

# RAGTIME

## THE MUSICAL



## RAGTIME

BOOK BY TERRENCE MCNALLY  
MUSIC BY STEPHEN FLAHERTY  
LYRICS BY LYNN AHRENS  
BASED ON THE NOVEL "RAGTIME" BY E. L. DOCTOROW  
DIRECTED BY PETER ROTHSTEIN  
MUSIC DIRECTION BY DENISE PROSEK  
CHOREOGRAPHY BY KELLI FOSTER WARDER

**SEPTEMBER 21 - OCTOBER 23, 2016 • RITZ THEATER**

**THEATER  
LATTÉ  
DA**

THEATER MUSICALLY

Theater Latté Da presents

# RAGTIME

Book by **Terrence McNally**

Music by **Stephen Flaherty**

Lyrics by **Lynn Ahrens**

Based on the novel "Ragtime" by E. L. Doctorow

Directed by **Peter Rothstein\*\***

Music Direction by **Denise Prosek\*\*\***

Choreography by **Kelli Foster Warder**

## FEATURING

Sasha Andreev\*, Debra Berger, Georgia Blando, Benjamin Dutcher, Daniel S. Hines\*, Emily Jansen, Riley McNutt, Soren Thayne Miller, David L. Murray, Jr., Britta Ollmann\*, James Ramlet, Noelle Renae Hunter, Traci Allen Shannon\*, Andre Shoals\*, Dominic Tidmarsh-Kilander, and Julia Fé Foster Warder

\*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

RAGTIME will be performed with one intermission

Opening Night: Saturday, September 24, 2016

ASL Interpreted and Audio Described Performance: Thursday, October 6, 2016

Post-Show Discussions: Wednesdays, September 28, October 5, 12, and 19;

Thursdays, September 29, October 6, 13, and 20; Sundays, September 25, October 2, 9, and 16

RAGTIME 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](http://www.mtishows.com)

The video and/or audio recording of this performance by any means whatsoever 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.



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.



**MARBROOK  
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Theater Latté Da gratefully acknowledges the Marbrook Foundation for their generous support of this production of RAGTIME.

# FROM THE DIRECTOR

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There's a particular moment in *Ragtime* that moves me each time I hear it. It's in the middle of Act One. A young woman descends a staircase and is reunited with the man she loves. It's a relatively simple action, but the music is epic—a sweeping melody with lush harmonies sung by the entire cast. The lyrics in that moment read,

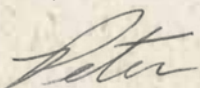
I've Come to Hear New Music  
Breaking my Heart  
Opening a Door  
Changing the World  
New Music

I truly believe music can do that. It can break a heart. It can open a door. It can change the world. E.L. Doctorow's celebrated novel uses music as its primary metaphor to tell a story about a nation on the cusp of great change.

It was the beginning of the Twentieth Century and America was up in arms over issues of immigration, racial injustice, labor wages, economic disparity, gender identity, and the role of civil disobedience in a civilized society. One need only take a quick glimpse at our current Presidential election to see precisely these issues at the center—and once again we are up in arms. And we should be. As citizens of this great melting pot and citizens of the world, we have the opportunity to decide who we are and who we want to be.

This fantastic cast and creative team have re-imagined *Ragtime*, an epic Broadway musical for the intimate Ritz Theater (our new home). My hope is that the intimacy of the production heightens the humanity of this great work. We witness characters from wildly different walks of life intersect, change; and create new partnerships, new families, a new America. I hope their story is music to your ears—new music, breaking your heart, opening a door, changing the world.

I'm glad you're here.



**Peter Rothstein**  
Founding Artistic Director  
Theater Latté Da

Through both our mission and the realization of that mission, Theater Latté Da stands out as a bold innovator, investing in the art of musical theater, moving it forward, and shepherding it to new frontiers for Minnesota audiences and beyond. However, we truly cannot do it without you. Please consider a gift to Theater Latté Da. Visit [latteda.org/give](http://latteda.org/give).



RAGTIME REHEARSAL  
PHOTOS BY EMILEE ELOFSON

# RAGTIME

## THE MUSICAL

Book by Terrence McNally

Music by Stephen Flaherty

Lyrics by Lynn Ahrens

Based on the novel "Ragtime" by E. L. Doctorow

### THE CAST

|                                     |                                  |
|-------------------------------------|----------------------------------|
| Tateh .....                         | <b>Sasha Andreev*</b>            |
| Emma Goldman .....                  | <b>Debra Berger</b>              |
| Little Girl .....                   | <b>Georgia Blando</b>            |
| Harry Houdini, Willie Conlkin ..... | <b>Benjamin Dutcher</b>          |
| Father, J. P. Morgan .....          | <b>Daniel S. Hines*</b>          |
| Evelyn Nesbit .....                 | <b>Emily Jansen</b>              |
| Younger Brother .....               | <b>Riley McNutt</b>              |
| Little Boy .....                    | <b>Soren Thayne Miller</b>       |
| Coalhouse Walker, Jr. ....          | <b>David L. Murray, Jr.</b>      |
| Mother .....                        | <b>Britta Ollmann*</b>           |
| Grandfather, Henry Ford .....       | <b>James Ramlet</b>              |
| Sarah .....                         | <b>Traci Allen Shannon*</b>      |
| Booker T. Washington .....          | <b>Andre Shoals*</b>             |
| Skater, u/s Little Girl .....       | <b>Julia Fé Foster Warder</b>    |
| Coalhouse Walker, III .....         | <b>Noelle Renae Hunter</b>       |
|                                     | <b>Dominic Tidmarsh-Kilander</b> |

