

Twelve
Angry
Men

A NEW MUSICAL

TWELVE ANGRY MEN: A NEW MUSICAL

WORLD PREMIERE

ADAPTED FROM THE PLAY BY REGINALD ROSE
MUSIC AND LYRICS BY MICHAEL HOLLAND
BOOK BY DAVID SIMPATICO

DIRECTED BY PETER ROTHSTEIN
MUSIC DIRECTION BY DENISE PROSEK
CHOREOGRAPHED BY KELLI FOSTER WARDER



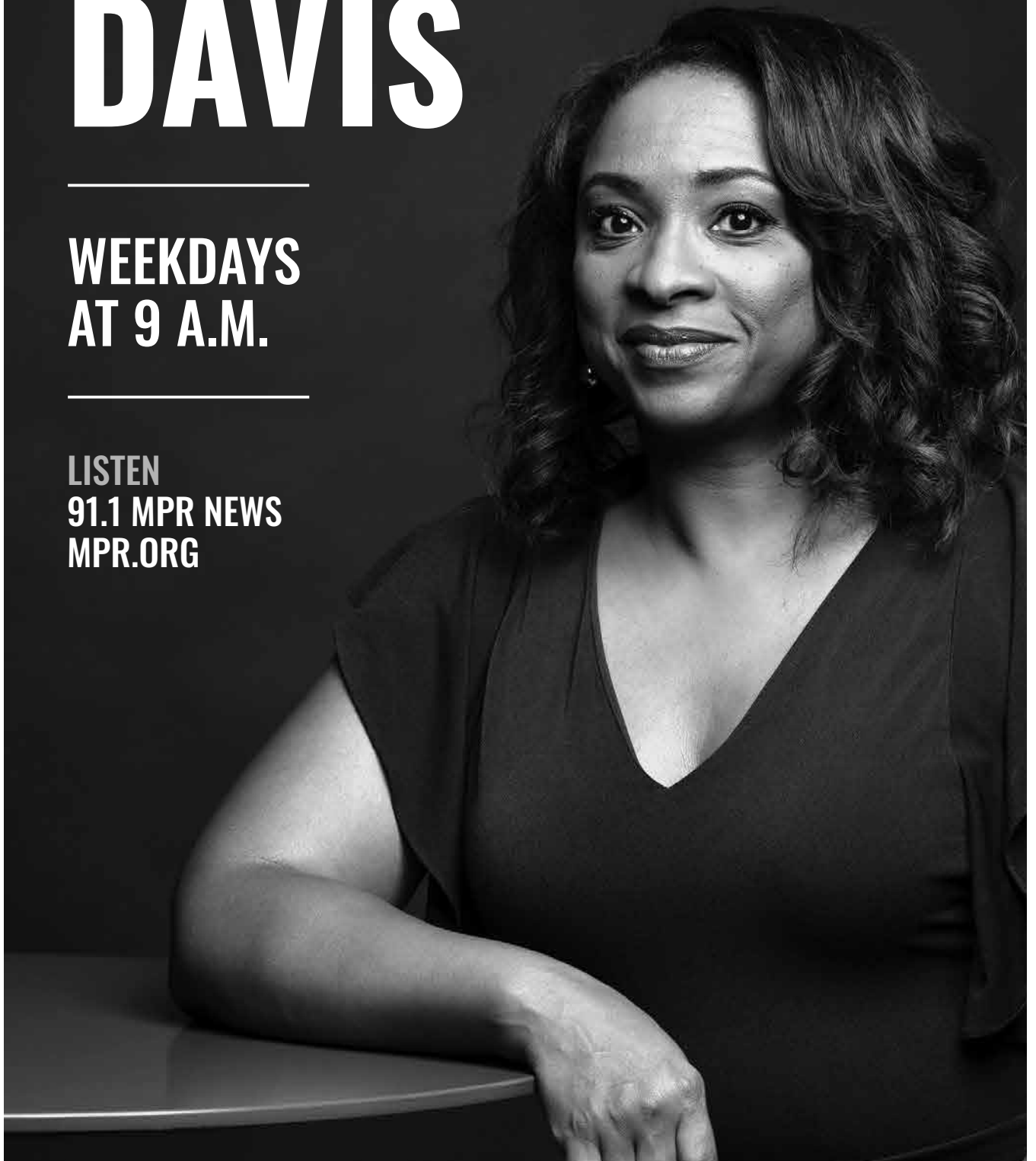
THEATER MUSICALLY

JUN 8 - JUL 17, 2022 • RITZ THEATER

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ANGELA
DAVIS

WEEKDAYS
AT 9 A.M.

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Men
 A NEW MUSICAL

ADAPTED FROM THE PLAY BY REGINALD ROSE
 MUSIC AND LYRICS BY MICHAEL HOLLAND
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THE CAST

Juror #1 (Foreman) **Matt Riehle**
 Juror #2 **Riley McNutt**
 Juror #3 **Charlie Clark***
 Juror #4 **Sasha Andreev***
 Juror #5 **Brian Kim McCormick***
 Juror #6 **Adán Varela**
 Juror #7 **Wariboko Semenitari**
 Juror #8 **Curtis Bannister***
 Juror #9 **T. Mychael Rambo***
 Juror #10 **James Detmar***
 Juror #11 **Bradley Greenwald***
 Juror #12 **Reese Britts***
 Understudy **C. Ryan Shipley**
 Understudy **Ryan London Levin**

THE BAND

Piano/Keys **Russ Kaplan†**
 Upright Bass **Greg Hippen†**
 Drums **Joey Phillips† & Steve Jennings†**
 Trumpet/Flugelhorn **Elaine Burt†**
 Guitar **Joe Cruz† & Nick Hall†**
 Rehearsal Accompanist **Denise Prosek†**

PRODUCTION TEAM

Director **Peter Rothstein****
 Choreographer **Kelli Foster Warder****
 Music Director **Denise Prosek†**
 Associate Music Director **Russ Kaplan†**
 Scenic Designer **Benjamin Olsen**
 Costume Designer **Matthew LeFebvre^**
 Lighting Designer **Paul Whitaker^**
 Sound Designer **Nicholas Tranby**
 Dramaturg **Elissa Adams**
 Props Designer **Abbee Warmboe**
 Director of Production & Operations **Allen Weeks**
 Associate Production Manager **Kyia Britts**
 Production Stage Manager **Z Makila***
 Assistant Stage Manager **Kyla Moloney**
 Technical Director **Bethany Reinfeld**
 Lighting Supervisor/Light Board Op **Jessica Mrovka**
 Costume Supervisor **Amber Brown**
 Lead Carpenter **Eric Charlton**
 Scenic Charge **Sara Herman**
 Scenic Artist **Hanni Carlile**
 COVID Compliance Officer **Megan Fae Dougherty**
 Dresser & Laundry/Maintenance **Ash Kaun**
 Hair Stylists **Ben Tremmel & Zachary Smith Sr.**
 Stage Management Swing **Megan Fae Dougherty***
 Carpenters **Whitley Cobb, Nich Prax,
Chris Carpenter, Dane Styczynski**

Opening Night: Saturday, Jun 11 at 7:30 pm

Audio Described Performance:

Thursday, Jun 23 at 7:30 pm

Post-show Conversations:

Thursday evenings Jun 16, 23, 30, Jul 7, and 14.

Sunday afternoons Jun 12, 19, 26, Jul 3, and 10.

