this production. He has been seen onstage with

Latté Da in *The 25th Annual Putnam County Spelling Bee*, *Spring Awakening*, *Gypsy* and *NEXT* as well as working with Chanhassen Dinner Theatres and Children's Theatre Company. Derek is a founding company member of 7th House Theater and has performed in their productions of *Hair*, *Jonah and the Whale* and *The Passage or What Comes of Searching in the Dark*. BFA in Musical Theatre from University of Wisconsin-Stevens Point and proud member of AEA.

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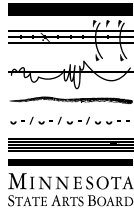
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This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.



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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.

Please consider a tax-deductible contribution to Theater Latté Da today and join us in bringing great musical theater to life.

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next 20|20

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 lyricist 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.

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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 March 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.



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PHOTO: THE CAST OF ASSASSINS. PHOTO BY DAN NORMAN

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

Theater Latté Da (TLD) 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 71 Mainstage productions, including ten world premieres and 11 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 historic 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

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Michelle Woster
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TITLE

Underneath the Lintel



Photo by Allen Weeks

UNDERNEATH THE LINTEL

BY GLEN BERGER

ORIGINAL MUSIC BY FRANK LONDON

DIRECTED BY PETER ROTHSTEIN

MUSIC DIRECTION BY DAN CHOUINARD

MAY 30 - JUL 1 • TICKETS ON SALE MAY 1

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Starring
Sally Wingert

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