### THE MUSICIANS

|                             |                       |
|-----------------------------|-----------------------|
| Reeds .....                 | <b>Mark Henderson</b> |
| Reeds .....                 | <b>David Hawley</b>   |
| Guitar/Mandolin/Banjo ..... | <b>Joe Cruz</b>       |
| Percussion .....            | <b>Scott Horey</b>    |

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

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

\*\*\* Member of the Twin Cities Musicians Union,  
American Federation of Musicians

### THE PRODUCTION TEAM

|  |   |
|--|---|
| Director .....                             | <b>Peter Rothstein**</b>  |
| Music Director .....                       | <b>Denise Prosek***</b>   |
| Choreographer .....                        | <b>Kelli Foster Warder</b>  |
| Scenic Designer .....                      | <b>Michael Hoover</b>   |
| Costume Designer .....                     | <b>Trevor Bowen</b>   |
| Lighting Designer .....                    | <b>Mary Shabatura</b>   |
| Sound Designer and Engineer .....          | <b>Nik Tranby</b>   |
| Facial Hair Designer .....                 | <b>Tricia Stogsdill</b>   |
| Stage Manager .....                        | <b>Tiffany K. Orr*</b>  |
| Assistant Stage Manager .....              | <b>Amanda K. Bowman*</b>  |
| Dialect Coach .....                        | <b>Keely Wolter</b>   |
| Fight Choreographer .....                  | <b>Annie Enneking</b>   |
| Technical Director .....                   | <b>Stein Rosburg</b>  |
| Properties Master .....                    | <b>Abbee Warmboe</b>  |
| Assistant Director .....                   | <b>Eric Norton</b>  |
| Scenic Charge .....                        | <b>Dietrich Poppen</b>  |
| Lighting Operator .....                    | <b>Micayla Thebault-Spieker</b>   |
| Master Electrician .....                   | <b>Megan Winter</b>   |
| Wardrobe Supervisor/Design Assistant ..... | <b>Mary Farrell</b>   |
| Run Crew .....                             | <b>Aaron Chvatal</b>  |
| Electricians .....                         | <b>Micayla Thebault-Spieker,<br/>Brent Anderson, Ray Steveson,<br/>Jesse Cogswell, Paul Epton, Alex Clark,<br/>Garvin Jellison, Allana Olson,<br/>Courtney Schmitz, Kiki Klun,<br/>Kathy Maxwell, Andy Kedl</b> |
| Carpenters .....                           | <b>Ethan Jensen, Thomas Spalding,<br/>Eric Gebbart, Russell Garrett,<br/>Natasha Plouffe, Max Gilbert</b>   |

IT'S  
OFFICIAL!

## Theater Latté Da is now the very proud owner of the Ritz Theater!

A special **THANK YOU** to the many generous supporters who made it possible.

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| John Buchholz                                       | Judith Hawley                                    | Roxanne Nelson                     | Bill Venne and Douglas Kline            |
| Carole Buller                                       | Margie and Tom Hebig                             | George Niece                       | Ashish and Julia Vimal                  |
| Jack Burbidge in loving memory of<br>his wife Nancy | Lisa and Dan Hoene                               | Rita and Ben Olk                   | Jay Waldera                             |
| Kenneth Burke                                       | Steve Horan                                      | Ben Olk III and Kris Berggren      | Ruth and David Waterbury                |
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**WELCOME TO OUR NEW HOME!**

# THE HISTORY OF RAGTIME

From Library of Congress Performing Arts Encyclopedia

**Ragtime, a uniquely American, syncopated musical phenomenon, has been a strong presence in musical composition, entertainment, and scholarship for over a century.**

It emerged in its published form during the mid-1890s and quickly spread across the continent via published compositions. By the early 1900s ragtime flooded the music publishing industry. The popularity and demand for ragtime also boosted sale of pianos and greatly swelled the ranks of the recording industry. Ragtime seemed to emanate primarily from the Southern and Midwestern states with the majority of activity occurring in Missouri – although the East and West coasts also had their share of composers and performers. Ragtime’s popularity promptly spread to Europe and there, as in America, soon became a fad.

It is not easy to define ragtime. Like jazz, another distinctly American musical art form, ragtime’s composers, practitioners, and admirers each see its boundaries differently. However, these groups are distinguished by subgroups of purists who generally agree on, and stand by, a precise definition: A genre of musical composition for the piano, generally in duple meter and containing a highly syncopated treble lead over a rhythmically steady bass. A ragtime composition is usually composed with three or four contrasting sections or strains, each one being 16 or 32 measures in length.

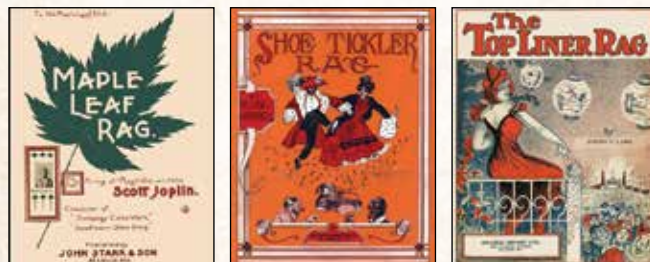
This definition describes much of the music of the itinerant pianists who traversed the South and Midwest and eventually congregated in Missouri to produce an oeuvre of core ragtime compositions. These roving composers include Scott Joplin, Charles Hunter, Thomas Turpin, Louis Chauvin, Charles L. Johnson, and many others.