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

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

LETTER FROM THE DIRECTOR

I received a brief email from a colleague last week. He's a brilliant scholar, critic, and music-lover. All he wrote was: "Twelve Angry Men? A musical!?! What won't you think of next?"

I have always been drawn to unusual and surprising subjects for musicals but I can't take credit for this one. When my friend Michael Holland first told me he was collaborating with David Simpatico on a musical adaptation of this American classic, I knew it had great potential. And there is a rich history of creating wonderful musicals adapted from significant plays; George Bernard Shaw's *Pygmalion* became *My Fair Lady*, and Thornton Wilder's *The Matchmaker* inspired *Hello, Dolly!*

Other than deciding that our characters would sing, our first decision, and the more important one, was that it would be a multi-racial cast and that the hero would be a Person of Color. We all agreed that there are already plenty of stories in the canon about racism with a white hero at the center: *To Kill a Mockingbird*, *Mississippi Burning*, *The Help*, the list goes on.

New musicals take a long time, and we have been working together on this one for the past five years. Most of the actors on stage tonight have been with the project from the beginning. We have engaged in difficult, painful and important conversations with the same rigor as the characters who inhabit the story. I am so grateful for each of them who have brought to the process not only a diversity of lived experience but also wisdom, courage and an emotional intelligence that allowed us to tell — demanded us to tell — a bigger, a more nuanced, a more just story.

Twelve Angry Men is an intense examination of the American judicial system, that is only as impartial as the members of its jury. It is a blistering character study about what it means to be a man in America. It is about racism, ageism, about conscious and unconscious bias, and about toxic masculinity.

But *Twelve Angry Men* is also about possibility: about the human potential for change, to exercise compassion, to move toward justice. And those ideas are worth singing about. So *Twelve Angry Men* a musical? Indeed!

I'm glad you're here. Enjoy the show.



Peter Rothstein
Founding Artistic Director

"You can't touch music — it exists only at the moment it is being apprehended — and yet it can profoundly alter how we view the world and our place in it."
- David Byrne



We are grateful to our anonymous Production Sponsor for their generous support of **TWELVE ANGRY MEN: A NEW MUSICAL**, and for their ongoing support of Theater Latté Da. This production is also made possible in part by a Creative Support grant from the Minnesota State Arts Board and the voters of Minnesota.



THE CAST OF JELLY'S LAST JAM (2022). PHOTO BY DAN NORMAN.

Theater Latté Da is in its 24th season of presenting original and reimagined musical theater.

Theater Latté Da is the leading nonprofit professional theater in the Twin Cities that exclusively produces musical theater. Since its inception, TLD has presented 81 Mainstage productions, including 12 world premieres and 14 area premieres. Each has garnered critical acclaim and earned its artists and TLD a host of awards, including: seven IVEY Awards for overall excellence, National Endowment for the Arts, the Gabriel Award for Broadcast Excellence, the American Theater Wing National Theater Company Award and 2019 Drama Desk Award for Unique Theatrical Experience.

Our Mission

Theater Latté Da creates new and impactful connections between story, music, artist, and audience—exploring and expanding the art of musical theater.

Our Values

We believe in work that is bold 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.

INCLUSION We believe in creating an environment where a diverse group of voices are welcomed to fully participate. We are inspired and strengthened through equitable partnerships. We actively work to make musical theater accessible to everyone.

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

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

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

Our Commitment to Anti-Racism

Theater Latté Da is committed to recognizing, addressing, and opposing racism and discrimination in our work, art, community, and industry. We affirm our resolve to actively create an anti-racist arts organization demonstrating our commitment through action. We believe in the power and impact of equitable, inclusive environments and value the lived experiences of our collaborators. We will hold each other accountable to honor this commitment, in the rehearsal room, the office, the theater and the board room.

Our Land Acknowledgement

The Ritz Theater sits on the ancestral homelands of many First Nations Tribes, including most recently the Dakota, and the Anishinabe People. We gratefully, and humbly acknowledge the Native Peoples on whose Ancestral Homelands we gather, as well as the diverse and vibrant Native Communities who make their home here today.



Scan the QR code to learn more about Theater Latté Da's commitment to IDEA (Inclusion, Diversity, Equity, and Access).

INTERVIEW WITH THE MUSICAL'S CREATORS

Twelve Angry Men: A New Musical's David Simpatico (book) and Michael Holland (music and lyrics) sat down with Elissa Adams, Theater Latté Da's Director of New Work, to discuss the genesis, and some of the key elements, of this new musical.

Adams: How did you come to write *Twelve Angry Men: A New Musical*?

Holland: It started in 2012. A producer approached me with the idea. He had a relationship with the Reginald Rose Estate (who control the property) and was interested in producing a musical of *Twelve Angry Men*. I loved the idea.

Simpatico: It's a great story. It's life and death. It's twelve guys. Twelve different opinions. That's a great start for a musical.

Holland: He was also looking for a book writer and he set up a lunch for us with David Simpatico. And I knew who David was, because I was familiar with some of his other work, and I thought, "Oh, that's perfect." So, we went to lunch. The producer was convinced we were pulling one over on him – that we already knew each other because we kept finishing each other's sentences. We just hit it off, right away.

Adams: How did the two of you begin to decide which moments to musicalize?

Simpatico: The first step was looking at the architecture of the story. The play as it is. I made the first pass through it, and said, "This, this, this is a musical moment," and then I handed it to Michael and he said, "Yes, yes, no, this, this and he added his own." So we said these pages will be covered in music, but it can never take us out of the essential emotional core of the story.

Holland: The play is a classic, and everyone thinks they know it, so how do you use music to put the play back in people's faces rather than in their heads?

Adams: Michael, the score is very jazz-based. Why jazz?

Holland: First of all, when we were first commissioned (back in 2012), we were told that it had to be twelve angry men - we couldn't mix genders. **So, we thought, okay, we have to go full throttle with the toxic masculinity and what's more masculine than late '50's post-Bop, swaggering jazz?** I always had this idea that the harmonies had to be sort of dissonant and grab you the way the Hi-Los, Lambert, Hendricks & Ross do, so I did a deep dive into that [style]. Also, I knew I wanted the feeling to be sparse and jittery – you don't get to relax into it. But, it also has to feel natural, like those 3am Sarah Vaughn recordings after the clubs close, so that it feels like it's happening on the spot.

Adams: Originally, all twelve of the men in the play were White. In this adaptation, the men are of different ethnicities. Why the change?

Simpatico: Our process with this adaptation, which began back with the first draft back in 2012 and has really continued throughout its development here at Theater Latté Da, has been to calibrate the connection between this wonderful, incisive



David Simpatico, Michael Holland, and Kory LaQuess Pullam at a February 2020 workshop of *Twelve Angry Men: A New Musical*

play, which was written sixty years ago, and the world we live in now. **Choosing to present characters who were not all White is, for us, a way of amplifying issues of racism, bias, the inequities in the justice system that are already very much in the play.** But, we didn't want to impose this with big brushstrokes. It had to fit into the integrity of the original characters and the time period, so, from our first workshop here at Latté Da, we started listening to the actors in the room and their personal responses to the play and their personal perspectives as Black, Latino and Asian men. Those actors were really instrumental in guiding us toward what happens in that room when a group of men who are diverse not only in their class, educational levels, world views—which Reginald Rose depicts so effectively—but also in their ethnicities—converge and interact. It's really a process that has continued through all of the workshops and the rehearsals. It's been about finding those nuances.

Adams: How did the musical come to the attention of Theater Latté Da?