Ragtime, the word, probably began life as a description of musical meter. The term is a contraction for “ragged time,” denoting a style of playing piano or banjo where the melody is “broken up” into short, syncopated rhythms while a steady overall beat is either played (piano) or implied (banjo). Taking a simple, conventional, and unsyncopated melody and breaking up the rhythm was known as “ragging,” therefore, the resulting music was said to be in “ragged time.”

## The Heart of Ragtime

Ragtime developed in African American communities throughout the southern parts of the Midwest, particularly Missouri. Bands would combine the structure of marches with Black songs and dances such as the cakewalk. Missouri, located in the center of America, was the heartland of ragtime.

The most influential and memorable music publisher was John Stark, a Civil War veteran and peripatetic ice cream salesman who loved music. Stark met Scott Joplin in 1899 when the latter came into Stark’s store to demonstrate his still unpublished “Maple



Leaf Rag.” Although Stark was impressed by the musicality of the piece, the technical difficulty of the piece led him to question its salability.

After some encouragement from his son, John Stark agreed to publish “Maple Leaf Rag” thus beginning a profitable business relationship for himself and Joplin and insuring immortality for ragtime. By 1914 “Maple Leaf Rag” had sold 1 million copies and Stark had amassed over 50 rags in his catalog.

## The Fad

Ragtime was everywhere by the early 1900s – in sheet music, piano rolls, phonograph records, and ragtime piano playing contests, as well as in music boxes, vaudeville theaters, and bordellos. Publishing houses churned out piano rags and ragtime songs at a furious pace. Ragtime also appeared in arrangements for orchestras and wind bands. The majority of this music was the popular sort of ragtime that was cranked out mostly by Tin Pan Alley hacks. As with all types of music, there is always a bigger market for a less subtle, more digestible version of the original, more complicated, form.

The overabundance and popularity of ragtime was not always met with enthusiasm. For example, at the 1901 convention of the American Federation of Musicians in Denver, “Resolutions were adopted characterizing “ragtime” as “unmusical rot.” Members were encouraged to “make every effort to suppress and [to] discourage the playing and the publishing of such musical trash.”

## The Fad Fades

“Ragtime” as a catchall name for syncopated popular music remained popular through the 1910s. Ragtime’s popularity faded around 1917 with the rise of another catchall term – “jazz” – used to describe peppy, noisy, popular music. Note that musicians active in New Orleans during the early 1900s who were later recognized as “jazz musicians” frequently, if not always, referred to the hot music they played as “ragtime.”

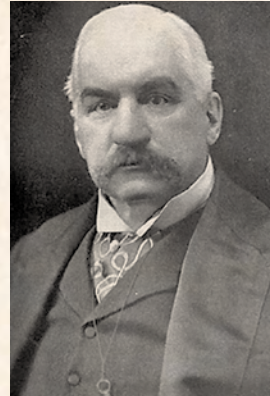
It can be stated categorically, however, that the ragtime music of Joplin, Joseph Lamb, James Scott, and others had become nearly forgotten by 1920. Ragtime did not disappear, nor was it “replaced” by jazz. However, it seems to have been supplanted by the novelty piano style that was ironically based on many of the traits found in ragtime – traits that had become anachronistic by 1920.

# HISTORICAL FIGURES FEATURED IN *RAGTIME*

The encyclopedia of World Biography

## Harry Houdini

A famous illusionist and stunt performer, Houdini was born in Hungary and grew up in Appleton, Wisconsin and New York City. Houdini loved his mother dearly and was personally and professionally devastated by her death.



## J.P. Morgan

Arguably the most powerful banker and businessman in America at the turn of the 20th century, Morgan was shrewd and efficient. Many argued that his methods disregarded the needs of people outside of the wealthy elite.

## Emma Goldman

An activist, anarchist, and feminist, Goldman gave fiery speeches and wrote controversial books, articles, and pamphlets about the issues she most supported. She was never afraid to be arrested for her actions or her words. Eventually, Goldman's activism led to her deportation to Russia.



## Henry Ford

Invented his first car in 1896, and released the Model T in 1908. Ford's assembly line production methods revolutionized the manufacturing industry. He is credited with "Fordism": mass production of inexpensive goods coupled with high wages for workers. Ford had a global vision, with consumerism as the key to peace.

## Evelyn Nesbit

The inspiration of the Gibson Girl ideal popular in the early 1900s, Nesbit was the wife of the wealthy Harry K. Thaw. Thaw's anger about Nesbit's affair with architect Stanford White led him to murder White. The ensuing trial was a sensation, and Nesbit's fame rose. Nesbit modeled, acted, and performed in a variety of vaudeville acts throughout her career.



## Admiral Robert Peary

Determined to reach the North Pole, Admiral Peary was the first to do so in 1909 with the assistance of his crew consisting of 23 men, including his lifelong assistant Matthew Henson.

## Booker T. Washington

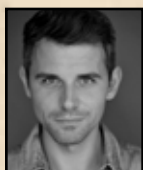
An educator, orator, and activist, Washington was born a slave, and later worked to improve race relations in the South and across the United States. In 1881, he founded the Tuskegee Institute, one of the most prestigious Historically Black Colleges in the United States.



## Matthew Henson

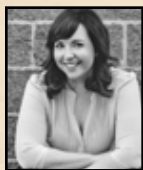
Accompanied Admiral Peary on many expeditions over the years as his assistant. Out of all of the members of Peary's exploration group, only Henson and the Admiral arrived at the North Pole with their guides.