Holland: I was having lunch with Peter [Rothstein] when he was in [New York City] when *All Is Calm* was at the Sheen Center in 2019 and he said "Tell me about this *Twelve Angry Men* thing." So, I did, and he said to send it to Elissa.

Adams: And I read it and loved it and immediately contacted the Estate.

Holland: Right! The Richard Rose Marital Trust agreed to give us the rights for the production here at Theater Latté Da. We workshopped it as part of the NEXT Festival in 2019. It was supposed to premiere in 2020, but we all know what happened to 2020.

Adams: Well, we all kept the faith, right? We knew we wanted *Twelve Angry Men: A New Musical* to happen here.

Holland: Oh! Here's an amazing thing that I don't think anyone here even knows....I came out to Latté Da to work on some music (for a different project) in 2016. Latté Da had just purchased The Ritz. **I walked into the building and....it was like a voice said to me "*Twelve Angry Men* is going to happen here."** Nobody here even knew about *Twelve Angry Men*, yet! And I emailed David and said, "You're not going to believe this, but I was just in the theater where *Twelve Angry Men* is going to happen." I don't get those feelings very often, but, when I do, I've got to pay attention."

THE LASTING LEGACY OF TWELVE ANGRY MEN

“I saw this movie at the very end of high school or the beginning of college. I had been thinking of becoming a lawyer, but I really never thought about juries until I saw this movie. The moment that made the greatest impression was from Juror # 11, the immigrant watchmaker. The scene when he talked about the greatness of democracy being the jury system, he sold me. **He sold me that I was on the right path, that my choice of profession was a noble one.** I was inspired by the sense that decision makers like this jury would take their work so seriously. So it was a very important film in terms of developing me both as a lawyer and a judge.”

- Supreme Court Justice Sonja Sotomayor

“This is an IMPORTANT MOVIE. **Seriously, guys: this is a very important movie.** Multiple individuals involved in a jury agree. This movie is possibly the best interpretation of the concept of reasonable doubt. Whether you’re gonna be on a jury or not, people NEED to watch this movie.”

- User spidergirl094 (teen, 14 years old), posted on Common Sense Media in April 2022

“One of the reasons I drifted towards *Twelve Angry Men* is it does point to possibility...the possibility that if we’re willing to open our minds—if we’re willing to genuinely talk and genuinely listen—it is possible that we can come together. It’s not inevitable. And the play doesn’t say that. **But the play says it’s possible for us to move closer together—to move forward with consensus.**”

- Black theater director, Sheldon Epps on why he chose to produce *12 Angry Men* at Pasadena Playhouse after the acquittal of George Zimmerman for the shooting of Trayvon Martin in 2013

“Many times in the past fifty years—as a college student, a law student, a lawyer and a judge—I have seen, and loved, the American classic, *Twelve Angry Men*...**I know of no more powerful depiction of the genius of the American jury system than *Twelve Angry Men*.** So much has changed, but the essence of the film has not. I have little doubt that even at its centennial, *Twelve Angry Men* will continue to excite audiences because, whatever the latest challenge of a new world for Chief Justices and others, the quest for justice is timeless.”

- New York State Chief Judge Judith S. Kaye, from her article “Why Every Chief Judge Should See *12 Angry Men*”



REGINALD ROSE: A CHAMPION FOR ART AS A TOOL FOR JUSTICE

According to television playwright Reginald Rose, the inspiration for his masterful drama, *Twelve Angry Men* came from a summons to jury duty in the spring of 1954. Arriving at the General Sessions courthouse in Lower Manhattan, he wrote, recalling the powerful emotions of his first time in a courthouse, "It was such an impressive, solemn setting in a great big wood panel courtroom with a silver-haired judge. It knocked me out. I was overwhelmed. I was writing one-hour dramas for Studio One then and I thought, "Wow, what a setting for a drama." And it was.

From that initial impression, Rose penned, first as a teleplay, then as a screenplay and stage adaptation, the drama of 12 men, locked together in a small room on the hottest day of the year, tasked with deciding the fate of a young man accused of murdering his father. In doing so, Rose created a work of art that would go on to win Emmy awards, be nominated for four Academy Awards, be hailed as one of the greatest films of the 20th Century and inspire a

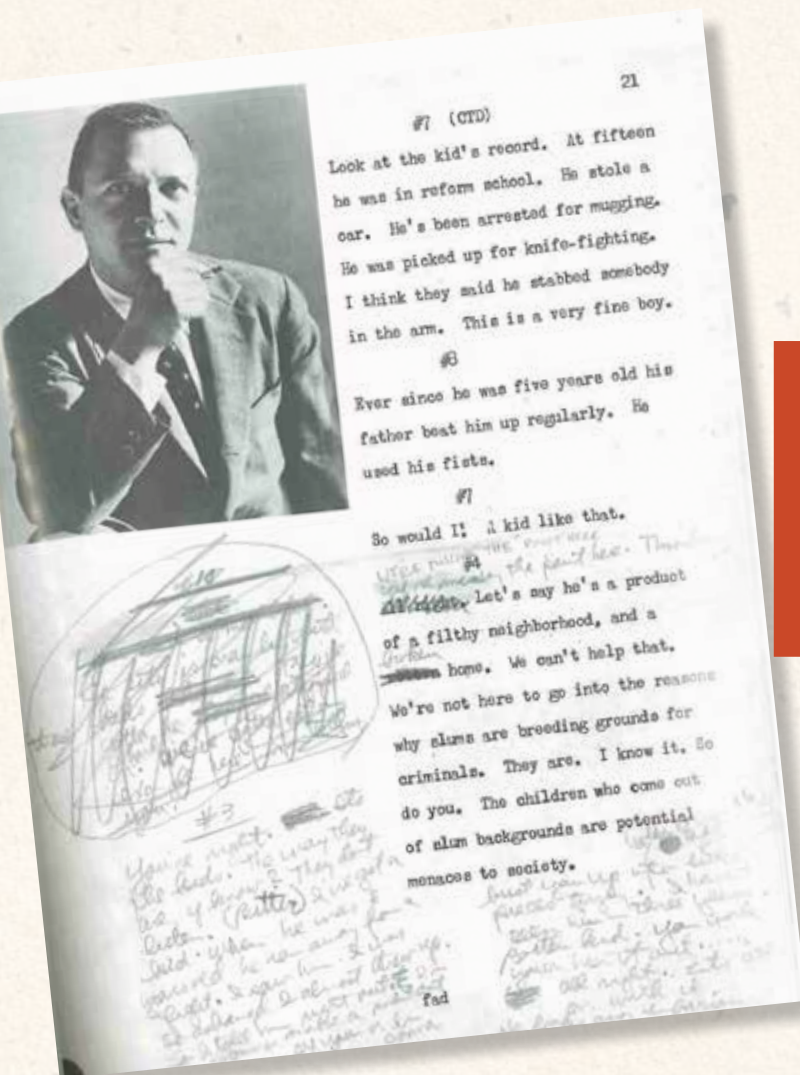
future Supreme Court justice to study law. As Thane Rosenbaum writes in his introduction to the film for the Criterion Channel,

"12 Angry Men has become a cultural touchstone, a time capsule of American justice before the civil rights era and the expansion of civil liberties in the 1960s...Without fancy stagecraft, 12 Angry Men portrays the American jury system as tragic opera."

The grandson of immigrants from central Europe, a child of the Depression, raised in New York, Reginald Rose enlisted in the army after the attack on Pearl Harbor and spent his military service in the South, including a post training a company of Negro troops. He writes of the experience, "They were youngsters, eighteen and nineteen. They told me the terrible story of what it was like to be a Negro in the South." After the war, he began to work in advertising, but, after buying his first television set and watching the evening fare, he decided he could write better than what he was seeing on the screen. He sold his first teleplay by the age of thirty.

In the 1950's, Rose became, alongside Paddy Chayevsky and Rod Serling, one of the leading writers in what would become known as the Golden Age of Television. As Phil Rosenzweig writes in his new book, *Reginald Rose and the Journey of 12 Angry Men*,

"For a dozen years, from 1953 to 1965, [Rose] consistently took up vital issues of the day and made them accessible for a wider audience...He wanted to write [tele]plays that 'might cause people to sit around their living rooms and talk and think.' He addressed topics ranging from prejudice to civil liberties to mob violence in a series of superb teleplays."



<- Top Left: Reginald Rose in a 1954 publicity photo, (Publicity photo, PR collection). From *Reginald Rose and the Journey of 12 Angry Men* by Phil Rosenzweig.

REGINALD ROSE: A CHAMPION FOR ART AS A TOOL FOR JUSTICE

From 1961-1965, he created, with Herb Brodtkin, the weekly dramatic series, *The Defenders*, which is credited as the precursor of legal dramas that would extend through decades and include everything from *LA Law* to *The Wire*. The top drama of its era, *The Defenders* won thirteen Emmys, including three in a row for Best Dramatic Series. Bob Markell, a close collaborator on the series said that it stood for “emotional truth and a sense of fighting injustice. There was really a caring about justice and injustice. Sometimes it was almost a cry.”

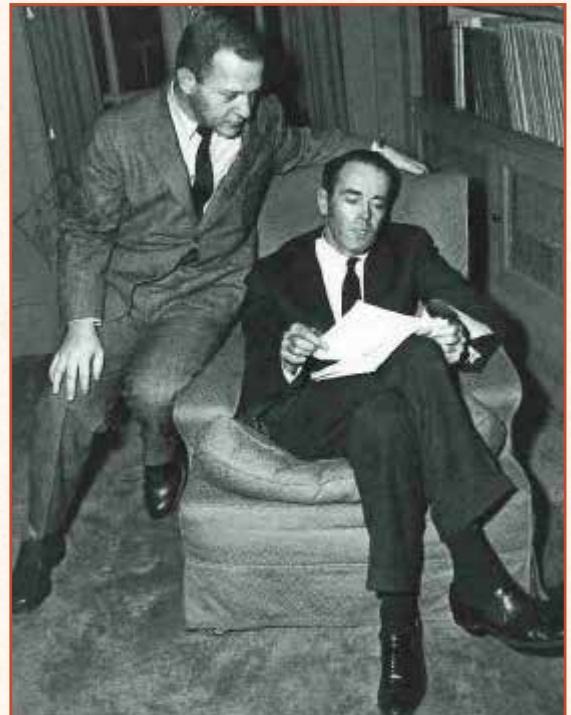
Rose wrote *Twelve Angry Men* initially as a 45 minute teleplay for the Studio One anthology television series in 1954. In 1956, Rose teamed up with actor Henry Fonda to produce a feature film based on the teleplay and they hired Sidney Lumet to direct. Fonda took on the key role of Juror 8. The film was shot in New York City, in black and white over a six week period. The film opened to strong reviews on April 12, 1957. A. H. Weiler wrote in *The New York Times* that it was “difficult to recall a more incisively revealing” courtroom drama, adding that the film “clearly mirrors the mind and heart of a variety of citizens in our town.” However, the film failed to capture an audience and did not fare well at the box office. It was nominated for four Academy Awards, but after that, it faded from view.

However, *Twelve Angry Men* continued to influence generations due, in part, to its popularity as a stage play, created by Dramatic Publishing. Over the decades, it became very popular with school and community theater groups, selling so well that *Variety* noted a “unique ‘show biz twist’ where the play stands a chance at outgrossing the picture—the opposite of the usual pattern.” The acclaimed playwright and director Harold Pinter directed a notable production of *Twelve Angry Men* in 1996 and the play finally debuted on Broadway at Roundabout Theater Company in 2004. In 2013, Black director Sheldon Epps staged the play at LA’s Pasadena Playhouse with six Black and six White actors as a response to the trial and acquittal of Trayvon Martin.

In the legacy of *Twelve Angry Men*, as well as the rest of his body of work, Reginald Rose stands as an example of an artist who believed in the power of art and storytelling to address and effect the issues at the heart of civil discourse.

Today, *Twelve Angry Men* is regarded as one of the greatest films of the Twentieth Century. In 2007, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being “culturally, historically, or aesthetically significant.”

As Phil Rozenzweig writes, “Sidney Lumet once said of Rose, ‘He tended toward a bit of sentimentality because his belief was so intense. He so believed people were good.’ It would be more accurate to say that he believed people can be good when society’s institutions function effectively...He was a liberal in the true sense of the word who embraced its core tenets: “free speech, rule of law, scientific inquiry and individual conscience.”



Reginald Rose and Henry Fonda in New York City, after agreeing to co-produce *12 Angry Men* with financing and distribution by United Artists (University of Wisconsin). From *Reginald Rose and the Journey of 12 Angry Men* by Phil Rosenzweig.

BIOGRAPHIES

The Cast



SASHA ANDREEV

(JUROR #4) THEATER

LATTÉ DA: *All is Calm*

(Minneapolis, Off-Broadway, Tour), *Ragtime*, *Steerage Song*, NEXT

Festival. THEATER: Asolo Repertory Theatre: *Ragtime*; Guthrie Theater: *Sunday in the Park With George*, *A Midsummer Night's Dream*, *Edgardo Mine*; History Theatre: *Runestone*; Pillsbury House Theatre: *Jimmy and Lorraine*; Frank Theatre: *The Cradle Will Rock*; Trademark Theater: *Understood*; Mixed Blood Theatre: *Corazón Eterno*; Park Square Theatre: *Sons of the Prophet*; Hennepin Theatre Trust: *Buyer and Cellar*. FILM/TV: *Bezos: The Beginning*, *A Taste of Love*, *Best Man Down*, *Stranger Things* (Netflix), *I Was There* (History Channel); Host on ShopHQ, *Operation Build* (A&E), and *Curb Appeal* (HGTV). TRAINING: B.A., Vassar College, National Theater Institute, Actors Theatre of Louisville Apprentice Company.



CURTIS BANNISTER

(JUROR #8) THEATER

LATTÉ DA: debut.

THEATER: Off-Broadway: *Sweeney Todd*; Pre-Broadway: *Amazing Grace*

(Theater in Chicago); New York Theater: *Ain't Misbehavin'*, *Miss Saigon*, *Sweeney Todd*, *Saturday Night Fever* (The Rev); Regional Theatre: *Ragtime* (Music Theater Works, Marriott Theatre), *The Pajama Game* (Theatre at the Center), *Candide* (Philadelphia Orchestra, Baltimore Symphony), *Parade* (Writers Theatre); TV/Film: *Chicago Fire* (NBC), *Dickinson* (Apple TV+), *Great Performances* (PBS), *The Conductor* (Tribeca Film Festival), *Wakanda Forever* (Marvel Studios, Disney). 2021 Actors Equity Foundation Sturtevant Award Winner. IG: @thee_cb, TWITTER: @theecb.



REESE BRITTS (JUROR #12) THEATER

LATTÉ DA: *Jelly's Last Jam*.