# THE COMPANY



**SASHA ANDREEV** (TATEH) is honored to return to Theater Latté Da, having been in the original cast of *Steerage Song* (Fitzgerald Theater, Lab Theater,

Regional Tour) and in the *NEXT* series. He was recently seen in Park Square Theatre's *Sons of the Prophet* and in the one-man show *Buyer and Cellar* with Hennepin Theatre Trust. Stage credits include the Guthrie Theater, Jungle Theater, Mixed Blood Theater, Yellow Tree Theater, Chanhassen Dinner Theatres, Paul Bunyan Playhouse, Theatre de la Jeune Lune, and Actors Theatre of Louisville. Sasha has been seen as host of A&E's *Operation Build*, HGTV's *Curb Appeal*, on Evine (formerly ShopNBC) and in numerous commercials & films. Originally from St. Petersburg, Russia, he is a graduate of Vassar College and the National Theatre Institute.



**DEBRA BERGER** (EMMA GOLDMAN) is delighted to be making her Theater Latté Da debut! Born and raised in eastern Montana, Debra relocated

to the Twin Cities where she traded her cowboy boots for character shoes. She holds a Master's Degree in Theatre Arts with an emphasis in directing from the University of North Dakota. She has had the privilege of working with numerous Twin Cities companies including: the Ordway Center for Performing Arts, Park Square Theatre, Walking Shadow Theatre Company, Yellow Tree Theatre, Actors Theater of Minnesota, Ferrari McSpeedy, Minneapolis Musical Theatre, Swandive Theatre and more. For more information visit: [www.debra-berger.com](http://www.debra-berger.com)



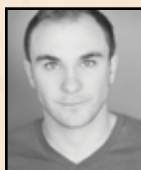
**GEORGIA BLANDO** (LITTLE GIRL) is thrilled to be making her theatrical debut in *Ragtime*. She is a sixth grader who loves to read, play viola and piano,

and dance. Georgia would like to thank her family, Youth Dance Ensemble, and a special thanks to Theater Latté Da for this amazing opportunity!



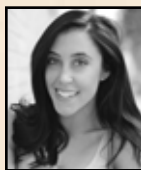
**BENJAMIN DUTCHER** (HARRY HOUDINI, WILLIE CONKLIN) a native of St. Paul, is thrilled to be working with Theater Latté Da for a third consecutive

season. A graduate of the University of Minnesota's School of Music, Ben appeared last season as Jonas Fogg in *Sweeney Todd*; *The Demon Barber of Fleet Street* and as a soloist, vocal captain, and member of the company of *All is Calm: The Christmas Truce of 1914*. Previous credits include Tony in Theater Latté Da's *Master Class*, 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 returning this winter to again tour *All is Calm: The Christmas Truce of 1914*.



**DANIEL S. HINES** (FATHER, J. P. MORGAN) is delighted to be making his Theater Latté Da debut with this beautiful, important story.

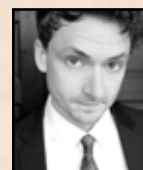
He is new to the Midwest after many years living the nomadic actor's life. Twin Cities credits: *South Pacific* at the Guthrie Theater; *Beauty and the Beast* and *Sister Act* at Chanhassen Dinner Theatres. Selected credits: *Memphis* (national tour); *Macbeth* and *Unnecessary Farce* at Sierra Repertory Theatre; five different productions of Daniel's all-time favorite, *Oklahoma!* (Opposite local actress and fiancé Timmy Hays). Gratitude to God and Family for gifts and unending support.



**EMILY JANSEN** (EVELYN NESBIT) is thrilled to be returning to Theater Latté Da after appearing last season as Tessie Tura in *Gypsy*. Most recently, she

was seen as Marla McGowan in Minneapolis Musical Theater's production of *Leap of Faith*. Locally, Emily has appeared onstage with Paul Bunyan Playhouse, Artistry/BCT, Valleyfair Entertainment, Candid Theater, Highland Summer Theater, and Daytrippers Theater. Favorite Credits include *Lady of the Lake* (*Spamalot*, Colorado Henry Nomination for Best Featured Actress in a Musical), *The Witch* (*Big Fish*, Colorado

regional premiere), *Morticia Addams* (*The Addams Family*), *Mayzie La Bird* (*Seussical*). BFA Musical Theatre Minnesota State University, Mankato.



**RILEY MCNUTT** (YOUNGER BROTHER) performed with Theater Latté Da last year in *All is Calm: The Christmas Truce of 1914*, and is very pleased to be returning this

season. He recently appeared in Artistry's productions of *Fiddler on the Roof* as Motel and in *Phantom* as Phillippe. Riley has worked with Minnesota Orchestra in *Carousel*; with Skylark Opera in *Candide*, *Wonderful Town*, and *The Vagabond King*; and in many productions with Minnesota Opera. Born and raised in Wisconsin, Riley is happy to have made a home among the artists of Minnesota!



**SOREN THAYNE MILLER** (LITTLE BOY) is honored to be making his Theater Latté Da debut. Soren originated the role of Fregley in the world premiere of *Diary*

*of a Wimpy Kid the Musical* at Children's Theatre Company. Other credits include Winthrop Paroo in *The Music Man* (Guthrie Theater); *Dr. Seuss' How the Grinch Stole Christmas* (Children's Theatre Company); *A Christmas Carol* (Guthrie Theater); *The Chanukah Guest* (Minnesota Jewish Theatre Company); *Dr. Seuss' Seussical the Musical* (Ashland Productions); and *The Reluctant Dragon* (SteppingStone Theatre). Soren is a sixth-grader and enjoys playing trumpet and singing songs from *Hamilton*.



**DAVID L. MURRAY, JR.** (COALHOUSE WALKER, JR.) from New York, is thrilled to join the wonderful cast of *Ragtime*; working with an exceptional creative

team and an outstanding group of actors. David has a BFA Musical Theatre Degree from The University of WI-Stevens Point Theatre and Dance program. His most recent NYC credits include: *The Off-Broadway* productions of *Vote for me*, *Legend of the Word*, and *This Clement World*. Regional:



*Violet, Dracula, White Christmas, Seussical The Musical, and Smokey Joe's Cafe.* David would like to thank God, his family, the Noels, and friends for their unwavering love and support. Psalms 23:6



**BRITTA OLLMANN**

(MOTHER) previously appeared with Theater Latté Da in *Into the Woods, Steerage Song: The Tour, and Violet.* Other local credits

include Chanhassen Dinner Theatre (*Sister Act*), Old Log Theatre (*Best Little Whorehouse in Texas*), Flip Theatre (*The Last Five Years*) and the Children's Theatre Company (*Wizard of Oz, The Snow Queen, Pippi Longstocking*). Britta made her Broadway debut in 2008 as an understudy for multiple roles in Harvey Fierstein's *A Catered Affair*. She holds a BFA in musical theatre from New York University and an MA in teaching from Hamline University. Proud AEA member.



**JAMES RAMLET**

(GRANDFATHER, HENRY FORD) is pleased to return to Theater Latté Da for *Ragtime*. Past appearances at Theater Latté Da include

Orson Déjaloux in the World Premiere of *C.*, Judge Turpin in *Sweeney Todd: The Demon Barber of Fleet Street*, Mr. Bumble in *Oliver!*, and *All Is Calm: The Christmas Truce of 1914*. He has appeared numerous times at the Guthrie Theater, as well as the Children's Theatre Company, Minnesota Jewish Theatre Company, the History Theatre, Frank Theatre, and Nautilus Music-Theater. Also an accomplished operatic performer, James has performed with the Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, and many others.



**TRACI ALLEN SHANNON**

(SARAH) is so excited to return to Theater Latté Da this season. Past Theater Latté Da credits include *Aida*. Other Minneapolis

theatre credits include *Four Women*, Park Square Theatre; *The Wizard of Oz*, the Children's Theatre Company; *the road weeps the well runs dry*, Pillsbury House

Theatre; and The Playwright's Center. Traci is a member of the Acting Company at the Children's Theatre Company, and a proud member of the Actor's Equity Association. She is a graduate of Howard University.



**ANDRE SHOALS (BOOKER**

**T. WASHINGTON)** is thrilled to work with Theater Latté Da again. He was most recently seen in Chanhassen Dinner Theatre's productions of

*Beauty & The Beast* and *Sister Act*. Musical theater credits include, *The Little Mermaid, Joseph & The Amazing Technicolor Dreamcoat* (Chanhassen Dinner Theatre), *Stu for Silverton, Aida* (Theater Latté Da), and *Rocky Horror Show Live* (Cardinal Theatrics). Dance credits include Zenon Dance Company, Bill T. Jones/Arnie Zane & Co., Jane Comfort Dance, and Susan Marshall Dance Company. Andre is also a co-founder of Boston based fringe theater company, *The Gold Dust Orphans*.

**JULIA FÉ FOSTER WARDER (SKATER, U/S**

**LITTLE GIRL)** is ten years old and attends the Richfield Dual Language School. Favorite performance experiences include Clara in *The Nutcracker* for Youth Dance Ensemble and Young Fiona in *Shrek* at Eagan Community Theater. 'Li' is thrilled to make her Theater Latté Da debut and thankful to her family for their support & encouragement, especially her little brother Will.

**TERRENCE MCNALLY (BOOK)** was awarded

the Dramatists Guild Lifetime Achievement Award in 2011. He is the winner of Tony Awards for his plays *Love! Valour! Compassion!* and *Master Class* and his books for the musicals *Ragtime* and *Kiss of the Spider Woman*. In 2010 the John F. Kennedy Center for the Performing Arts presented Terrence McNally's *Nights at the Opera*, a three-play festival of his work. His other plays include *Frankie and Johnny in the Clair de Lune, Lips Together, Teeth Apart, A Perfect Ganesb, Corpus Christi, The Ritz, It's Only A Play, The Lisbon Traviata, Some Men, The Stendhal Syndrome, Where Has Tommy Flowers Gone?, Bad Habits, Deuce, Dedication or The Stuff of Dreams, Unusual Acts of Devotion, Next, Sweet Eros, Witness* and his first play, *And*

*Things That Go Bump in the Night*, which was produced on Broadway in 1964. He has written the librettos for the musicals *The Full Monty, A Man of No Importance, The Rink* and *The Visit* and the opera *Dead Man Walking*. He won an Emmy Award for Best Drama with his teleplay *Andre's Mother*. He wrote the screenplays for *Frankie and Johnny, Love! Valour! Compassion!* and *The Ritz*. Among his many awards are a Citation from the American Academy of Arts and Letters, the New York Drama Critics Circle Award for Best New Play, four Drama Desk Awards, three Hull-Warriner Best Play Awards from the Dramatists Guild, two Obies, two Lortel Awards and two Guggenheim Fellowships.