THEATER: Chanhassen Dinner Theatres: *The Music Man*; The Ordway: *Smokey*

Joe's Cafe, *Mamma Mia!*; Artistry: *Footloose*, *A New Brain*; The Guthrie Theater: *South Pacific*; The Jungle: *Miss Bennet*; *Christmas at Pemberley*; Lyric Arts: *Hairspray*, *RENT*, *Young*

Frankenstein. TRAINING: BFA in Musical Theatre, University of Minnesota Duluth '19. Ordway Resident Artist. Proud AEA member. UPCOMING: The Ordway: *Beauty and the Beast*. www.reesebritts.com



CHARLIE CLARK

(JUROR #3) THEATER

LATTÉ DA: debut.

THEATER: Artistry: *The Bridges of Madison County*, *Mary Poppins*; Old Log

Theatre: *Guys and Dolls*; Tent Theatre: *Catch Me if You Can*; Porchlight Music Theatre Chicago: *Company*, *Merrily We Roll Along*, *Into the Woods*; Apple Tree Theatre: *Kiss of the Spider Woman*; Effective Theatre Chicago: *Sweeney Todd*; Phoenix Theatre Indianapolis: *Next to Normal*; Indiana Repertory: *On Golden Pond*; Ensemble Theatre Cincinnati: *Fun Home*, *Luna Gale*, *Hands on a Hardbody*, *Violet*, *Next Fall*, *Grey Gardens*, *Rapture Blister Burn*; Know Theatre Cincinnati: *See What I Wanna See*, *The Eight: Reindeer Monologues*; Carnegie Hall at Newport: *Dirty Rotten Scoundrels*, *Carousel*, *Oliver!*; New Stage Collective: *Sunday in the Park with George*, *The Goat or Who is Sylvia?*, *The Full Monty*, *Take Me Out*; Cincinnati Shakespeare Company: *Love's Labour's Lost*, *King Henry VIII*; Human Race Theatre: *The Sisters Rosensweig*. TRAINING: Acting BFA, Wright State University, Dayton, OH.



JAMES DETMAR (JUROR #10) THEATER

LATTÉ DA: *Assassins*, *Cabaret*, *Spring Awakening*, NEXT

Festival. THEATER: Guthrie: *A Walk On The*

Rhine; Ordway: *West Side Story*, *White Christmas*, *Sound Of Music*; History Theatre: *Lombardi*, *The Highwaymen*; Old Log Theatre: *Lend Me A Tenor*, *Dirty Rotten Scoundrels*; Chanhassen Dinner Theater: *Annie*, *Beauty and the Beast*, *Midlife: The Crisis Musical*; Dudley Riggs Brave New Workshop, Resident Company Member. FILM/TV: *Thin Ice*, *Public Domain*, *Farmer Of The Year*, *Best Man Down*, *Factotum*, *From The Earth To The Moon*, *unHEARD*, *America's Most Wanted*, *Clarissa Explains It All*, *Kenan and Kel*.

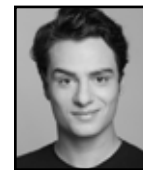


BRADLEY GREENWALD

(JUROR #11) THEATER

LATTÉ DA: *La bohème*, *A Little Night Music*, *Steerage Song*, *Oliver!*, *C.* (also book

and lyrics), NEXT Festival. THEATER: Open Eye Figure Theater: *The Longest Night*, *Dear Lenny: Bernstein's Life in Songs & Letters*; Jungle Theater: *I Am My Own Wife*, *The Mystery of Irma Vep*; Ten Thousand Things Theater: *My Fair Lady*, *As You Like It*; Children's Theater Company: *A Year With Frog & Toad*, *The 500 Hats of Bartholomew Cubbins*; Park Square: *The Pirates of Penzance*; Artistry: *A New Brain*, *Follies*; Frank Theatre: *The Threepenny Opera*, *Cabaret*; James Sewell Ballet: *Nutcracker (not so) Suite*. AWARDS: Minnesota State Arts Board Music Fellowship, McKnight Fellowship for Theater Artists, Ivey Award (*I Am My Own Wife*). ALSO: Libretto adaptation of *A Wrinkle in Time*, opera by Libby Larsen; *Johnny Schicchi*, adaptation with Steven Epp for NEXT Festival 2022.



RYAN LONDON LEVIN

(UNDERSTUDY) THEATER

LATTÉ DA: debut.

THEATER: History Theater: *Runestone: A 'Rock' Musical*, *Christmas of Swing*,

Dirty Business: A Spy Musical, *Teen Idol: the Bobby Vee Story*, *Orphan Train*; Yellow Tree: *Sherwood: The Adventures of Robin Hood*; Children's Theatre Company: *Cinderella*; Park Square Theater: *Jefferson Township Sparkling...Pageant*, *The Diary of Anne Frank*; MN Jewish Theater: *The Mikveh Monologues*; Artistry: *Bridges of Madison County*, *She Loves Me*, *Awake and Sing*, *The Last Five Years*, *Fiddler on the Roof*; Trademark Theater: *The Boy and Robin Hood*. FILM/TV: *I Was There* (History Channel).



BRIAN KIM MCCORMICK

(JUROR #5) THEATER

LATTÉ DA: NEXT

Festival. THEATER: TheatreSquared: *Tiger Style!*; Quantum Theatre:

Chimerica; South Coast Rep: *You're a Good Man Charlie Brown*; San Diego Rep: *Aubergine*; Olney Theatre: *Labour of Love*; NYTW: *Dinner with Georgette*; Pan Asian Rep: *The Emperor's Nightingale*; Full Circle Theater: *Caught*; Theater Mu: *The Korean Drama Addict's Guide to Losing Your Virginity*, *Fast Company*, *Flower Drum Song*; Mixed Blood: *Interstate*; Ordway Center: *Joseph and the Amazing Technicolor Dreamcoat*; Children's Theatre Company: *Mulan Jr.*; The Old Log: *Charlotte's Web*; Chanhassen Dinner Theatre: *Les Misérables*, *Joseph...Dreamcoat*, *42nd Street*, *The Producers*. VOICEOVER: *Naked Mole*

Rat Gets Dressed (Cartoonito), *Squid Game*, *The King's Affection*, *Pokémon: Sun and Moon* (Netflix); *Naughty Nuts* (Amazon Prime); *Last Man, Kingdom* (Crunchyroll); *Regal Academy* (Nickelodeon); *Parcast: Mythology, Solved & Unsolved Murders* (Spotify); *EDF: Iron Rain, Modern Combat: Versus*.

IG: asian_with_a_camera



RILEY MCNUTT (JUROR #2)
THEATER LATTÉ DA: *All Is Calm* (Minneapolis, Off-Broadway), *A Little Night Music*, *Six Degrees of Separation*, *Ragtime*.

THEATER: Artistry: *A New Brain*, *Phantom*, *Les Misérables*, *La Cage Aux Folles*, *Cabaret*, *Fiddler on the Roof*, *Noises Off*; Flying Foot Forum: *Heaven*; Minnesota Orchestra: *Carousel*; Trademark Theater: *The Boy and Robinhood*; Ghoulish Delights: *Prescription Murder*; Old Log Theater: *How I Became a Pirate*; Skylark Opera: *Wonderful Town*, *Candide*, *The Vagabond King*; The Ordway Center: *Beauty and the Beast*; Minnesota Opera: Chorus for three years.