**STEPHEN FLAHERTY (MUSIC)** is the

composer of the Broadway musicals *Ragtime* (Tony, Drama Desk, OCC Awards, two Grammy nominations), *Seussical* (Grammy, Drama Desk nominations), *Once on This Island* (Tony nomination, Olivier Award, Best Musical) and *Rocky*. Additional Broadway includes *Chita Rivera: The Dancer's Life* (original songs) and Neil Simon's *Proposals* (incidental music). Stephen has also written four musicals at Lincoln Center Theatre: *The Glorious Ones* (OCC, Drama Desk nominations), *Dessa Rose* (OCC, Drama Desk nominations), *A Man of No Importance* (OCC, Best Musical, Drama Desk nomination) and *My Favorite Year*. Other theater includes *In Your Arms* (Old Globe), *Little Dancer* (Kennedy Center), *Lucky Stiff* (Playwrights Horizons) and *Loving Repeating: A Musical of Gertrude Stein* (Chicago's Jefferson Award, Best New Musical.) Film includes *Anastasia* (two Academy Award and two Golden Globe nominations), the documentary *After The Storm* and *Lucky Stiff*. Mr. Flaherty's concert music has premiered at the Hollywood Bowl, Boston's Symphony Hall, Carnegie Hall, the Guggenheim Museum and Symphony Space. This year celebrates Stephen's 32-year collaboration with lyricist-librettist Lynn Ahrens. Stephen and Lynn are members of the Dramatists Guild Council and co-founders of the Dramatists Guild Fellows Program. In 2015 they were inducted into the Theater Hall of Fame. Upcoming: the stage adaptation of *Anastasia*.

# THE COMPANY

**LYNN AHRENS** (LYRICS) provided lyrics for the Broadway musical *Ragtime*, winning the Tony Award, Drama Desk and Outer Critics Awards for Best Score and receiving two Grammy nominations. In the same year, she was nominated for two Academy Awards and two Golden Globes for the score of Twentieth Century Fox's animated feature film, *Anastasia*. She wrote both book and lyrics for Broadway's *Once On This Island* (Tony nominations for Best Book and Best Score); *Seussical*, now one of the most performed shows in America (Grammy nomination); *A Christmas Carol* (Composer, Alan Menken), presented for ten years at Madison Square Garden; Playwrights Horizons's *Lucky Stiff*; Lincoln Center Theater's *Dessa Rose* and *The Glorious Ones*; and the Kennedy Center world premiere of *Little Dancer*. In addition to *Ragtime*, she provided lyrics for *My Favorite Year*; *Chita Rivera: The Dancer's Life*; *In Your Arms*; *A Man of No Importance* (Outer Critics Circle Award-Best Musical); and *Rocky*, now a long-running hit in Europe. Her many film and television credits include *Camp* (IFC Films); *After the Storm*; *Lucky Stiff* (screenplay); Hallmark Entertainment's *A Christmas Carol* (teleplay, NBC); *Schoolhouse Rock* (ABC). Additional honors include the Emmy Award, London's Olivier Award and the Betty Comden Lilly Award. She serves on the Council of the Dramatists Guild of America and co-founded the Dramatists Guild Fellows Program for Emerging Writers. With her longtime collaborator, composer Stephen Flaherty, she received the 2014 Oscar Hammerstein Award for Lifetime Achievement and in 2015 was inducted into the Theater Hall of Fame.



**PETER ROTHSTEIN** (DIRECTOR) has directed 57 mainstage productions for Theater Latté Da, including 9 world premieres. Other recent collaborations

include the Guthrie Theater, the Children's Theatre 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 new musical created in collaboration with Dan Chouinard. Peter was named the 2015

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



**DENISE PROSEK** (RESIDENT 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 Theater Artist of the Year in 2012 from *Lavender*.

**TREVOR BOWEN** (COSTUME DESIGNER) is glad to be back at Theater Latté Da. Previous shows with Theater Latté Da include: *Lullaby*, *All is Calm: The Christmas Truce of 1914*, *Steerage Song: The Tour* and *Our Town*. Twin Cities credits include: *Bars and Measures* (The Jungle Theater); *Scapegoat*, *Bright Half Life*, *Prep*, *The Gospel of Lovingkindness*, *Death Tax*, and *the road weeps, the well runs dry* (Pillsbury House Theatre); *BBQ*, *Charm*, *DJ Latinidad's Latino Dance Party*, *An Octoroon*, *Pussy Valley*, *HIR*, *Colossal* and *Passing Strange* (Mixed Blood Theatre); *Nina Simone: Four Women*, *The Color Purple* (Park Square Theatre); *Pericles*, *Henry IV, Part 1*, *Romeo and Juliet* (Ten Thousand Things Theatre); *U/G/L/Y*, *Choir Boy* (Guthrie Theater); *pen/manship*, *We Are Pussy Riot* (Contemporary American Theater Festival).

**ANNIE ENNEKING** (FIGHT DIRECTOR) has been a performing artist for thirty years. She has acted on almost every stage in the Twin Cities (including Theater Latté Da's production of *Lullaby*) and danced and toured professionally across the country. Annie is a recognized Fight Director and Associate Fight Instructor with Dueling Arts International, and has staged violence on numerous area stages (the Guthrie Theater, Frank Theater, the Children's Theatre Company, Ten Thousand Things, Park Square Theatre, Theater Latté Da). Annie teaches the art of stage combat at Augsburg College and the University of Minnesota, and fronts the rock band Annie and the Bang Bang.

**MICHAEL HOOVER** (SCENIC DESIGNER) has previously designed sets for Theater Latté Da's *Gypsy*, *Beautiful Thing*, *Song of Extinction*, *Floyd Collins*, *La Bohème*, *Sunday in the Park with George*, *A Man of No Importance*, *A Christmas Carole Petersen*, *Burning Patience* and *Wings*. Michael also designs sets for several other local theaters, including the Guthrie Theater, Park Square Theatre, the History Theatre, Torch Theater, Mixed Blood Theatre, Girl Friday, Yellow Tree and the Minnesota Jewish Theater. In addition to his free-lance career as a scenic designer, Michael is on staff at the Guthrie Theater, where he supervises the Scenic Art department.

**MARY SHABATURA** (LIGHTING DESIGNER) is thrilled to be joining the team for *Ragtime!* Based out of the Twin Cities, she is resident lighting designer for Dark and Stormy Productions, and has designed all their productions, including *The Receptionist*, *The Hothouse*, *Sunshine* and *And So It Goes*. Shabatura has previously designed at Theater Latté Da (*Gypsy*), Shapeshift Dance, Artistry (*Talley's Folly*), The Moving Company (*For Sale*), The Guthrie/BFA Program at the Dowling Studio (*Peter Piper/The Hidden People*) has served as assistant lighting designer at the Guthrie (*Cocoanuts*), and has worked with The Santa Fe Opera, Utah Shakespeare Festival, and Penumbra Theater, among others.

**TRICIA STOGSDILL (FACIAL HAIR DESIGNER)** is thrilled to be working with Theater Latté Da. Originally from Kansas, she is now a local wig artist and designer who spends her days as a Wig Assistant at the Guthrie and freelances for theaters around the nation at night, including local companies like Park Square Theater and Artistry. Tricia received her Master's Degree in Wig and Make-Up Design from the University of Cincinnati College-Conservatory of Music (CCM). She started her career in opera at venues such as the Utah Festival Opera and the Kansas City Lyric. Other credits include American Players Theatre (Spring Green, WI) and Alabama Shakespeare Festival (Montgomery, AL). Tricia was selected for the 2013 USITT Young Designers Forum, and has awards from the Kennedy Center American College Theatre Festival for her Wig and Make-Up Designs.

**NICHOLAS TRANBY (SOUND DESIGNER/ENGINEER)** is a freelance sound engineer and designer based in St. Paul. He was recently the Sound Engineer for Theater Latté Da's *C., Gypsy* and *All is Calm: The Christmas Truce of 1914*. He was the Sound, Video and Lighting Associate at Children's Theatre Company for 4 years; while there he was Associate Sound Designer for *Shrek: The Musical*, *Pinocchio*, *Alice in Wonderland* and *Robin Hood*. He was also Head Audio Engineer for international tours of *The Wedding Singer* and *The Wizard of Oz*. Other venues include Williamstown Theatre Festival, Cincinnati Playhouse in the Park, Actors Theatre of Louisville, and The Hangar Theatre. A proud graduate of The College-Conservatory of Music at University of Cincinnati.

**KELLI FOSTER WARDER (CHOREOGRAPHER)** feels blessed to be a part of this production. Kelli has performed, taught and choreographed for a variety of organizations including, Theater Latté Da, Chanhassen Dinner Theatres, Theater for the Thirsty and Artistry. She has worked as a choreographer, teacher, diversity coordinator, and coach for over 20 years at a number of Minnesota schools, as well as schools in La Paz, Bolivia and Panama City, Panama. Kelli is currently the Director of Education for Hennepin Theatre Trust and runs their Spotlight

Education and Access programs. It is a gift to do this good work with such good people.

**ABBEE WARMBOE (PROPERTIES DESIGNER)** Theatre Latté Da: *Gypsy*. Recent Work: Park Square Theatre: *The Liar, Realistic Joneses, Calendar Girls, Great Expectations*; Artistry: *The Drowsy Chaperone*; Mu Performing Arts: *Tot, You For Me For You*; Mill City Summer Opera: *Sweeney Todd*; Mixed Blood Theater: *Charm, An Octoroon*; Yellow Tree Theatre: *Death of a Salesmen*. Representative Theatres: 7th House Theatre, Chanhassen Dinner Theatre, DalekoArts, History Theatre, Mad Munchkin Productions, Old Log Theatre, Stages Theatre Company, Stepping Stone Theatre, Theatre Pro Rata, Walking Shadow Theatre Company among others. Training: St. Olaf College. Awards: 2015 Ivey Award Recognition "Production Design" for *Crime and Punishment*.

**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 the University of Minnesota/Guthrie BFA Actor Training Program, the Jungle Theater, the Children's Theater Company, Walking Shadow Theater Company, Torch Theater, Classical Actor's Ensemble, Gremlin Theatre, 20% Theatre Company, St. Olaf College, Lyric Arts Main Street Stage, North Hennepin Community College, Mounds Park Academy, SPCPA, and many others. Keely is also a voice and stage actor, member of VASTA (the Voice and Speech Trainers Association), and current Tech Columnist for the *VASTA Voice* publication.

**ALLEN WEEKS (PRODUCTION MANAGER)** has been working in the Twin Cities as a production manager, stage manager, and designer since graduating from Minnesota State University, Mankato with a degree in Technical Production. Before working with Theater Latté Da he was the Production Manager at Penumbra Theatre and Actors Theater of Minnesota, and the Company Manager at Climb Theater. Allen has also done work with Sample Night Live, Theatre Mu, Walt Disney World, Sesame Street Live/VEE Corporation, ShopNBC, Bloomington Civic Theatre, Virginia Luoma Dance,

Minnesota Fringe Festival, Keane Sense of Rhythm, and many others.

**TIFFANY K. ORR (STAGE MANAGER)** is celebrating her seven season as the Production Stage Manager at Theater Latté Da. While on staff at Latté Da she has stage managed numerous productions including *C., Gypsy, Sweeney Todd: The Demon Barber of Fleet Street, 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 Pillsbury House Theatre. This summer Tiffany will be returning to Wichita, KS for her seventh summer, as a part of the stage management team at MTWichita. Tiffany is a proud member of Actors' Equity Association.