T. MYCHAEAL RAMBO (JUROR #9)
THEATER LATTÉ DA: *Puttin' On The Ritz*, *Five Points*.
THEATER: Carnegie Hall: *Dvorak's Discovery*;

International Tour: *Porgy and Bess* (Europe); *Gaba* (Brazil); Regional Tours: *The Wiz*, *Dreamgirls*, *Miss Ever's Boys*, *Dr. King's Dream*, *Thurgood Marshal's Coming*; Penumbra Theatre: *Black Nativity*, *Piano Lesson*, *Gem of the Ocean*; Guthrie Theatre: *Christmas Carol*, *Crowns*, *Caroline or Change*; Ten Thousand Things: *Thunder Knocking on the Door*, *Man of La Mancha*; Ordway: *42nd Street*, *Joseph and the Amazing Technicolor Dream Coat*, *Romeo and Juliet-The Musical*; Illusion Theatre: *Miss Evers Boys*, *Always and Forever*; Mixed Blood: *Fires in the Mirror*, *Birth of the Boom*; Children's Theatre: *The Wiz*, *Amber Waves*; Minnesota Opera: *Showboat*, *Bok Choy Variation*; Park Square: *Color Purple*; Hey City Theater: *Smokey Joe's Café*; New Dawn Theatre: *Crowns*. TV/Film: *Crossing the Bridge*, *The Cure*, *The Woolly Boys*, *Justice*; HBO Mini-Series: *Laurel Avenue*, *Equinox*. AWARDS: 2021/1999 McKnight Theater Artist Fellowship, 2010 Black Music Award, 2009 Sally Award, 2008 Regional Emmy Award.



MATT RIEHLE (JUROR #1)
THEATER LATTÉ DA: *Once*, *Assassins*, *Five Points*, *Man of La Mancha, C.*, NEXT Festival. THEATER: Artistry: *Memphis*;

Chanhassen Dinner Theatres: *Jesus Christ Superstar*; History Theatre: *Sweet Land*; 7th House Theater: *Hair*, *Jonah and the Whale*; Torch Theater: *Dangerous Liaisons*; Yellow Tree Theater: *Flowers for the Room*. MUSIC: Jonny James and the Hall of Fames (Zeppelin, Queen, Beatles, and Pink Floyd Tributes).



WARIBOKO SEMENITARI (JUROR #7)
THEATER LATTÉ DA: debut. THEATER: Underdog Theatre x Mixed Blood: *How It's Gon Be* (World Premiere);

Gremlin Theatre: *Samuel J and K* (Twin Cities Premiere); Great River Shakespeare Festival: *Romeo and Juliet*, *Great Expectations*; UMN/ Guthrie BFA: *Jesus Hopped the A Train*, *Sueño*, *Kin*, *The Merchant of Venice*, *Junk*, *School for Lies*. TRAINING: The University of Minnesota Guthrie BFA Actor Training Program.



C. RYAN SHIPLEY (UNDERSTUDY)
THEATER LATTÉ DA: debut. THEATER: Children's Theatre Company: *Annie*; Artistry: *Memphis*, *A New*

Brain, *She Loves Me*, *Mary Poppins*, *The Drowsy Chaperone*, *Singin' in the Rain*, *On the Town*, *42nd Street*; Yellow Tree Theatre: *Sherwood*; Ordway: *Gotta Dance!*; Old Log Theatre: *Tenderly*, *The Rosemary Clooney Musical*, *Holidays with Bing*; Girl Friday Productions: *Idiot's Delight*; Skylark Opera: *Candide*; Paul Bunyan Playhouse: *Annie*. C. Ryan is also a director, choreographer and teaching artist. TRAINING: B. A. in Theatre, St. Olaf College.



ADÁN VARELA (JUROR #6)
THEATER LATTÉ DA: debut. THEATER: History Theatre: *Christmas of Swing*, *Not For Sale*; Ordway Center: *In the Heights*;

FRANK Theatre: *Good Person of Setzuan*, *The Visit*; Second City: *Realish Housewives of Edina* (Seasons 1 & 2); Artistry: *Les Misérables*, *Carousel*; Lyric Arts: *Evita*, *The Mystery of*

Edwin Drood; Minneapolis Musical Theatre: *Reefer Madness*, *Sunset Boulevard*; Hey Rube: *So Bright the Night*. OPERA: Minnesota Opera: *Silent Night*, *Roberto Devereux*, *Anna Bolena*, *La bohème*, *Flight*, *Barber of Seville*; An Opera Theatre: *In Media Res*. DIRECTOR: Mixed Precipitation: *Hit the Wall*, *#Matter*; Gadfly Theatre: *Lobstermen in Love*.

The Creative Team



MICHAEL HOLLAND

(MUSIC & LYRICS) is a composer/lyricist arranger/producer/performer based in NYC. Recent projects include incidental music for

Clue: A New Comedy (Paper Mill Playhouse in 2022, and various venues around the country [as *Cluedo*, currently on tour in the UK]), and Bay Street Theater's virtual production of *Moby Dick* in 2020. Other original shows include *Horizon* (NEXT Festival 2014 at Theater Latté Da), *You're Gonna Hate This* (Joe's Pub; Feinstein's 54 Below), *Hurricane* (NYMF), *Believe in Me... a Bigfoot musical* (fringeNYC). He was the orchestrator, vocal arranger, and recording co-producer for the 2011 Broadway revival of *Godspell*, and provided music direction/new arrangements for Cincinnati Playhouse in the Park's acclaimed actor/musician production of *You're a Good Man, Charlie Brown* in 2019. He has contributed incidental music for productions at Dallas Theater Center, Alley Theater, Old Globe, Playwrights Horizons, and others. He is the producer/arranger of *On Vinyl*, a new studio recording from Broadway's Farah Alvin, due in the fall of 2022.



DAVID SIMPATICO (BOOK)

is a playwright, librettist and performance artist whose work has been presented at major theatres around the globe including London's

Hammersmith Apollo, Williamstown Theatre Festival, and the New York Shakespeare Festival. Career highlights include: the stage adaptation of *High School Musical* (Disney Theatricals); the full length opera, *The Life and Death(s) of Alan Turing* (Justine Chen, composer; commissioned by American Lyric Theatre); the sung-thru music drama, *The Screams of Kitty Genovese* (Will Todd,

BIOGRAPHIES

composer; Edinburgh Fringe Festival); and the libretto for Pulitzer Prize-winner Aaron Jay Kernis' *Garden Of Light* (NY Philharmonic at Avery Fisher Hall, conducted by Kurt Masur). David earned his MFA in Creative Writing from the MountainView Writers at Southern New Hampshire University. His thesis project, *Wilde About Whitman*, was chosen for publication by the Idaho Review. David is an alumnus of the Composer Librettist Development Program at American Lyric Theater, and a graduate of Northwestern University.



PETER ROTHSTEIN

(DIRECTOR) has directed 80 mainstage productions for Theater Latté Da, including 11 world premieres.

Other collaborations

include the Guthrie Theater, the Children's Theatre Company, Minnesota Opera, Ten Thousand Things, Minnesota Orchestra, Utah Shakespeare Festival, Seattle's 5th Avenue Theater, the Zach Theatre, Boston Lyric Opera, Florida Grand Opera, and Asolo Repertory Theatre. Peter was named the 2015 Artist of the Year by the Star Tribune, Theater Artist of the Year by Lavender, and Best Director by City Pages. He has received nine Ivey Awards and a New York Drama Desk Award for *All Is Calm*. He has been awarded grants and fellowships from the National Endowment for the Arts, Theatre Communications Group, the Minnesota State Arts Board and the McKnight Foundation. He holds a B.A. in Music and Theater from St. John's University and a Master of Fine Arts in Directing from the University of Wisconsin-Madison. www.Peter-Rothstein.com.