**AMANDA K. BOWMAN (ASSISTANT STAGE MANAGER)** is delighted to be returning to Theater Latté Da after having a glorious time with *Gypsy* and *NEXT* last season. She has spent 12 summer seasons with Music Theatre Wichita, as well as 2 seasons with the Cincinnati Playhouse in the Park. Other credits include Casa Mañana, The Dells Palace Theater, Merrimack Repertory Theatre, Wichita Symphony Orchestra, and Walt Disney World. Proud member of AEA.

**ERIC NORTON (ASSISTANT DIRECTOR)** is a Twin Cities based theatre director interested in new play development and theatre for young audiences. Recently, Eric directed the premiere of *Hazard* at the Minnesota Fringe Festival. He has also directed productions of *Girls Like That, Bunker Girls, The Melancholy Play*, and premieres of *Committment and killing the lightbulb*. As an assistant, Eric has worked at the Children's Theatre Company under Peter Brosius, and Walking Shadow Theatre Company with Jon Ferguson. Eric has trained with Double Edge Theatre and is an alumni of the University of Minnesota.

# THE COMPANY



**SEENA HODGES (SENIOR DIRECTOR - MARKETING AND DEVELOPMENT)** has worked in the theatrical industry as a producer, marketing director, publicist and

audience development associate. Seena is Senior Director—Marketing & Development for Theater Latté Da after serving as the Director of External Relations for seven months. [Currently, Seena and Artistic Director Peter Rothstein, are spearheading *NEXT 20/20*—a robust new works initiative aimed at developing 20 new musicals or plays with music and shepherding many of them to full production.] She is the former Communications Manager for the Guthrie Theater and previously worked at New York press agency Boneau/Bryan-Brown, developing audiences and creating media opportunities for several Broadway shows. Seena is a graduate of the Theatre Management and Producing MFA Program at Columbia University where she was a Dean's Fellow. She serves on the board of directors for the Minnesota Theater Alliance, is a member of the Membership Committee for the National Alliance for Musical Theater

(NAMT), and is a member of the 2016 artEquity cohort.



**JEAN HARTMAN (SENIOR DIRECTOR - FINANCE AND OPERATIONS)** Jean Hartman began her career in public accounting. After a short

stint as an entrepreneur in the grocery business she served as controller of several entrepreneurial companies. Jean previously worked for Carlson Marketing Group, a division of Carlson Companies and in academia teaching at Hennepin Technical College and the University of St. Thomas. She served as the CFO for the Sisters of St. Benedict of St. Paul's Monastery for before joining Project for Pride in Living, Inc. as a Finance Manager. Jean joined the Board of Theater Latté Da in 2012. She has left the board to serve as Theater Latté Da's Senior Director of Finance and Operations. Jean holds a BA in business administration and accounting from Southwest Minnesota State University in Marshall, Minnesota, an MBA from the University of St. Thomas, and is a Certified Public Accountant.

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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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You can have a significant impact on Theater Latté Da's future. Please consider adding a bequest in your will naming Theater Latté Da on your insurance policy or retirement plan or by donating gifts of stock at any time. We simply could not achieve our goal of exploring and expanding the art of musical theater without you. For more information about planned giving, contact Seena Hodges at [seena@latteda.org](mailto:seena@latteda.org).

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Through both our mission and the realization of that mission, Theater Latté Da stands out as a bold innovator, investing in the art of musical theater, moving it forward, and shepherding it to new frontiers for Minnesota audiences and beyond. However, we truly cannot do it without you. Please consider a gift to Theater Latté Da. Visit [latteda.org/give](http://latteda.org/give).



A very special thanks to the generous supporters of *NEXT 20/20*, Theater Latté Da's campaign dedicated to the development and creation of new musicals or plays with music. By the year 2020, the company will develop 20 new musicals shepherding many of them to full production.

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PHOTO: KENDALL ANNE THOMPSON, BRADLEY GREENWALD, AND DAVID DARROW IN THEATER LATTÉ DA'S C. PHOTO BY DAN NORMAN.

Founded in 1998 by Peter Rothstein and Denise Prosek, Theater Latté Da is in its 18th year of combining music and story to illuminate the breadth of the human experience.

Peter and Denise began their successful collaboration in 1994 by privately producing five original cabarets to showcase Twin Cities talent. They discovered that by placing equal emphasis on music and storytelling, they could weave tapestries of engaging, challenging and often surprising narratives that resonated with people on many levels. Theater Latté Da officially incorporated as a non-profit organization in 1998 and to this day remains committed to a rigorous experimentation with music and story that expands the art form and speaks to a contemporary audience challenging us to think deeply about the world in which we live.

In 1998, Theater Latté Da began performing at the intimate 120-seat Loring Playhouse. By 2007, Theater Latté Da Productions were playing to sold-out houses. At this time, we began searching for spaces with different performance configurations to meet the unique needs of our productions. Since 2007, Theater Latté Da has produced shows at the Guthrie Theater, Ordway, Pantages Theatre, Southern Theater, History Theatre, Fitzgerald Theater, the Rarig Center Stoll Thrust Theatre, The Lab Theater, MacPhail Center for Music, and the Ritz Theater. Theater Latté Da is now the proud owner of the Ritz Theater. The company is emerging as a leader in the musical theater art form, having produced 62 mainstage productions including 10 world premieres, 9 area premieres, and dozens of productions celebrated for their bold re-imagination.

## Our Mission

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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

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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.

## Board of Directors

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# A CHRISTMAS CAROLE Petersen

Written by **Tod Petersen** and **Peter Rothstein**  
Directed by **Peter Rothstein**      Music Direction by **Denise Prosek**



PHOTO BY JOE DICKIE

**CAROLE'S BACK...**  
**AND SHE'S READY TO DECK THE HALLS!**

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