KELLI FOSTER WARDER

(CHOREOGRAPHER) has been working with TLD since 2013. Highlights include choreographing *Ragtime*, *Chicago* and *Once*, and most

recently directing and choreographing *Jelly's Last Jam*. Kelli has been a teacher and arts administrator for over 25 years. Her work as a choreographer and director has been seen on stages in the Twin Cities and across the country including The Ordway, Hennepin Theatre Trust, Children's Theatre Company, Artistry, The 5th Avenue Theater, and Asolo

Repertory Theatre. Kelli has produced and created productions internationally in La Paz, Bolivia and Panama City, Panama.



DENISE PROSEK (MUSIC

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

including over 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.



RUSS KAPLAN (ASSOCIATE

MUSIC DIRECTOR) THEATER

LATTÉ DA: debut.

THEATER (as MD): Arena Stage: *Constant Star* (Asst. MD); Studio Theatre: *Hair*

(Asst. MD); Baruch College: *Zombies From the Beyond*; The Dalton School: *Working, As You Like It*. THEATER (as Composer): Broadway: *In Transit*; National Tour: *The Elf on the Shelf - a Christmas Musical*; Off-Broadway: *In Transit*, *Dory Fantasmagory*, *Dear Albert Einstein*. TV: Netflix: *Elf Pets - Santa's Reindeer Rescue*. Two albums of original music on Ropeadope Records, and host/bandleader of "Russ Kaplan's Broadway Jazz Session" concert series at The Green Room 42. TRAINING: B.F.A. in Drama, Carnegie Mellon University. russkaplanmusic.com



BENJAMIN OLSEN

(SCENIC DESIGNER)

THEATER LATTÉ DA:

C., *Gypsy*, *All is Calm*, *Sweeney Todd*, *Into the Woods*, *Steerage Song* (Properties).

THEATER: Artistry: *The Last Five Years*, *The Best Little Whorehouse in Texas*, *All My Sons*, *Phantom*, *God of Carnage*, *La Cage aux Folles* (Set Designer); Stages Theater Company: *Annie*, *The Little Mermaid* (Set Designer). TRAINING: B.A., St. Olaf College; M.Arch.,

Yale School of Architecture. Benjamin is a broadminded design practitioner and co-founder of Office Hughes Olsen. [@benjamin.d.olsen](https://twitter.com/benjamin.d.olsen)



MATTHEW LEFEBVRE

(COSTUME DESIGNER)

THEATER LATTÉ

DA: *Once*. THEATER: The Jungle Theater: *A Doll's House Part 2*, *The*

Children, *The Nether*, *The Mystery of Irma Vep*, and *Hamlet*; Guthrie Theater: more than 20 productions since 1998, including *A Christmas Carol*, *The Music Man*, *The Importance of Being Earnest*, *Pride and Prejudice*, *Sweeney Todd*, *1776*, and *She Loves Me*; Penumbra Theatre: more than 20 productions since 2000 including *Fitney*, *Fences*, *Ma Rainey's Black Bottom*, *Pipeline*, and *For Colored Girls...* Other regional credits include: Signature Theatre Company, New York Theatre Workshop, Milwaukee Repertory Theatre, Arizona Theatre Company, The Minnesota Opera, Cincinnati Playhouse in the Park, American Players Theatre, Indiana Rep, Arkansas Rep, The Repertory Theater of St. Louis, Arizona Opera, Opera Montreal, Theatre de la Jeune Lune, and Mixed Blood Theatre. AWARDS: 2014-2015 McKnight Theatre Artist Fellowship, 2012 TDF-Irene Sharaff Award, and a 2015 Ivey Award. Professor of Costume Design at the University of Minnesota.

NICHOLAS TRANBY (SOUND DESIGNER)

THEATER LATTÉ DA: *Jelly's Last Jam*,

La Bohème, *All Is Calm*, *Once*, *Chicago*, *Hedwig and the Angry Inch*, *Candide*, *A Little Night Music*, *Man of La Mancha*, *Peter and the Starcatcher*, *Ragtime*, *Gypsy*, *Assassins*, *Five Points*. THEATER: Sound, Video and Lighting Associate at Children's Theatre Company for 4 years including *Shrek: The Musical*, *Pinocchio*, *Alice in Wonderland* and *Robin Hood*; Head Audio Engineer for international tours of *The Wedding Singer* and *The Wizard of Oz*; Other venues have included Guthrie Theater, Williamstown Theatre Festival, and Cincinnati Playhouse in the Park. TRAINING: The College-Conservatory of Music at University of Cincinnati.



PAUL WHITAKER

(LIGHTING DESIGNER)

THEATER LATTÉ DA:

Sweeney Todd, *Evita*, *The 25th Annual Putnam County Spelling Bee*, *The Light in*

the Piazza, Lullaby. THEATER: New York credits include work at The Public Theater, MCC Theater, Playwrights Horizons, Second Stage Theatre, Atlantic Theater Company and others. Regional credits include The Guthrie, The Alley, Yale Repertory Theatre, The Denver Center, The Geffen Playhouse, South Coast Repertory, La Jolla Playhouse, The Children's Theatre Company, The Long Wharf Theatre, The Huntington Theatre Company, Center Stage, Hartford Stage, Dallas Theater Center, Minnesota Opera, San Diego Opera, and others. Paul is a graduate of the Yale School of Drama. Paul is a Principal Lighting Designer/Theatre Consultant for Schuler Shook. schulershook.com paulwhitakerdesigns.com



ELISSA ADAMS

(DRAMATURG) THEATER LATTÉ DA: *C., Lullaby, Assassins, Five Points, Underneath the Lintel, Once, A Little Night Music, Hedwig*

and *the Angry Inch, To Let Go And Fall, Chicago, Bernarda Alba, Jelly's Last Jam*, NEXT Up & NEXT Festival (Producer). THEATER: Director of New Play Development at Children's Theatre Company (1998- 2017); Sundance Theatre Lab; Playwrights' Center; TRAINING: MFA in Dramaturgy UC San Diego.



ABBEE WARMBOE (PROPS DESIGNER) THEATER

LATTÉ DA: *Jelly's Last Jam, La Bohème, Bernarda Alba, All Is Calm, Chicago, To Let Go and Fall, Hedwig and*

the Angry Inch, A Little Night Music, Once, Underneath the Lintel, Five Points, Assassins, Man of La Mancha, Six Degrees of Separation, Peter and the Starcatcher, A Christmas Carole Petersen, Ragtime, Gypsy. THEATER: History Theater: *Runestone, Gordon Parks*; Penumbra Theater: *Thurgood*; Mixed Blood Theater: *Animate*; Old Log Theater: *The Play That Goes Wrong*; Pillsbury House: *What to Send Up When It Goes Down*; Ten Thousand Things Theater and Freestyle Films: *Handprints*; Theater Mu: *Today Is My Birthday*. Other recent collaborations include Guthrie Theater Ordway Center, Interact, MN Opera, Mill City Summer Opera, Park Square Theater, Chanhassen Dinner Theater. Abbee is a 2020-2021 McKnight Theater Artist Fellow at the Playwrights' Center.



Z MAKILA (PRODUCTION STAGE MANAGER)

THEATER LATTÉ DA: *La bohème*. THEATER: MN Orchestra: *Joyful Echoes, Home For the Holidays*;

Ten Thousand Things: *Thunder Knocking on the Door, Comedy of Errors*; Theatre Elision: *Islander, First Lady Suite, A Flight of Short Musicals, Ghost Quartet, If the Spirit Moves*. TRAINING: self-taught Stage Management; Individually Designed Interdepartmental BA Degree in Viola Performance, Creative Writing & Psychology from the University of Minnesota — Twin Cities.

KYLA MOLONEY (ASSISTANT STAGE

MANAGER) THEATER LATTÉ DA: *To Let Go And Fall, All is Calm*. THEATER: History Theatre: *Parks*; Music Theatre Wichita: *Grease*; Park Square Theater: *Diary of Anne Frank, Henry and Alice: Into The Wild, Sometimes There's Wine*; Theater Mu: *Today Is My Birthday*. As well as other production work with over 15 other theaters in the Twin Cities.

JESSICA MROVKA (LIGHTING SUPERVISOR)

THEATER LATTÉ DA: *Jelly's Last Jam, La Bohème, All is Calm*. VSTAR ENTERTAINMENT: Electric Shop Manager (2016-2020): *Trolls Live!, Paw Patrol Live!: Race to the Rescue, Paw Live! The Great Pirate Adventure, Nick Jr. Live!* VILAR PERFORMING ARTS CENTER: Master Electrician/House Lighting Designer (2013). VEE CORPORATION: Electrician/Rigger: *Sesame Street Live! 1,2,3 Imagine and Elmo's Green Thumb, My Little Pony Live!* TRAINING: B.A. in Theater from the University of Wisconsin-Green Bay.



AMBER BROWN (COSTUME SUPERVISOR) THEATER

LATTÉ DA: *Jelly's Last Jam, La Bohème, All is Calm*. THEATER: Mixed Blood Theatre: *Interstate, Autonomy,*

Corazón Eterno, Agnes Under the Bigtop; Old Log Theater: *The Play That Goes Wrong*; Pillsbury House Theatre: *Great Divide III: She Persists, West of Central, Great Divide II: Plays on the Politics of Truth, Almost Equal To, The Great Divide: Plays for a Broken Nation*; Park Square Theater: *Aubergine*; Gremlin Theater: *Journey's End*; Bucket Brigade: *Life Goes On*; Full Circle Theater: *Under This Roof*;

Loudmouth Collective: *Testament of Mary*; 7th House Theater: *Rhinoceros*; Macalester College: *Letters Home, Distracted, 12 Ophelia's, Accidental Death of an Anarchist*.

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We gratefully recognize the following individuals who have chosen to include Theater Latté Da in their estate plans. These estate gifts will sustain our artistic excellence and fiscal health for years to come:

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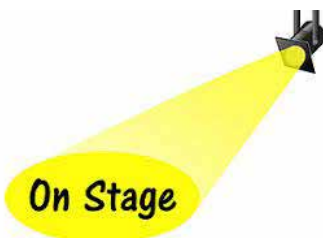
ON STAGE: CREATING A COMMUNITY DIALOGUE AROUND LIVE THEATER

On Stage, a fiscally sponsored program through Springboard for the Arts, brings actors to college classrooms and community settings around the Twin Cities. Local actors and students read scenes from a play in current local production followed by a lively discussion of the themes tying in current events, personal values and narratives, and stimulating critical thinking. Subsequently attending the full play is encouraged.

Since On Stage was launched in the fall of 2016, they have partnered with eleven theater companies in the Twin Cities, covering twenty-four plays. Of these two plays that On Stage has promoted/discussed in classrooms, over 5000 students have been exposed to new theater and new theater venues, and over 29% of these students paid to see the show that we were promoting/discussing. On Stage continues to focus on partnering with more small/mid-sized theaters that don't have the resources for their own outreach efforts.

Over the course of two weeks in June, On Stage teaching artists will be facilitating in-class discussions about *Twelve Angry Men* with over 250 students at:

- University of Minnesota
- Augsburg University
- Mitchell Hamline School of Law
- Metro State University
- Saint Paul College
- Inver Hills Community College



On Stage Teaching Artists Nora Montañez and Stuart Gates facilitating a discussion in 2019 with students at Metro State University about Theater Latté Da's *Hedwig and the Angry Inch*.

For more information about On Stage, please visit: onstagemn.org



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Corissa Bussian, *La bohème* (2022). Photo by Dan Norman.



RESTROOMS

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

ACCESSIBILITY

Accessible seating: Accessible seating is available at the Ritz Theater in Row E, Sidebar P, and Sidebar Q. All other seating requires stairs for access.

Courtesy wheelchairs: Two courtesy wheelchairs are available for use for patrons who may have mobility challenges. Please see our House Manager or Box Office Manager for use.

ASL Interpreted Performances: We offer ASL-interpreted performances for every production during our season. These performances are usually offered the second Thursday in each production.

Audio Described Performances:

Professional audio describers provide narration of on-stage action, costumes, and scenery during the performance. Listening devices are available for patrons to use during the AD scheduled performances.

Assisted Listening Devices: We offer assistive listening devices for all performances. Please stop at the Box Office to check one out for use during the performance.

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

AUDIENCE INFO & POLICIES

COVID-19 Policy: Theater Latté Da requires proof of vaccine or negative COVID-19 test within 72 hours upon entering the Ritz Theater prior to performances as well as requiring masks in all areas of the theater.

Photo & Video: Photos of the set are allowed before or after the show and during intermission, but not when artists are onstage. Video or audio recording of any kind is strictly prohibited.

Phones: The ringing of cellular phones or texting is highly disruptive during a performance. These devices should be turned off during the performance.



Theater Latté Da is a proud partner of the Northeast Minneapolis Arts District

CELEBRATING 25 YEARS 2022-2023 SEASON



MERRILY WE ROLL ALONG

Music and Lyrics by Stephen Sondheim
Book by George Furth
Orchestrations by Jonathan Tunick

Directed by Peter Rothstein
Music Direction by Jason Hansen

SEP 21 - OCT 30



CHRISTMAS AT THE LOCAL

Featuring Dylan Thomas' *A Child's Christmas in Wales*
Composed by Cerys Matthews and Mason Neely and "The Longing for Amazing Peace"* Music by Chastity Brown and Lyrics by Dr. Maya Angelou

Directed by Larissa Kokernot and Peter Rothstein
Music Direction by Jason Hansen

NOV 29 - JAN 1



HELLO, DOLLY!

Book by Michael Stewart
Music and Lyrics by Jerry Herman
Based on the play *The Matchmaker* by Thornton Wilder

Directed and Choreographed by Kelli Foster Warder
Music Direction by Sanford Moore

Starring Regina Marie Williams
FEB 1 - MAR 19



WE SHALL SOMEDAY

Book and lyrics by Harrison David Rivers
Music and additional Lyrics by Ted Shen

Directed by Kelli Foster Warder

WORLD PREMIERE
APR 19 - MAY 14



NEXT TO NORMAL

Music by Tom Kitt
Book and Lyrics by Brian Yorkey

Directed by Peter Rothstein
Music Direction by Jason Hansen
Choreography by Kyle Weiler

JUN 7 - JUL 16



NEXT FESTIVAL 2023

Theater Latté Da's New Work Festival showcasing new works that stretch the boundaries of musical storytelling providing audience members the opportunity to get in on the ground floor of the creative process.

Purchase a Festival pass as a season add-on.

SEASON ADD-ON
SUMMER 2023

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